Folklore in the Book of Judges

Ralph S. Kresge
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Abstract
This thesis is the first of a projected series to provide for biblical scholarship a folkloristic background for every book of the Bible. This thesis is to follow the example of Theodor H. Gaster's book, Thespis, and with some degree of competency to do what he has done in it; namely, "to life the Mythological Literature of the Ancient Near East out of the narrower confines of Oriental studies and to place it in wider context by interpreting it against the background of comparative Mythology and folklore." (1).

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by

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FOLKLORE

IN THE

BOOK OF JUDGES

by

Ralph S. Kresge

Submitted in partial fulfilment of the requirements
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"Every new book," writes Samuel Ives Curtis, "must demonstrate its right to be. Why should you claim our attention? What are you? Do you give any new or important information? Are you interesting?" (1) This book or thesis justifies its existence in that it sets forth primarily folklore material in relation to the book of Judges, collecting, classifying and interpreting correlative material from many and various sources. Some material is gathered from Biblical Journals and religious sources per se; but there are other materials found in out-of-way places, in folk-tales of many lands. These latter sources would not normally be read by any one but a specialist in comparative religion; and yet they are a very important part of the popular religion which is the "frame of reference" in which the religion of Yahweh operates. We cannot, for example, understand the real threat of Baalim in the time of the "Judges" unless among other things we know that the season rituals were performed to revive the total cosmos and thus secure fertility of flock and field. And he who refused to participate in these rituals was allegedly setting himself up against the national food supply.

One is not ready to study problems of textual transmission, syntax, and all linguistic problems until he has endeavored to disassociate himself from the Twentieth

Century scientific frame of mind, and to enter into a more primitive pattern of thought. Well does John Fiske write: "That prosaic and coldly rational temper with which modern men are wont to regard natural phenomena was in early times unknown. We have come to regard all events as taking place regularly, in strict conformity to law: whatever our official theories may be, we instinctively take this view of things. But our primitive ancestors knew nothing about laws of nature, nothing about physical forces, nothing about the relations of cause and effect, nothing about the necessary regularity of things. There was a time in the history of mankind when these things had never been inquired into and when no generalizations about them had been framed, tested, or established. There was no conception of an order of nature, and therefore no distinct conception of a supernatural order of things. There was no belief in miracles as infractions of natural laws; but there was a belief in the occurrence of wonderful events too mighty to have been brought about by ordinary means. There was an unlimited capacity for believing and fancying because fancy and belief had not yet been checked and headed off in various directions be established rules of experience. Physical science is a very late acquisition of the human mind, but we are already sufficiently imbued with it to be almost completely disabled from comprehending the thoughts of our ancestors." (1)

Of a similar nature is the thought expressed by the

editor in the Preface of *Mythology of All Races*. (2) The theme of mythology is of perennial interest, and, more than this, it possesses a value that is very real. It is a document and a record — existing not merely in the dim past but in the living present — of man's thought, of his ceaseless endeavour to attain that very real happiness which as Virgil tells us, arises from 'knowledge of the causes of things' --- Thus mythology is a very real phase — perhaps the most important primitive phase — of that eternal quest of Truth which ever drives us on, though we know that in its full beauty it may never be revealed to mortal eye nor heard by ear of man — that quest more precious than meat or raiment — that quest which we may not abandon if we still be men.

"Mythology is not, then, a thing of mere academic interest; its value is real — real to you and to me. It is the history of the thought of early man, and of primitive man today. In it we may find much to tell us how he lived, and how he had lived in the ages of which his myths recount."

Pierre Gordon informs us that "It should be emphasized again and again that old legends and true myths never lie, unless, of course, they are distorted or mutilated. They are historical monuments. Contrary to common belief, nothing lacks imagination more than the mythical mentality. Nothing clings more closely to reality, nor transcribes facts more scrupulously. But myths describe only rites and liturgical representations, that is, things protected from the passing of time, and therefore, although being historical documents,

(2) Boston 1916.
they never permit the determination of dates. They are nevertheless, most precious. Precisely because they take into account not dates but eternal things, myths and legends alone enable us to penetrate into the soul of past generations. The true nature of man does not live in the climate of fleeting time. A close examination of the legend of the Sabines or of the myth of Melanippus reveals the foundation of the spirit of the Romans and the old Greeks. It brings us much closer to the intimacy of faith and the vibration of hearts than the most thorough study of archeology or linguistics." (1)

Before proceeding any further, a definition of folklore should be given so that in the delineation of the concept certain ambiguous implications might be avoided. Here I quote the concept of Folklore as set forth by Theodor H. Gaster under whose direction this thesis is being written. He writes: "Folklore is that part of a people's culture which is preserved, consciously or unconsciously, in beliefs and practices, customs and observances of general currency; in myths, legends, and tales of common acceptance; and in arts and crafts which express the temper and genius of a group rather than an individual. Because it is a repository of popular traditions and an integral element of the popular 'climate,' folklore serves as a constant source and frame of reference in that it is essentially of the people, by the people, and for the people." And James George Frazer in the Preface to the abridged edition of his Folklore in the

Old Testament sets forth his position relative to folklore thus: "In the present work I have attempted, on the lines of folklore, to trace some of the beliefs and institutions of ancient Israel backward to earlier and cruder stages of thought and practice which have their analogies in the faiths and customs of existing savages. If I have in any measure succeeded in the attempt, it should henceforth be possible to view the history of Israel in a truer, if less romantic, light as that of a people not miraculously different from all other races by divine revelation, but evolved like them by a slow process of natural selection from an embryonic condition of ignorance and savagery." (1)

This thesis is the first of a projected series to provide for biblical scholarship a folkloristic background for every book of the Bible. This thesis is to follow the example of Theodor H. Gaster's book, Thespis, and with some degree of competency to do what he has done in it; namely, "to lift the Mythological Literature of the Ancient Near East out of the narrower confines of Oriental studies and to place it in wider context by interpreting it against the background of comparative Mythology and folklore." (1).

ON SAGA IN GENERAL:

Saga is defined as simply a tale told or as a "short tale." The word itself is cognate to the
German saga, say. This form of literature has its
widest expression in the Scandinavian tales in which
myth or heroic story exists side by side or com-
mingled. In the broad sense of the word saga is a
bit of ancient history or literature. Originally
and in its unqualified usage it is a story or a
group of stories in prose concerning an historical
character and relating in a series of episodes his
life history. But in a wide sense the saga relates
events of the past, mythical as well as historical
in character. Marvelous exploits and heroic adven-
ture, fact and fancy are mingled freely.

At a later time and in the course of generations,
the saga underwent important changes, acquired ac-
cretions and it took on a more or less poetic and
artificial character. Subsequently it is consigned
to writing and handed down as a kind of rudimentary
epic. Knut Gjerset after referring to the "wise"
men and women of Iceland who preserved orally the
family genealogies and the new and more carefully
constructed tales about the leading men: then proceeds
to write about their literary composition. He informs
us that "In the succeeding period, 1030-1118, the
so-called Fridarold, or peace period, it became pos-
sible to view past events in a more undisturbed per-
spective, as the internal struggles subsided, and
greater tranquility began to prevail in political and social life. In this period fróðir or learned men appeared, who had studied in schools both at home and abroad, and possessed the necessary literary ability to gather the ready narrative material and give it permanent form in the written sagas." (1)

Undoubtedly the book of Judges developed in general conformity to such a pattern. The original historic events are at first conveyed from generation to generation by word of mouth and were later fixed in writing by Hebrew scribes. They were most probably a part of an historical work comprising the patriarchal age, the migration from Egypt, and the history of Israel under the kingdom down to the time of the early 9th century. This was the J book. Later another book E was written. J combined with E (E2) and thus became the chief sources of the great prophetic historical work JE. In turn a Deuteronomic author in the early 6th century took this work as the basis of his own. He followed the lead of the redactor E2 in placing a moral interpretation, and even more rigorous moral interpretation, upon history. That which is important for our purpose is the development from oral sources to the "received text."

Generally speaking the style is brief, clear and conversational. Verse and prose are interwoven into the narrative and on occasion striking speeches are put in the mouth of the hero. There is also the

quick turn of the dialogue, the brilliant evolution of the plot, and other literary devices that give enduring charm to the more successful and ample of the sagas.

We may note in passing that there are three general categories of the Icelandic, the best known of the sagas:

1. Historical:
   - Landnamabók, (Book of Settlements)
   - The Islendingasögur
   - The Biskupasögur
   - Noregs Konungasögur (Heimskringla, World Circuit), etc.

2. Mythical:
   - Volsunga Saga
   - Frithjof's Saga, etc.

3. Romantic:
   - Fornaldarsögur
   - Riddarasögur
   - Saga of Erik the Red, etc.
DIVISIONS:
The book comprises three main divisions:

   1:1-21. The southern tribes; Judah, Caleb, the Kenites, Simeon, Benjamin.
   1:30-35. The northern tribes; Zebulun, Asher, Naphtali.
   1:34-35. Dan's settlement in the west.
   1:36. The southern border.
   2:1-5. The Angel of Yahweh reproves the Israelites for sparing the inhabitants of the land, and foretells the consequences.

II. 6-9. Gideon rids Israel of the Midianites.
   8:29. Abimelech, the son of Gideon, King of Shechem.

10:1-5. Tola; Jair.
10:6-18. The moral of the history repeated and enforced; preface to a new period of oppression.
11:1-12:7. Jephthah delivers Israel from the Ammonites; he punishes the Ephraimites.
13-16. The adventures of Samson, and the mischief he does the Philistines.


2:6-3:6. Introduction: The religious interpretation and judgment of the whole period as a recurring cycle of defection from Yahweh, subjugation and deliverance. — The nations which Yahweh left in Palestine.


3:12-30. Ehud kills Eglon, King of Moab, and liberates Israel.


4. Deborah and Barak deliver Israel from Canaanites; the defeat and death of Sisera.

5. Triumphal ode, celebrating this victory.

6-8. Gideon rids Israel of the Midianites.

9. Abimelech, the son of Gideon, King of Shechem.

10:1-5. Tola; Jair.

10:6-18. The moral of the history repeated and enforced; preface to a new period of oppression.

11:1-12:7. Jephthah delivers Gilead from the Ammonites; he punishes the Ephraimites.


13-16, The adventures of Samson, and the mischief he does the Philistines.

III. (Continued):

17,18. Michah's idols; the migration of the Danites, and foundation of the Sanctuary at Dan. M. and W. K. Chadwick who wrote a very comp. 19-21. The outrage committed by the inhabitants of Gibeah upon the Levite's concubine. The vengeance of the Israelites, ending in the almost complete extermination of the tribe of Benjamin. "The Book of Judges would seem to be derived from a number of stories (sagas) which were originally (more or less) independent but were brought together and connected by an editor or perhaps a series of editors." (3) Again this is the very phenomenon that we should anticipate in saga literature. The author or editor(s) are concerned primarily in producing a desired result - in "Judges" the continuation of the worship of Jehovah or a return to that worship. History is the vehicle upon which such results are to be achieved. The Chadwicks present in their three volume work a major four-fold classification of all literature as follows:

I. Heroic Poetry and Saga

The Iliad, The Odyssey, Beowulf, Judges


II. Non-heroic Poetry and Saga

"The Book of Judges" 2:6-12:15 (The sagas of

(2) Cambridge 1932.


(4)
LITERARY FORM:

We come now to the classification of the Book of Judges according to its literary form. Our authorities here are H. M. and N. K. Chadwick who wrote a very comprehensive series on The Growth of Literature (2). They comment upon the composition of "The Book of Judges" in respect to the Deuteronomic editor, its literary history, and the concluding chapters, 17-21. They further say: "The Book of Judges would seem to be derived from a number of stories (sagas) which were originally (more or less) independent but were brought together and connected by an editor or perhaps a series of editors." (3) Again this is the very phenomena that we should anticipate in saga literature. The author or editor(s) are concerned primarily in producing a desired result - in "Judges" the continuation of the worship of Jehovah or a return to that worship. History is the vehicle upon which such results are to be achieved. The Chadwicks present in their three volume work a major four-fold classification of all literature as follows:

I. Heroic Poetry and Saga


II. Non-heroic Poetry and Saga

"The Book of Judges" 2:6-12:15 (The sagas of Judges 13-16:4) he slays with a jaw bone of an ass. To be sure Samson is not of primely heroic stature but he is, as some are, a judge, a man of might. He is the Hebrew strong man, the Hebrew hero, he tears apart a young lion with his bare hands. (2)

(2) Cambridge 1932.
all the judges except Samson).

III. Theological and Mantic Poetry (Divination)

Divination in Homer and Divination in "The Book of Judges."

IV. Antiquarian and Gnomic.

(1) Genealogies

(2) Other catalogues

(3) The origins of place-names and personal names

(4) The origin of customs and institutions

(chapters 17, 18 - The migration of the Danites, and the foundation of the sanctuary at Dan)

(5) The origins of places and buildings

(6) The origin of nations

(7) The origin of mankind. (1)

The Chadwicks contend that all of "The Book of Judges" is non-heroic saga; but in that they are mistaken. Samson should be classified within the category of heroic saga. To be sure Samson is not of princely rank nor is he a priest, minstrel, or herald as are the majority of the homeric heroes. But he is, as some are, a great athlete. He is the Hebrew strong man par excellence. He tears apart a young lion with his "bare hands" (14:6); he catches three hundred foxes (jackals - 15:4); he slays with a jaw bone of an ass a thousand men (15:15); he carries away the doors

of the gate of Gaza (16:3); etc. The story fits into three of the four categories of their "Heroic Poetry and Saga" classification.

These are as follows:

1. They (Heroic Saga) are primarily narrative poems; the main object in each case is to relate a story.

2. The stories are essentially stories of adventure.

3. They were clearly composed for the purpose of providing entertainment rather than instruction.

Let us now consider the Samson saga in relationship to these categories. We note as Curtis points out that the story of Samson as a judge (chapters 13-16) "stands in striking contrast to Ehud, Barak, Gideon and Jephthah. He is not leader of the people but performs his exploits single-handed. His narrative also is not a connected tale leading to one great event, but a series of independent adventures mostly amours. He exhibits no set purpose of freeing his countrymen from their oppressors but the injuries which he inflicts upon the Philistines are in return for personal wrongs. His career thus is ill-adapted to convey a religious lesson, but he was too striking and popular a character to be omitted from the roll of Israel's deliverers." (1) As Budde points out: "The ideal

of the country-hero was exactly the same in Israel then as it is at the present day. The lion of a village must be first in success with the female sex, first in bodily strength, courage, and fondness for brawling, and first in mother-wit." (2) It is this popularity that "forced" the inclusion of the Samson saga into a pragmatic religious interpretation of history. This saga is the only genuine "heroic saga" in the "Book of Judges." He is their hero and, of necessity the saga about him becomes "heroic saga."

One must not, of course, overlook the story of Gideon (vi ff) which might be classed by some as "heroic saga." But as we have it in its present form, it must be regarded as "non-heroic saga." Patriotism and religion are its guiding motives. Gideon is called to his task by the Angel of Jehovah (6:11-14) to deliver his people from oppression; he sacrifices under the oak (6:19); he is commanded to and throws down the altar of Baal and the Asherak that is by it; his commission is confirmed by the "sign of the fleece" (6:36-40); and he leads his three hundred chosen warriors into battle crying: "A sword for the Lord and for Gideon (7:20)." Obviously here the religious motive is predominant. Samson has no call to service and no worthy service to perform. He is of course designated as a Nazarite and a deliverer of Israel (13:5); but he grows up to be a kind of a rake, and he does not effect any real deliverance of his people as

(2) D B. Iv. p. 380 a.
does Gideon. In the former there is only selfish passion, while the latter is a noteworthy patriot. As these contrasts so well portray, we see the "heroic saga" of Samson and the "non-heroic saga" of Gideon.

One is romantically motivated and the other is moved by genuine religious ideals. There is the further example of Barak who also exhibits the pattern of the "non-heroic" saga. The Chadwicks comment thus:

"Barak may perhaps be a prince of Naphtali - his position is not stated - but in the saga he will not consent to lead the rising, except under the guidance of the prophetess Deborah. There is no mention of heroic deeds by him or any other individual warrior in the army. Their final blow, Sisera's death, is due to a woman, the wife of an alien (non-Israelite).

In the poem the motifs of religion and patriotism are dominant throughout; and fierce curses are invoked upon a district, which sent no contingent to the army. The speaker is the prophetess herself, at least in part, and perhaps, throughout the poem." (1)

Mention has already been made to the "Song of Deborah" as "non-heroic" saga so that it shall be sufficient to classify it as Type D. (the elegy and panegyric) poetry. This poem of battle has a familiar note to that of the "Song of Moses and Miriam" found in Exodus 15. In passing it ought to

be said that "The Song of Deborah is unsurpassed in Hebrew literature in all the great qualities of poetry and holds a high place among Triumphal Odes in the literature of the world. It is a work of genius, and therefore a work of that highest art which is not studied and artificial, but spontaneous and inevitable. It shows a development and command of the resources of the language for ends of poetical expressions which proves that poetry had long been cultivated among the Hebrews. Few fragments of this earlier poetry have come down to us; probably few survived to the centuries with which our Hebrew literature begins, but we cannot doubt that the nomadic forefathers of Israel took the same keen delight in lyric poetry which is so strongly marked a trait of the Arabs." (1)

We are not directly concerned here with other than Section 2 (other catalogues), and Section 4 (The origins of customs and institutions). We deal with the former in noting the number of the forces of Benjamin (20:15) "twenty and six thousand men that drew sword, besides the inhabitants of Cibeah, who were numbered seven hundred chosen men; and the men of Israel, besides Benjamin, were numbered four hundred thousand men that drew sword" (20:17); "and destroyed down to the ground of the Israelites on that day twenty and two thousand men (20:21); "and destroyed down to the ground of the children of Israel again

(1) Moore, ICC, Judges, pp. 135, 136.
eighteen thousand men" (20:25); "and smote of them two thousand men" (20:45). Compare also the catalogues of Achaen and Trojan forces (Iliad II. 494 ff., 816 ff.); and in the Odyssey the list of Phaecian athletes (VII. iii. ff.); in XI 235 ff. a list of distinguished persons whom Odysseus encounters in Hades. In Hesiod's Theogony (77 ff.) there are lists of Muses; and a list of the children of Uranos (133 ff.). In Norse Legend Grimnismal gives a list of the homes of the gods, of rivers, and of the horses of the gods.

Chapters 17, 18 - relate the story of Micah's idols, the migration of the Danites, and the founding of the sanctuary at Dan. Micah of the hill country of Ephraim, confesses to a theft of eleven hundred pieces of silver (17:2) which he restores to his mother who in turn consecrates the silver to the Lord for the manufacture of a graven image and a molten image. The son, Micah, sets up a shrine and consecrates one of his sons as priest. Subsequently a traveling Levite is hired as a priest, "Then Michah said, 'Now I know that the Lord will prosper me, because I have a Levite as priests (17:13).'" Later the migrating Danites took possession of the priest and shrine saying: "Is it better for you to be a priest to the house of one man, or to be a priest to a tribe and family in Israel? (18:19)." In 17:6, an editorial note explains how in an earlier age such a practice was possible;
for "In those days there was no king in Israel; every man did what was right in his own eyes." The redundancies of the verse (18:1) and the preceding cognate verse (17:6) are due to the union of the two closely parallel accounts. (1) All goes well for Micah until an armed party of the Danites rob the shrine, taking the graven image, the ephod, the teraphim and the molten image (18:17). Micah's forces overtake the Danites; but Micah seeing that the Danites were too strong for him went back to his home (18:26). "And they rebuilt the city, and dwelt in it. And they named the city Dan, after the name of Dan their ancestor, who was born of Israel; but the name of the city was Laish at the first. And the Danites set up the graven image for themselves; and Jonathan the son of Gerahom, son of Moses, and his sons were priests to the tribe of the Danites until the day of the captivity of the land (18:28-31)."

As a part of the treatment of the Saga theme we may well add Robert H. Pfeiffer's category of Saga:

I. Etiological of the Book of Genesis (collected in the S, J, E and P documents). These are set forth for the purpose of explaining certain facts in the later history of Israel which were obscure or disconcerting.

II. Ethnic - explaining the later vicissitudes or characteristics of a people, as the subjection of

(1) Moore, G. F. Judges ICC, see page 388.

III. Historical - depicting actual tribal events as adventures of ancient heroes, as the ill-fated attack of Simeon and Levi on Shechem (34: c. 49:5-7); and the triumph of the Israelites over the Edomites in the time of David (25:21-34; 27).

IV. Juridical - tracing Israel’s right to certain wells (21:22-32; 26:15-22) back to the patriarchs, and Israel’s title to the land of Canaan to Abraham’s legal purchase of the cave of Machpelah (23).

V. Geological - explaining the strange volcanic features of the country around the Dead Sea (19:24-28).

VI. Ritual - explaining some features of the Passover celebration (Ex. 12:21-39), and the abstention from eating the ischial nerve (Gen. 32:24 (H. 32-25-33)).

VII. Aetiological - explanations which occur in most of the sagas listed as Gen. 4:1; 16:11; 21:31; 25:26, 30, 32:28 (H. 32:29) and in many others.

In the days of the judges, but to impress upon his readers the lesson that unfaithfulness to Yahweh is always punished; and that whenever Israel falls away from him, he withdraws his protection and leaves it desolate.

(1) Exodus, 100, Introd. pp. xv, xvi.
Attention is called to the recurring theme of obedience to Yahweh during the life of the Judge and his contemporaries, and the subsequent falling away after the death of the judge. "Indignant at this unfaithfulness, Yahweh gave them into the power of their enemies, who subjugated and oppressed them. Moved by their distress, Yahweh repeatedly raised up leaders (judges) who delivered them from their foes (cf. 3:9-15; 4:3 ff., 5:7; 10:10ff). But they persisted in the worship of other gods or relapsed in it when the judge was dead; each generation was worse than those before it. Neither punishment nor deliverance wrought any lasting amendment. The history of each of the judges begins with a few sentences telling us how the Israelites offended Yahweh; how he gave them into the power of this or that hostile people for a number of years; and how he at last raised up a deliverer (see 3:12-15; 3:7-11; 4:1 ff.; 13:1). (1) Here is evidence of the recurring theme and of the author's purpose not only to interpret the history and explain upon religious principles why such evils befell Israel in the days of the judges, but to impress upon his readers the lesson that unfaithfulness to Yahweh is always punished; and that whenever Israel falls away from him, he withdraws his protection and leaves it de-

fenseless before its foes." His motive and aim," Moore points out, "are thus not historical, but religious." (2) The author writes not a "philosophy of history" but he does interpret history from a religious viewpoint.

The author, or editor of the book has left only a very few distinctive conceptions or expressions.

(3) The story of Samson’s adventures has little or no relation to the book; some other material such as Gideon’s setting up the ephod and the sacrifice of Jephthah’s daughter reflect religious ideas, and style quite unlike its own. Compare for example the story of Ehud (3:12-30) with that of Othniel (3:7-11). The latter reveals what these stories would be like if the author had written them himself. Careful analysis of several stories as of Gideon (6:1-10) and Jephthah (10:6-16) brings out the fact that these parts of the work are not entirely homogeneous. Though slight, there are numerous repetitions and duplications, and differences in points of view and phraseology. Two explanations of these differences are given: "one is, that the author or editor of the present Book of Judges, in incorporating 2:6-16:31 in his own work, dwelt upon and emphasized the moral lessons of the history which his predecessor had enforced; the lack of unity and

Moore, ICC.
(2) Ibid. p. xvi.
(3) Kittel thinks it very probable that the author of 3:7-11 also wrote 6:25-32; 7:2-8; 8:22 f; Moore, however disagrees (Ibid. f.n. xix).
consistency which the critics have observed would thus be due to interpolation. (1) The alternative hypothesis is, that the author of 2:6-16:31 used as the basis of his work an older collection of tales of the Israelite heroes, in which the varying fortunes of Israel in those troublous times were already made to point the moral that unfaithfulness to Yahweh was the prime cause of all the evils that befell the people, - a pre-Deuternomic Book of the Histories of the Judges." (2) Moore on the basis of a close analysis of the entire book is of the opinion that the distinctive Deuteronomic note is absent and that the standpoint is that of Hosea and the prophetic historians who wrote in his spirit. (3) Burney writes: "The book took its final form at the hands of the editors (or school of editors) imbued with the priestly conceptions of post-exilic times, for whose work we use the symbol Rp." (4)

Sources J and E as are familiar in parts of the Hexateuch are thought to have been united by a later writer (Rje) into one composite history, perhaps identical with or closely related to pre-Deuteronomic Judges. Schrader affirms this to be true and attempts

(1) So Kittel, Stud. u. Krit., 1892, p. 44ff.; and his Geschicte der Hebraer, i. L. 2, 1888, 1892.
(2) Moore, 100. Introd. xxi.
(3) Ibid. p. xxiv.
to separate the two chief sources from each other and from the Deuteronomic elements. (1) Kuenen maintains a skeptical attitude toward this question (Historisch-kritisch Onderzoek, enz., vol. 1-2 d. ed. 1885, 1887, i. p. 355 f.); while Kittel argues that such resemblances as exist are less decisive than the countervailing differences. (2)

Setting aside Judges 1:1-2:5, the brief account of the conquests and settlements of the Israelite Tribes in Canaan; and, chapters 17-21, (Two additional stories of the times of the Judges); we find that the "body" or central core of the book consists of a series of stories about the Judges and their heroic deeds. (This is, of course, a genuine saga pattern to which attention shall be directed a little later.)

There was Othniel who delivered Israel from Cushanrishathaim, King of Aram-nahraim (3:7-11); and Ehud who killed Eglon, King of Moab and liberated Israel (3:12-30); and Shamgar who killed six hundred Philistines, etc. The judges are the medium upon which the author and editor(s) builds their particular religious interpretation of history. It may well be real history; but it is not necessarily chronologically accurate.

The author or editor(s) are more concerned with prophetic insights into history, with a religious interpretation

of history than history per se.

FOLK TALE AND SAGA

We ought also to consider the analysis of Folk Tale and Saga as given by Stith Thompson: (1)

1. Märchen fairy tale, household tale.

2. Novella e.g. Arabian Nights, Boccaccio, Sinbad the Sailor, etc. The material is less fanciful and more realistic than the Märchen classification.

3. The Hero Tale which is usually a tale clustering around superhuman "men." Of. Hercules or Theseus. The Samson Saga (Judges chapters 13-16) is of this type.

4. Saga is local tradition, local legend, and tradition populaire.

5. Explanatory (etiological).

Magic and Marvels:

1. Magic Powers. "The Two Brothers" (Type 303)

2. Magic Objects - "The Magic Ring" (Type 560)

3. Magic Remedies - "Three Hairs from the Devil's Beard" (Type 461)

4. Extraordinary Strength - "The Bears Son" (Type 301), Strong Man (F610 ff) as illustrated by Samson's exploits.

Realistic Tales - Cleverness (in part)

2. Clever Riddle Solvers, as "The Clever Peasant Girl" (Type 875) "The Emperor and the Abbott" (Type 922), "The Son of the King and the Smith" (Type 920), and the riddles of Samson (Judges 14:14 ff.).

Legends and Tradition -

The Polyphemus episode of Greek Mythology is placed over against the blinding of Samson (16:21).

In 2:11; 2:13; 3:7; 4:1; 6:1; 8:33; 10:6; and 13:1 there is recorded that the children of Israel did evil in the sight of the Lord (forsook the Lord, and served the Baals and the Ashtaroth). While the historicity of this book is generally accepted, we may question for a moment the heroic element essential to Saga. It is here, however, by implication; for in the face of an almost total defection from the Lord, it must have taken real courage to remain faithful to Him. Take the incident of Gideon's valor in pulling down the altar of Baal and in cutting down the Asherah that stood beside it (Judges 6:25 f.). Note that Gideon "was too afraid of his family and the men of the town to do it by day, (and) he did it by night" (6:27). Perhaps only the courageous answer of his father saved his life. This father answered those who sought the life of his son with great wisdom. "Will you contend for Baal? Or will you defend his cause?
Whoever contends for him shall be put to death by morning. If he is a god, let him contend for himself, because his altar has been pulled down" (6:31b). Or consider Samson who is chided by three thousand men of Judah who went down to the cleft of the rock to interrogate him. They said: "Do you not know that the Philistines are rulers over us? What then is this that you have done to us" (Judges 15:11). Herein is history and heroism combined to bring to birth that literary form which we call Saga. And we ought to add also simplicity of style.
THESIS PURPORT:
I affirm in my Thesis, "Folk-Lore in the Book of Judges," that herein, in a large segment of the book, is an historic presentation on the basis of "Saga" writing. Attention is called to style as shall be set forth in the section on "Saga in General," and on the "Intermixture of Prose and Verse." Such style is a common characteristic of that kind of writing and one in which the Book of Judges shares.

"The Rhythmic Style of Folk Tales" is also exhibited in Judges as well as the use of "Women as Story-Tellers." Then, too, there is the familiar pattern of "Schematic Numbers." Attention should be sharply focussed on "Tales" related to heroes as Samson whose prodigious strength, and in his hair, is a characteristic mark of folk tale and folk hero. Likewise his amorous successes and even his tragic death set him apart from ordinary men. Also the slaying of a lion is one way in which an ordinary man is raised to the rank of hero. Great men of antiquity frequently won their greatness by such an exploit.

And we must not forget the feminine interest in the Book of Judges. Deborah, and Delilah, Jael, and the nameless women of Thebez who threw a millstone upon the head of Abimelech (Ju. 9:53). Further, I would add the tragic story of Jepthah's daughter (Ju. 11:30-39). Here are "harem" type stories in
which woman may exult in the courage of their sex, their superior ability beyond that of men, and in their innate cleverness through which the stronger male is overcome and defeated. Attention is called to this fact and parallels are cited to establish this "harem" motif.

Concluding moral, signs confirming a divine call, dreams, riddles, annunciation to a barren woman, all indicate an age when history was written on the "Saga" motif. Further, the founding of the Danite shrine (Ju. 17-18) is an etiological Saga but Saga none-the-less.

This Thesis maintains that in the Book of Judges there is more than a mere setting forth of folk-lore: it is history written on the Saga basis, the presentation of events in the light of extraordinary men, and women who fulfil in their lives certain characteristic phases of the Saga pattern. Obviously, there is also incidental folk-lore which is treated as such.

This Thesis is not a literary nor a textual study, neither does it purport to be theological in its implications; but solely to examine the Book of Judges on the basis of Saga writing and folk-lore in general.

ON STORY-TELLING IN GENERAL:

Before considering directly the treatment of story-telling, we ought to pause and define the fairy and the folk tale. It is important to note that in many of these tales there is intermingled with historic fact elements of fancy and conscious exaggeration. It is with keen insight that Laura F. Kready writes:

"The fairy tale is a literary rather than a scientific achievement. Its realities are matters of feeling in which thought is a mere skeleton to support the adventure. It matters little that the facts alleged in the story never were and never can be." (1)

While I do not for one moment consider the Book of Judges a fairy tale yet it shares in certain elements of that kind of literature. Humanely speaking, the Book of Judges shares in a measure in that kind of transmission common to fairy or folk tale. And one must affirm rather than deny its validity because it does thus share. Were it to conform precisely to modern scientific thought, one would have good reasons to believe it to be a pious fraud. The proper approach is out-lined by Ruth Sawyer who writes: "Storytelling is a folk-art. To approach it with the feelings and the ideas of an intellectual or a sophisticate is at once to drive it under the domination of mind and critical sense. All folk-arts have grown out of the

primal urge to give tongue to what has been seen, heard, experienced. They have been motivated by simple, direct folk-emotions, by imagination; they have been shaped by folk-wisdom." (2)

Again one hastens to add, that man has experiences not only of incidents arising out of the physical realm; but also from that beyond realm of spiritual reality. One cannot reduce man simply to the category of a higher animal. While folk lore emphasizes the human approach, it must not deny the validity of the total out-reach of man in all aspects of his life.

"The first primitive efforts at conscious story-telling," Miss Sawyer informs us, "consisted of a simple chant, set to the rhythm of some daily tribal occupation such as grinding corn, paddling a canoe or kayak, sharpening weapons for hunting or war, or ceremonial dancing. They were in the first personal impromptu, giving expression to pride or exultation over some act of bravery or accomplishment that set the individual from the moment apart from the tribe."

(1) Illustrations of this early story telling are seen for example in the exploits of Keokok.

I, Keokok, have slain a bear.

Ayi - ayi - ayi -

A great bear, a fierce bear
   Ayi - ayi - ayi -
With might have I slain him.
   Ayi - ayi - ayi -
Great are the muscles of my arm -
   Strong for spear throwing -
   Strong for kayak going -
I, Keokok, have slain a bear.
   Ayi - ayi - ayi - (1)
And further witness to this most early story form comes from Brazil:

Hunting it was good,
Hunting it was good.
We have killed a beast,
We have killed a beast,
Now we have something to eat,
Now we have something to eat... etc. (2)

Compare also Ecclesiastes, chapter ii, vv. 4, 6, 7, 9 -
"I made great works; I built houses and planted vineyards for myself... I made myself pools from which to water the forest of growing trees. I bought male and female slaves, and had slaves who were born in my house; I had also great possessions of herds and flocks, more than any who had been before me in Jerusalem... So I became great and surpassed all who

(1) An Inuit Chant from Greenland
were before me in Jerusalem; also my wisdom remained with me."

The story at first centers itself about the teller. It is related in the first person singular; and it corresponds in a general way to a stage of childhood. In a measure the life of the individual recapitulates the history of the race. Moreover, we observe that these fairy or folk tales are in point of origin the prescientific endeavors:

1. To record events of gods and heroes
2. To explain natural phenomena as the Sun, Dawn, Thunder, Rain, etc.
3. To set forth history in a time when there was no clear distinction between fact and fancy.

For the primitive man there were no miracles but only great deeds, and these deeds were often supposed to be effected by the gods who lived in heaven and yet walked on earth. The Greek gods watched carefully their favorite heroes, and when necessary they came to their aid. One would not posit such crash ideas about Jehovah; yet as they understood him, he was immediately working in his world. His hand discomforted the enemy - a figure of speech to be sure - none-the-less it portrayed an immediacy of God totally foreign to our scientific age.

In time, a second stage developed; and it is
marked among other things by a shift from the first person to the third person. The story teller is now more conscious of the achievements of family and tribe than of his own. He speaks of their heroes. And "Out of recording hero events grew hero cycles or sagas. Out of growing imagination came the impulse to exaggerate and idealize. Where history failed, imagination stepped in; for with the increasing capacity to wonder had come the capacity to invent. As story telling came to be more and more a source of entertainment, as tribe vied with tribe to outdo each other in their records of achievement, story tellers began to fabricate a richer, more colorful pattern than facts could produce. In this way came the transition from the purely historical tale to the traditional and finally to the purely imaginative tale, what we now call folktale." (1) Could there not be something of exaggeration in the incident of Samson carrying away the gates of the city of Gaza? (2) Could it be that the number of foxes that he caught might have been somewhat less than three hundred? (3) Perhaps the explanation on the basis of simple exaggeration is preferable to the accepted mythological one.

An important point in the development of the fairy tale or folk tale is marked by the setting forth

(2) Cf. Judges 16:3.
(3) Ibid. 15:4.
of the story in some kind of writing. There is then an hardening effect. "There is a kind of death to every story when it leaves the speaker and becomes impaled for all time on clay tablets or written and printed page." (4) How interesting it would be to have heard the recital of the Book of Judges and to have compared it with the first written copy! What were the omissions; for all writing is a process of reduction, of selection. What events were accorded an elaborate coverage? How much or how little did the religious viewpoint of the compilers give "color" to the tribal history? What was the opinion of the editor(s) in respect to Samson? For complete objectivity is not given to mortal man.

What, we ask ourselves is the value of the story or folk tale? To this question Marie L. Shedlock gives a very excellent answer. She, writing of the objectives of story-telling, declares: "First, to give them dramatic joy for which they have a natural craving; to develop a sense of humor, which is really a sense of proportion; to correct certain tendencies by showing the consequences in the career of the hero in the story (Of this motive the children must be quite unconscious and there should be no didactic emphasis); to present by means of example not precept, such ideals as will sooner or later be translated into

action; and finally to develop the imagination, which really includes all the other points." (1) As we relate these observations to the *Book of Judges* we see drama in the Gideon story (6:11-8:33), and in the sacrifice of Jephthah's daughter (11:29-40). Recall the music and art which this tragic event has inspired. (2) Humor, tinged to be sure with sarcasm, is conveyed in Jotham's Parable (9:7-21), etc. Further, the inclusion of the Samson story in the present *Book of Judges* is best explained on the basis of the older concepts alone. Read Moore who reflects the commonly accepted opinion when he writes: "It is easy to see why he (Samson) should have been a favourite figure of Israelite folk-story, the drastic humour of which is strongly impressed upon the narrative of his adventures; but not so easy to see what place he has in the religious pragmatism of the Deuteronomistic Book of Judges, or, indeed in what sense he can be called a judge at all. Even the external connection with the book is of the slightest character: the familiar formulas with which the histories of the judges are introduced and concluded are here at their lowest terms (31:1; 15:20; 16:31b)." (1) One can now how-

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(2) Cf. Sypherd, W. O. *Jephthah and His Daughter*, Univ. of Delaware 1948. This book is a compendium of music and art created about this theme.
ever explain its inclusion as the endeavor "to correct certain tendencies by showing the consequences in the career of the hero in the story." Samson is set forth to show what is certain to happen to even the strongest of men who have no great purpose in life and no depth of religious experience. He is the negative example. His life is depicted that one might be warned not to do as he did. This is by far a preferable explanation to the viewpoint of those who affirm that the story was included as a concession to popular appeal. Is it not very likely that a priestly editor or compiler would have been swayed by popular opinion. It is, on the other hand, very plausible if not a certainty that the insertion of the Samson story was a deliberate incompletion as a "negative example."

Finally in this connection, it ought to be noted that folk tales depict not a clever sharing of the mind alone, but rather a sharing of heart and spirit...

(2) And further, "It is good to remember that there lies in this folk-art much to quicken the spirit that through and by the practice of it has been kept alive those experiences and imaginings which have made possible the eternal re-births of the human race in the midst of the maraudings, conquerings, subjugations of tribe by tribe, of nation by nation." (3)

(5) Ibid. p. 29.
And I concur with Laura F. Kready that "While the fairy tales have no immediate purpose other than to amuse, they leave a substantial by-product which has a moral significance. In every reaction which the child has for distress or humor in the tale, he deposits another layer of vicarious experiences which sets his character more firmly in the mould of right or wrong attitude. Every sympathy, every aversion helps to set the impulsive currents of his life, and to give direction to his personality." (1)

ON THE INTERMIXTURE OF PROSE AND VERSE:

Ruth Sawyer, whom I have quoted quite frequently in this background material relative to fairy and folk tale, writes of the use of ballad or refrain in her experience as a story teller. In her book, The Way of the Story Teller, (1) she refers to her first and not too successful attempts as a story teller; and she proceeds to describe the more successful and later achievements when she had mastered the technique.

"I have discovered," she tells us, "that something very delightful may take place when a ballad with a refrain is introduced into the story hour. So, as in olden times, the listeners take part. A good thing, too. Take a verse from the "Elfin Knight":

Can you make me a cambrick shirt,

Parsley, sage, rosemary and thyme,

Without any seam or needle work?

And you shall be a true lover of mine.

We can, of course, find abundant illustrations of this intermixture of poetry and prose in English Fairy Tales collected by Joseph Jacobs. (1) Within this book is the story of "Tom Tit Tot". Here we read of a daughter who ate five pies. When the mother was told of the pilfering she "took her spinning to the door to spin and as she span she sang":

My darter ha' ate five, five pies to-day.
My darter ha' ate five, five pies to-day.

Being overheard by the king who had not fully understood she changed the words as follows:

My darter ha' spun five, five skeins to-day.
My darter ha' spun five, five skeins to-day.

Likewise in the tale of the "Rose Tree" a song is interpolated:

My wicked mother slew me,
My dear father ate me,
My little brother whom I love

Sits below and I sing above

Stick, stock, stone dead.

Also in this collection in the story of "Binnorie" there is this intermixture. Thus sings the harper:

O yonder sits my father, the king,
Binnorie, O Binnorie;

And yonder sits my mother, the queen;
But the bonny mill-dams O'Binnorie,
And yonder stands my brother Hugh,
Binnorie, O Binnorie;

And by him my William, false or true;

By the bonny mill-dams O'Binnorie (1)

Then, too, there is the blood-curdling song of the ogre in "Jack and Beanstock."

Ah! What's this I smell?

Fee-fi-fo-fum,

I smell the blood of an Englishman,

Be he alive, or be he dead

I'll have his bones to grind my bread. (2)

A variant of this song is seen in the "Children Rowland version (3)

Fee-fi-fo-fum

I smell the blood of a Christian man,

Be he dead, be he living, with my brand,

I'll dash his brains from his brain-pan.

Grimm bears further witness to this phenomena in the tale of "The Wolf and the Seven Little Kids." The wolf having devoured the seven little kids, being surfeited of food lay down to sleep. While she is sleeping, the mother goat approaches stealthily and cuts into the side of the wolf. Then she removes his offspring and fills the stomach of the wolf with stones. "As he walked along the stones began to move, rolling and rattling against each other and he cried out:

Rumble, rumble! rattle, rattle!

Hear the noise of those little bones!

One would think by din and clatter,

That all had been turned into stones. (1)

(1) Grimm's Household Fairy Tales, p. 18 ff.
(2) Ibid. p. 63.
(3) Ibid. p. 128.


Ella Boldey, M. W. Your Young Ones: A Wonder From God, M. W. Your Young Ones: A Wonder From God, M. W. Your Young Ones: A Wonder From God, M. W. Your Young Ones: A Wonder From God, M. W. Your Young Ones: A Wonder From God, M. W. Your Young Ones: A Wonder From God
The same pattern is observed in "Cinderella":

Rustle and shake

Dear little tree;

Gold and silver

Throw over me.

Turn and look, turn and look,

There's no blood upon the shoe,

And the maiden at your side,

Is the rightful bride for you. (2)

Of like import is the usage in "The Sparrow and Her

Four Young Ones:" (1)

All who trust in God each day,

And kind and gentle are,

With faith, from evil to be free,

To them will God a helper be.

Steere, writing of Swahili customs, records the same

pattern of an intermixture of poetry and prose. In

the tale entitled "Kisa Cha Kihindi" this stanza of

poetry is inserted:

A Wonder from God,

One was taken by the water,

One was taken by the shark,

I, a free man, am bound,

My slave has got a kingdom,

(2) Ibid. p. 110.
A Wonder from God. (2)

Also the pattern obtains in the Swahili story, "Sultan Majmun". The story of the advent son who succeeds in protecting the date tree of his father after the failure of his six brothers. This success is crowned by his killing of the Nunda, the man-eating cat. Then he sings a paen of triumph:

Mother, I come from the evil spirits,

That I may sing mother.

I came from the evil spirits that I may sing,

Mother I have killed

The Nunda, eater of people. (1)

We come now to the intermixture of poetry and prose in the Book of Judges. The poetry therein interpolated is the Triumphal Ode of Deborah, chapter V.

We ask ourselves concerning the reasons for the insertion of this poetry. The first reason we find in the observation of Ruth Sawyer already quoted: It is a device for listener participation. It is a technique to be used by the skillful story teller when the audience is tired and perhaps a trifly bored. It may also be true that in a situation where Israelite triumphs were conmingled with crushing defeats that there was the need of a "rousing song." It could be that these Israelites needed to recall earlier and

(2) Steere, Edward, Swahili Tales, p. 45 Society For Promoting Christian Knowledge. London 1906.
(1) Steere, Edward, Swahili Tales, p. 45 Society For Promoting Christian Knowledge. London 1906.
dramatic victories lest they become fain-hearted. A
They may well have had the occasion to sing of the
"old-time religion" in that the then present status
of religion was not worth the song. They found the
necessity of boosting their moral by recalling past
victories.

Pat-a-cake, pat-a-cake,
baker's man!

So I will, master, as fast as I can:
Put it, and prick it, and mark it with 2,
And toss in the oven for Tommy and me."

...Can we give a tangible reason for this choice?
Why do all mothers turn to them with unwavering fidelity?
Why do all children love them?

"There can be but one answer. Before a child is
able to follow the thread of the simplest story, he
can enjoy the musical cadence of these rhymes. There
is rhythm in their measure, an allurement of sound in
their words and phrases which pleases his ear and
satisfies his senses long before their words carry any
intelligent thought to his mind." (1)

Illustrations could be multiplied of this rhythmic
pattern but it will be sufficient just to quote a few
excerpts as one from Paul Revere's Ride:

"Listen, my children, and you shall hear

of the midnight ride of Paul Revere,

On the eighteenth of April, in Seven-fifty;

Hardly a man is now alive

ON THE RHYTHMIC STYLE OF FOLK TALES:

Julia Darrow Cowles comments with good insight that "The first stories told to a child are almost invariably the Mother Goose rhymes and jingles, beginning perhaps with:

Pat-a-cake, pat-a-cake,
baker's man!

So I will, master, as fast as I can:

Pat it, and prick it, and mark it with T,

And toss in the oven for Tommy and me."

...Can we give a tangible reason for this choice? Why do all mothers turn to them with unwavering fidelity? Why do all children love them?

"There can be but one answer. Before a child is able to follow the thread of the simplest story, he can enjoy the musical cadence of these rhymes. There is rhythm in their measure, an allurement of sound in their words and phrases which pleases his ear and satisfies his senses long before their words carry any intelligent thought to his mind." (1)

Illustrations could be multiplied of this rhythmic pattern but it will be sufficient just to quote a few excerpts as one from Paul Revere's Ride:

"Listen, my children, and you shall hear

of the midnight ride of Paul Revere,

On the eighteenth of April, in Seven-five;

Hardly a man is now alive

Who remembers that famous day and year...

Or from the "Parable of St. Christopher":

To a King's court a Giant came,—

"O King, both far and near

I seek," he said, "the Greatest King;

And thou art he, I hear." (1)

The rhythmic style of a book as the Book of Judges
disappears through redaction to writing but mainly
through constant oral repetition and elaboration.

We find, therefore, certain elements of rhythmic
style but the sections exhibiting such phenomena are
diminished.

greatly diminished.

(1) Olcott, Frances Jenkins, Story Telling Poems.
ON WOMEN AS STORY-TELLERS:

Mary Hill Arbuthnot in writing of the "Wide diffusion of the folk tales" comments concerning their origin: "Folk tales are a legacy from anonymous artists of the past, the old wives and grannies as well as the professional story tellers. They were first created orally and passed on by word of mouth for generations before the printing press caught up with them." (1) We, would however, focus our attention upon the women who tell the stories.

In the Golden Ass of Apuleuis the teller of the tale is a woman. Thus we read: "Then the old woman rendering out like sighes, beganne to speak in this sort:... But I will tell thee a pleasant Tale, to put away all thy sorrow, and to revive thy spirits. And so she began in this manner." (1) Grimm Brothers, Jacob and Wilhelm, were told many of the stories in their collection by an old woman. "She retains these old traditions firmly in her memory, and relates them with deliberation and assurance, and with uncommon liveliness and interest. Her relation is fluent, but she recites more slowly, if one desires to write them down after her. She never makes any change in repeating the tale, and immediately corrects any mistake.

(1) Time For Fairy Tales, p. 4. Scott, Foresman and Co. Chicago 1952.
that may have escaped her." (2)

There is also "The Old Wives' Tale (3) related by Madge, wife of Clunch, a smith. "Well," she says:

"Since you be so importunate my good-man fill the pot and get him to bed; they that ply their work must keep good hours. One of you go lie with him; he is a clean-skinned man, I tell you without either spavin or wind-gall; so I am content to drive away the time with an old wives' winter's tale."

One may not fail to mention in commenting upon women as story-tellers, Stories From The Thousand And One Nights. We are not here concerned with ultimate authorship which is impossible to discover; but only with that fact that the telling of the tale is placed in the mouth of a woman, Shahrazad. She being granted an audience with the king is requested to "relate us a story to beguile the waking hours of our night. Most willingly, answered Shahrazad, if this virtuous king will permit me. And the King, hearing these words, and being restless, was pleased with the idea of listening to the story; and thus, on the first night of the thousand and one, Shahrazad commenced her recitations." (1)

(1) Tr. Lane and Lane-Poole, P. F. Collier and Son. New York 1909.
In contrast to women as "tellers of tales" in other ancient literature, there is a more subordinate place in the Book of Judges. This fact stems mainly from two factors:

(a) Tales told are of an age in which religious leadership was almost solely the prerogative of men;

(b) It was a religious Saga told and retold as a means of directing the pattern of national life into the pure channels of Jehovah worship. Save for the exceptional woman, as Deborah, the teller and the actors would in a masculine dominated public leadership, be men.
THE SAMSON OR HERO SAGA
(Judges 13-16 - P 610)

Mention has already been made of the classification of Samson Saga as historic e.g., Saga depicting real or legendary exploits of a hero. The action centers about him and his great feats of strength, prowess in war, and success in love. Little more needs to be said relative to this classification.

One ought, however, to call attention to the pronounced human element, the folklore material so clearly set forth. It is very well expressed in the words of A. Smyth-Palmer: "In no other part of the Hebrew scripture does this human element stand out in so marked, tangible, and material a form as in the strange episode of the Book of Judges (xiii-xvi), which I venture to call the Samson-Saga. No other part of the Divine Library (biblia) reveals its lowly origin as incorporating the comparatively gross and unspiritual ideas of the common folk so unmistakably as this." (1)

And he continues: "It stands by itself, a fragment sui generis, marked by a broad farcical humor, and extraordinary episodes marvel and adventure such as are characteristic of the folk-tale in all lands. Mighty deeds of prowess, hare-brained freaks and sallies, and

indiscriminate love-making form the staple of the story. It is frankly unmoral; and it is only by the ingenuity of strained interpretation that spiritual lessons have been extracted from it." (2) 

Turning aside now from the consideration of content per se, we read the opinion of Ewald concerning its composition: He "holds Samson to have been a favourite popular hero who had many floating legends linked on to his memory, and was long commemorated by a tradition which was not written down till two or three centuries after his time." (3) Moreover, Moore contends that "The principal stories: ch. 13, 14f., 16, are connected by more than one link, and probably belong to a cycle of folk-tales long before they assumed a literary form... The stories of the cycle need not all be of equal age; it is not improbable, for instance, that the tale of his birth in ch. 13 is of later origin than the rest; but, as we have them, they are in substance and form so similar that we must attribute them to the same writer." (4) In that our interpretation of the book is certain "to be colored" by our position that Samson is a real hero, or a sun myth, we ought to examine both positions carefully.

(2) Ibid., p. 5. 
(3) Ewald, Works, ed. Boh. ii, 351
We come first to a consideration of Samson as a real hero. We hasten to say, of course, that legendary accretions had formed about the "solid core" of fact. We take our position with Jeremias who "remarks that the presence of myth in a Biblical narrative is not incompatible with an historical basis, that an atmosphere of legend and myth may encircle actual persons and events. The literary critic should therefore beware of concluding solely from the application of mythological motifs that the story has no foundation in history." (1) And it is very difficult, if not impossible, to separate fact from fiction in all cases. But admitting very honestly these legendary accretions, we come none-the-less to a position that there was a village hero by the name of Samson. He had just those characteristics that made him the village idol: great strength, an easy sense of morality, a "way with women," a keen sense of "mother wit." There is no artificiality here; but rather the spontaneous expression of village life then and now. He is less the creation of the story-teller and more the expression of religion or of non-religion at the popular level.

Take a look at his name—an alleged argument for Samson as a sun myth. "That [I] [I] [Y] [U] is equivalent to [W] [W] [W] is not probable," Moore contends, "nor is the explanation which would make it a diminutive acceptable; it

might mean "sun-worshipper," a name which would not be strange in the vicinity of Beth-shamesh." (2) The name Samson or its forerunner Samas is a name that is mentioned in the list of Babylonian gods and as such is descriptive of an ancient deity. One finds "The group of gods whose temples are most frequently mentioned are the pentada Samas, Adad, Ishtar, Nannat, and Nergal (UIOM 2019*, 2020, 2021*, 2022*, 2023, 2024, 2025, 2026*, 2027, 2028, 2029, 2030, 2031*, YBC 4971, 4972, 2974*, 5605*, 8278*, 10249*, 10572). It is said in this connection that "normally Samas received 3 rams while the other gods must content themselves with one animal each, male with gods, female with goddesses." (3) One would hardly suppose a myth when the name Samson is here used in conformity to its ancient usage; but rather than a person had received a name honorific of a god.

A second argument is that those who as Smythe-Palmer take Samson to be a sun-myth, prove too much. Their arguments are "too-pat." There is nothing that they cannot prove and prove "to the hilt." Take as case in point Samson's hair (D1831). And for Smythe-Palmer this is "the motif which actuates the entire narrative."(4) His endowment is in his hair. "It is the distinctive

(2) Moore, G. F. Judges, p. 365
characteristic which marks off Samson from every other personage in the Biblical history, and, indeed, in literature. There are many mighty men of valour celebrated for their doughty achievements in saga, romance, or story; but none who owes his peculiar gift of strength to the abundant and unchecked growth of his hair, except Samson only. On this the interest of the narrative turns and the denouement of his career depends. If this is lost, all his resistless pith and might goes with it. "He is like any other man." The determination of the meaning of the hair is vital to the interpretation of the story...is the sun shining in the heavens ever envisaged as one famous or conspicuous for the hair with which his head is crowned?" (1) Then follows a depiction of the rays of the sun as hair on coins, in sculptures, paintings, poems, folk tales and sagas. The conventional presentation of the sun's rays as hair, or like hair, is a part of the cumulative proof that Samson was a sun-myth. And Smythe-Palmer contends: "We may lay it down, then, as a primary axiom that no theory which professes to explain the personality of Samson can be correct which does not, first of all, give a rational explanation of the peculiar mystery of his hair." (2) Does, however, a conventional presentation equal reality? The poet and artist are neither philosophers or scientists primarily. They are less interested in the "ding-an-sich" than in certain outward aspects of phenomena. They are less

(1) Smythe-Palmer A. The Samson Saga. p. 34
(2) Ibid., p. 37.
concerned in presenting abstract views of the universe than in the presenting impression made by phenomena. Within the limitations of word and canvas they want us to see and hear the things that move them deeply. We must recognize their limitations and we must not discount their sincere efforts to present "things as they see them."

On pages 84 ff. Smythe-Palmer mentions the solitariness of Samson: he acts alone. This he affirms is a further indication of Samson as a sun myth; for the sun shares his sky with no rival or second. Here again we have an incident of Samson Saga arbitrarily made to support a characteristic of the sun. But, where is any causal relationship! Does a love-sick swain seeking revenge need to call out the local militia, especially when he is so amply endowed with physical strength? And the quarrel is a private one. Would the Israelite friends and neighbors be willing to risk a battle with powerful Canaanites to restore a wife who herself was of the uncircumcised Canaanites? When shorn of his hair and make weak "like any other man," his neighbors make no attempt to prevent his capture. He did act alone and he acted outside of the Israelite pattern.

One readily admits that there was little point to his achievements which are a moral. But to admit that this is evidence of a solar pattern in that the sun is content simply to shine upon the good and the evil men is to stretch the imagination beyond the point of
THE STRONG OR MIGHTY MAN
(F 610)

The motif of the strong or mighty man is found everywhere in saga and legend. Primitive man and modern man alike respect the "bulging biceps." Witness the examples of Herakles, Atlas, Krishna, Cuchulainn, and others. Samson like Gilgamesh, killed a lion with his bare hands. (Ju. 14:6 (F 628.1.1). (1) Samson catches 300 foxes (or jackals) and turning them tail to tail put a fire-brand in the midst between every two tails (15:4). This of course would be proof of his great speed and agility. Even if one divides by ten and reduces the number to 30, it is none the less a great feat. And indeed only a great warrior could slay a thousand men with a fresh jawbone of an ass. A further evidence of his strength was given when he carried off the gates of the city of Gaza (16:3, F 631.2). And he climaxd all of his exploits when as a blind prisoner, being made sport of by his captors, he pulled down the central pillars of the temple killing himself and many of the Philistines (16:28 - F. 6270).

One could tell of the twelve labors of Herakles, of Atlas who stays the towering pillar which keeps earth and sky apart (2); of Krishna who slew the dragon Putana.


(2) Homer, Odyssey, i. 52-34.
and destroyed the demon Dhenuka (3); of Cuchulainn who proved his greatness by leaping a stream (4) and so forth. A hero was a hero because he could do these extraordinary feats of strength. The New World would add, among others, the names of Jonas Lord (New England Folklore) and Paul Bunyan (mythical hero of the woods and patron saint of the American lumber industry.) In the telling and retelling of their exploits a certain measure of exaggeration would enhance the deed. McCulloch so well summarizes the portrait of such heroes when he writes: "To the person of this ideal warrior, some of whose traits may have been derived from traditional stories of actual heroes, "*märchen* and saga episodes attached themselves. Of every ideal hero, Celtic, Greek, Babylonian, or Polynesian, certain things are told - his phenomenal strength as a child; his victory over enormous forces; his visits to the other-world; his amours with a goddess, his divine descent. These belong to the common stock of folk-tale episodes and accumulate round every great name." (5)

The strong man as hero motif is a measure of the cultural level of a people. Here in the case of Samson, whose story is at variance, with the deuteronomistic pattern,

we see village life in the days of the "judges." We perceive by direct statement and by implication that the "pull" of the secular realm was strong; and that the physical realm was at times dominant over that of the spiritual and moral. Samson was in that time a kind of a high priest of popular religion. And among the traits of such popular religion was that of "out-smarting" of one's enemies as Samson had done by his riddle which could only be solved by one who knew certain enigmatic facts; and of conquest by sheer physical strength. We see in Judges an adolescent kind of society reflected in the kind of a hero selected. And axiomatically, we can say that if we know the heroes of a land, we can measure quite well the cultural level. This is the insight that folk lore presents to us here: It opens a window through which we look upon a society that as yet has not come of age.

In the OT only Samuel, Samuel*, the half-Israelitish

* Not used in Qal; in Niphal, Lev. 26:9; Ex. 16:5, 7; Zech. 7:5.
** Samson, Nazach, and other scholars deny that Samuel was a Nazarite.
NAZARITE VOW

(Judges 13: 4, 5)

Now therefore beware, I pray thee, and drink no wine nor strong drink, and eat not any unclean thing: for, lo, thou shalt conceive, and bear a son; and no razor shall come upon his head; for the child shall be a nazarite unto God from the womb.

The term nazar is derived from nazar,* *'to consecrate,' and it denotes 'the consecrated one,' the one separated from among the rest of the people. Two classes are mentioned in the Bible: Those who are Nazarites for life, and Nazarites for a limited time. And three factors underlie this vow of consecration, namely:

(a) To abstain in all the days of his Nazarite ship from the use of wine and all other intoxicating drink, from vinegar formed from wine or strong drink, from any liquor of grapes, from grapes dried or fresh, and indeed from the use of anything produced from the vine; (b) not to suffer a razor to come upon one's head, but to let the locks of the hair of the head grow long; and (c) to avoid all ceremonial defilement from contact with any dead body, even that of his nearest relatives.

In the OT only Samson, Samuel**, the half-Israelitish

* Not used in Qal; in Niphal, Lev. 22:2; Ez. 14:5, 7; Zech. 7:3.

** Smend, Nowack, and other scholars deny that Samuel was a Nazarite.
Rechabites, and probably also those referred to in Amos 2:11 ff., are expressly called Nazarites. While the mother of Samson is conjoined to observe during her pregnancy the full Nazarite obligations, of Samson it is merely said that 'no razor shall come upon his head (Judges 13:5); no mention is made of abstinence from wine. Samson came often into contact with the dead (Ju. 14:9, 19; 15:15) without forfeiting his consecration; and it is assumed by some that he would naturally drink wine at the marriage feast (14:10).

Whereas formerly abstinence from wine, etc. was considered as abstinence from all deliciae carnis; it is now generally explained as a reaction in favour of the primitive simplicity of Israel in the days before it came into contact with Canaanite civilization and Canaanite religion. Accordingly, W. R. Smith writes: "All Semitic nomads viewed wine-growing and wine-drinking as essentially foreign to their traditional mode of life. Canaan, on the contrary is pre-eminently a land of the grape, and the Canaanite worship was full of Dionysiac elements. Wine was prominent in their luxurious worship." (1)

W. R.

LION SLAYERS
(Judges 14:6 b = F. 628.1.1)

"And he rent him (a young lion) as he would have rent a kid."

Lion slaying is an exploit attributed to heroes as a "hall-mark" of their heroism. It is a conventional trial by which the hero proves himself to be in a class superior to that of the average man. Samson as a folk lore hero would normally, so to speak, "win-his-spurs" by this kind of a courageous deed.

Antecedents of this kind of deed are found almost everywhere in the ancient Near East. Even earlier than the extant Gilgamesh literary cycle are seals representing a nude Gilgamesh attacking a rampant lion from behind. In one hand he holds what may be a bow or a shield, while with the other he stabs the lion in the neck with a dirk." (1) Likewise figure No. 166 portrays Gilgamesh as he rides on the back of the lion; No. 160, G. rides on a lion and grasps each by a paw; No. 164, G. lay his foot on the neck of the reversed lion; No. 165, G. lifts a lion over his head; No. 171, depicts two bulls being attacked on each side by a lion, while G. in a short garment, attacks one of the lions. (2)


(2) Ibid, cf. also Layard, Inscriptions, pl. 44, 1.85 f.)
The staff of the University of Pennsylvania's Museum Expedition to Memphis in 1919 found a scarab inscribed on the under side: "Amenophis III (1410-1375 B.C.) killed 102 'Fierce Lions' in the first ten years of his reign."*

Tiglath-Pileser I (reigned B.C. 1000) surpasses all in his alleged victories over lions. On the "Cylinder Inscription of Tiglath-Pileser I" it is inscribed (Col. VI—"The Restoration of Temples," lines 77-81):

One hundred and twenty lions by my bold courage
And by my strong attack
On foot I have slain,
And eight hundred lions in my hunting (?) chariot
I have laid low. (1)

No less a mighty lion slayer was Ashur-nasir-pal (reigned 885-860 B.C.). In the inscription under the caption, "The King's Hunting Expeditions" (Col. IX, lines 75, 76,) we read:

in my hunting (?) chariot and my lordly attack with weapons
I laid low, and three hundred and seventy mighty lions, like caged birds, with ... weapons I slew. (2)

(2) Ibid., Cf. also Layard, Inscriptions, pl. 44, 1.23 f.)
Moreover, Grace Rhys describes graphically the victory of Hercules over the Nemean Lions. "With a shout of joy Hercules bounded forward, casting his club; this time it smote the lion full on the brows as he raised himself on his forequarters. The blow not-withstanding, like lightning he crouched to spring; but even as he sprang Hercules steadied his limbs like two broad pillars, and opened his mighty arms. Like a thunderbolt the beast came upon him, but Hercules wreathed his fingers through the hair of his mane and caught him about the throat. Terrible was the deep breathing of the hero, the growling of the lion. Fearful was the struggle, but Hercules conquered; by main strength he squeezed the breath of life out of his enemy's throat till it hung dead between his hands." (1)

Pausanias proclaims the fame of Pulydamas who "besides his prizes for the pancratium, has to his credit the following exploits of a different kind. The mountainous part of Thrace on this side the river Nestus, which runs through the land of Abdera, breeds among other wild beasts, lions, which once attacked the army of Xerxes, and mauled the camels carrying his supplies. These lions often roam right into the land

around Mount Olympus, one side of which is turned towards Macedonia, and the other towards Thessaly and the river Peneius. Here on Mount Olympus Pulydamas slew a lion, a huge and powerful beast, without the help of any weapon. To this exploit he was impelled by an ambition to rival the labors of Heracles because Heracles also, legend says, overthrew the lion at Nemea." (1)

Further, the tradition persisted in the legends which clustered about Richard Coer de Lyon (1157-1199 A.D.). "He is imprisoned by the Emperor of Germany, has intercourse with the Emperor's daughter and kills his son, tears out the heart of a lion sent to devour him, finally is ransomed with half the wealth of England." (2)

And lest we forget other Bible Heroes, we must mention David who "smote both the lion and the bear (I Sam. 17:36); and of Benaiah who went down and slew a lion in the midst of a pit in time of snow (I Chron. 11:22).

"And Samson said to them, "Let me now put a riddle to you; if you can tell me what it is, within the seven days of the feast, and find it out, then I will give you thirty linen garments and thirty festal garments; but if you cannot tell me what it is, then you shall give me thirty linen garments and thirty festal garments."

And they said to him, 'Put your riddle, that we may hear it.'" And he said to them,

'Out of the eater came something to eat.
Out of the strong came something sweet.'

In ages more slow-moving than our own and lacking the blessing (or curse) of the commercial amusements that come to us from "movies," radio, and television, riddles were undoubtedly a favorite camp fire or household amusement. There are always those who wish to display their cleverness in the propounding of riddles and those who wish to match or excel the cleverness of the narrator in guessing the answer. And a little side bet as Samson made would add "spice" to the attempts.

"As everywhere in the world," Moore comments, "the wedding festivities were enlivened by various pleasantries and play of wit." (1) Further, Moore records his judgment that in ages more slow-moving than our own and lacking the blessing (or curse) of the commercial amusements that come to us from "movies," radio, and television, riddles were undoubtedly a favorite camp fire or household amusement. There are always those who wish to display their cleverness in the propounding of riddles and those who wish to match or excel the cleverness of the narrator in guessing the answer. And a little side bet as Samson made would add "spice" to the attempts.

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(2) Moore G. F. Judges p. 335.
that the riddle of Samson's was a very bad riddle, and quite insoluble without a knowledge of the accidental circumstance which suggested it. (1) And herein may lay some measure of apology for the "teasing" of his wife who at first may have been motivated largely by her own curiosity; but on the seventh day she was driven by the threats of her own countrymen "to extract" from him the secret. We profit little from the riddle and its solution except as by a kind of historic proxy we become a guest in the wedding festival of Samson and his Philistine bride.

Centuries later, Rev. John Baer Stoudt observed that "The giving and guessing of riddles often afforded delightful entertainment at many a gathering on a cold winter's night, or on a Sunday afternoon, at the stately farmhouses of the Pennsylvania Germans. On these occasions none were more popular than the Legend Riddles, and especially those in which a humble peasant outwits the king and his court." (2)

There are, of course, many kinds of riddles as those propounded with a penalty for failure (H 541); and those in which a specific penalty as loss of property is prescribed (H 541.2); and the one recorded in Judges (H 671). For the first example of a riddle with a penalty attached (H 541), we turn back to the riddle of the Sphinx which riddle Oedipus solved. "At Thebes he

(1) Moore G. F. Judges p. 335
(Oedipus) found the Sphinx desolating the country-side: this is the type of dragon (as Krappe points out) that the folk hero must slay to attain full heroic stature. The sphinx accosted all who passed with the riddle: "What goes on four legs in the morning, on two at noon, and on three in the evening?" Those who failed to answer correctly — every one until Oedipus came that way — were devoured by the monster. Oedipus, however, gave the answer: "Man, who crawls as a child, walks erect in manhood, and uses a cane in old age." (1) McCulloch records an Icelandic riddle concerning a farmer and the bishop. He writes: "A farmer was told by the bishop to build a church within a certain time. A stranger offered to help him, the payment being that he must give him his little son if he did not find out the stranger's name by the time the work was completed. Wandering sadly in the field as the building was about to be finished, he lay down by a grassy mound. There he heard a woman's voice singing to her child within the mound. "Soon will they father Finnur come from Reynir, Bringing a little playmate for thee here."

Jumping up he rushed to the church and found the man nailing on the last plank.


'Well done, friend Finnur,' he cried, 'how soon you have finished your work.' At that moment Finnur disappeared and was never seen again." (2) Another riddle carrying a death penalty for failure to solve it is mentioned by Stoudt. "Once upon a time a certain king chanced to pass by the cottage of one of his subjects who had apparently turned Protestant and who, eager to given expression to the peace and comfort he found in his new faith, had this inscription place over his gate: 'Hier Leben Sir Ohne Sorgen.' The King stopping, read the inscription and called for the man so free from care. The lyal subject came forth, bowed to the king, and inquired as to his wishes. Whereupon the king pointed to the inscription and said:

'We wollen, dir schon Sorgen genug geben.'

In three days I shall pass this way again. When I shall demand of you an answer to each of the following questions:

'We dief is der See?

Wie schwer is der Moond?

Was denken sie von sich selbst?' and remember that failure to answer any correctly means death.

"The peasant was in distress; he neither ate nor slept. On the evening of the second day the king's court fool passed by. He too read the inscription, but at the same time noticed the sad and dejected countenance of the

poor man and inquired why the inscription when his features portrayed the contrary.

"The unhappy soul soon acquainted the stranger of the king's visit and the riddles. The court fool laughed and said, 'I will call early tomorrow morning and we will exchange clothing and I will answer the king.' At the appointed time the king and his executioners appeared and found the court fool disguised as the peasant awaiting at the gate. He put the first question: 'Wie dief is der See?' The court fool bowed and answered, 'Ein stee worf.' (A stone throw). To the second riddle 'Wie schwer is der Moond?' (How heavy is the moon?) The fool answered, 'Der Moond hat vier vertel un so wiegt er en pund.' (The moon has four quarters and therefore weighs a pound.

"The king then put the third and direct question: 'Was denken sie von sich selbst?' (What think ye concerning yourself?). And immediately there came the answer:

'Gester war ich dei hoffnohr, aver heut bin ich en Protest.' (Yesterday I was your court fool but today I am a Protestant.) The king, seeing that he was again outwitted, slowly rode away." (1)

Yet another riddle with a death penalty attached is that of King John and the Bishop. It reads thus:

"The bad King John, jealous of the pomp of the bishop, tells him he must answer three questions or forfeit his head and living. First, he says, 'Let me know within one pennye what I am worth?' Second, 'How soone I may goe the whole world about.' Third, 'What is the thing, bishopp, that I doe thinke. He gives him twenty days to answer. Off goes the bishop to Cambridge and Oxford, but none of the doctors can help him. He returns home, meets his half-brother, a shepherd. This unlearned brother takes the bishop's place before the king, and answers the questions. First the king is worth 29 pennies, since Christ was worth 30, 'but I know Christ was one pennye better than you.' Second, he can go around the world in 24 hours, if with the sun you can goe the next way.' Third, 'you thinke I am the bishopp of Canterburye." (1)

And one could quote riddles ad nauseam; but a sufficient number have been set forth for our purpose. After all we are not primarily concerned with riddles per se. Our major interest lies at a consideration of the underlying motive of the riddle telling. Now admittedly, some riddles were told to amuse and exhibit mental acumen. One would not wish to dismiss arbitrar-

(1) Stand. Dict. of Folklore ii p. 579
ily these two contributing motives; yet a third one should be underlined. The propounding of riddles was the medium here through which the folk hero proved his status. The conventional pattern demanded that he excell in the display of mother wit. Hence Samson told his riddle to demonstrate that he could qualify in this respect and otherwise as a full fledged folk hero.

Within the Samson Saga is the incident of his return at the time of the wheat harvest when he came with a gift of a kid and asked permission to visit his wife. And her father said, "I really thought that you utterly hated her; so I gave her to your companion... (Jnu. 15:2)."

The Hebrew Text reads יִֽהְֽיָ֣הְֽוָ֣יִֽוָ֣ו and the Greek, Τῷ ὑπὲρ οὖς οὖν (1) Moore comments: to thy comrade i.e., the best man at the wedding. (2) Barney quoting Watsstein writes: Θεὸς Τὸῦ θυμίων (Jos. 3:29) or, as we should say, best man called in the modern Syrian wedding ushier, i.e., usher or charge d'affaires to the king, as the bridegroom is termed during the seven days' festival (3) Van Selms takes exception to this viewpoint in an article in Journal of Near Eastern Studies. (4) He points out first that the "entering" of the house of the future father-in-law by the would-be-groom is an important feature. We may consider it a kind of ceremony; it is certainly more than a casual visit to the house of somebody else. "By this ceremony the candidate is admitted, at least provisionally, to the intimacy of the family life. If we may take literally the expression 'and afterwards they have made him go out,' and there seems to be no objection to this, we may conclude that for the time

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being the groom is residing with his future father-in-law. On the occasion of this ceremonial 'entering,' the 'betrothal gift' is an obligation on the (future) father-in-law to give his daughter to the donor." "Not only the 'entering,' but also the acceptance of the gift, has a ceremonial character. Therefore, it is said that the betrothal gift has been 'performed.'"

Van Selms then proceeds to build his case on the code of King Lipit-Ishtar (1868-1857 B.C.) which is as follows:

"If a son-in-law has entered the house of his (prospective) father-in-law (and) he made his betrothal (but) afterwards they made him to out (of the house) and gave his wife to his companions, they shall present to him the betrothal gifts which he brought (and) that the wife may not marry his companion e.g., one who in Western marriages would be called "the best man." His relationship is of such a nature that when the marriage is cancelled, he may not take the girl as a wife for himself. (1)"

(1) See also Crawley, E. The Mystic Rose. p. 339 where he refutes the suggestion that "the best man" was originally the strongest of the bridegroom's friends and that he assisted him in capturing the bride. MacMillan and Co. Ltd. London 1902.
In Ugaritic Literature, "Nikkal and the Moon," the groom Yarih is portrayed as offering wedding gifts to the father of his prospective bride. The text reads as follows:

"Give Nikkal Moon would wed Ib the bride and her father. And let her enter his house.

And thou shalt get her for marriage by paying her father
his intentions. The gift had sealed the betrothal
A thousand (shekels) of silver
A myriad of gold." (1)

Regarding Samson's exclusion from the house of his prospective father-in-law, we may now know on the basis of the Lipit-Ishtar that the folk who forbade his "entering in" to his wife were legally wrong. This was obvious to the Philistines who condemned to death through burning both the unfortunate bride and her father. And this apparently would have ended the incident were Samson content to leave the matter lay. But that was not his intentions. The gift had sealed the betrothal pact and they were securely bound to each other. She was his chattel property. However, Samson the folk hero, was not content with the mere legality of the settlement. He, the hero, had been offended; and, consequently he must prove his valor and courage by taking drastic revenge. Here is reflected a stage in society when the saga pattern prevailed. As yet, the judge is not the vindicator, but the hero himself.
"So Samson went and caught three hundred foxes, and took torches; and he turned them tail to tail, and put a torch between each pair of tails. And when he had set fire to the torches, he let the foxes go into the standing grain of the Philistines, and burned up the shocks and the standing grain, as well as the olive orchards." On the basis of Ovid's Fasti, one may seek to give a rational explanation to this feat of Samson. He begins by telling us: "I must teach the reason why the she-foxes let go, have their tails burning with firebrands fastened to them...." Then he repeats the story told to him by Phoebus: "In this plain," said he, pointing to the plain, "a frugal peasant woman with her hardy husband, used to own a bit of land. He used to work it himself, whether there was occasion for the use of the plough, or the curved sickle, or the spade. She sometimes used to sweep out the cottage supported on the buttress, and sometimes used to set the eggs to be hatched by the plumage of the parent bird; or now she is collecting the green mallows, or the white mush-room or makes warm their humble hearth with the cheerful fire.

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And yet she finds time and employs her arms at the web constantly plied by her, and thereby, she prepares against the menaces of the winter. She had a son, sportive in the dawn of life; he had added two years to two 'lustra.' He catches a fox in a sloping corner at the end of the willow grove: she had carried off many a bird from their poultry yard. He wraps the captive in stubble and hay, and sets fire to her; she escaped from his hands as he is applying the fire. Wherever she flies, she sets in a blaze the fields, at that time clothed with the harvest; the breeze gave strength to the all-consuming flames. The occurrence has long since passed away: the recollection of it still remains; for, even to this day, does the law of Carseoli forbid a she-fox when caught to be suffered to live; and that this tribe may atone for their fault, they are set on fire on the festival of Ceres, and perish in the very manner in which the one that I have mentioned destroyed the standing corn." (1) Some modern scholars as, Hartmann, Smythe-Palmer and others, attempt to explain the Biblical narrative on the basis of his story from Ovid. They do not, however, believe that the fire was really fire but that it is a symbol of a reddish blight or smut on the corn." Particularly to Hartmann is this

true and he writes in support of his viewpoint: "Dabei bleibt es wohl möglich, dass sie nur die rationalistische Umdeutung eines ursprünglichen Sonnenmythus ist; aber es ist dan eine Umdeutung, die auch in ihrer jetzigen Form eingen guten Sin gibt." (2)

There is another aspect of this story - the possibility of "torch lustration" or purification by fire. Andrew Lang writes of the great fire festivals of the European peasantry. There are camp fires, and fires lighted for the purpose of the bride and groom to jump over and to indicate by the height of their jump the height of the grain that earth would produce in the coming season. Fire is to cleanse, to purify the earth, to cast out the evil spirits, so that the earth might be most fruitful. The connection with "Samson's foxes" is to be sure a remote one but it may for all of that carry with it an identical idea of cleansing.

"See how morning opens her golden gates
And takes her farewell of the glorious sun." (1)

Samson, who was confined during the night in Shaal, in the morning takes away the gates of the underworld.

(2) "Simsons Fuchse" ZAW 1911. 69-72.
(1) Henry VI, 41, 1;
The incident is most probably true although a great measure of exaggeration is quite possible. If, for example, our geographical information is correct, Samson carried the gates from Gaza to Hebron, a distance of about forty miles. On the other hand if one follows the tendency of recent commentators who are inclined to reduce as much as possible the wonderful character of Samson's feats, one accepts a tradition which fixes the place where Samson deposited the gates at Gazaat El-Munter, a hill south east of Gaza and only a quarter of an hour outside the walls.

Adherents of the astral interpretation see here a sun-myth. As the sun opens the "gates of the morning" so the sun-hero, Samson, carries away the eastern gates of Gaza. A line from Shakespeare seemingly bears out this viewpoint.

"See how morning opens her golden gates
And takes her farewell of the glorious sun." (1)

Samson, who was confined during the night in Sheol, in the morning takes away the gates of the underworld.

(1) Henry VI, ii, 1.
The best solution for us seems to be that of allowing the possibility of the deed and yet admitting that there is a possibility of exaggeration. Perhaps he only carried away the "gate bar"; for the entire structure was quite elaborate and hardly could be carried by any man. Then too, the distance may have been increased in the telling and re-telling of the story. This tendency is always present as the hero is made "even more heroic."

We are concerned not so much with gates but with the exercise of prodigious strength, a possession of the great majority of the folk heroes. Extraordinary endowment as strength sets them outside of the common classes of men. Their exploits were the raw material from which was constructed a type of history, the saga type.

(1) Relig. of the Serbs, p. 334, ed. 1894.
(2) Die Simaçanen, Gids 1898, No. 8.
HAIR IN FOLKLORE

"The hair in fact is regarded by primitive peoples as a living and important part of the body, and as such is the object of many taboos and superstitions," writes W. R. Smith. (1) It is often regarded as the special seat of life and strength in that hair continues to grow and manifest life as does also the nails in mature life. Heads of the dead were shorn, Wilken supposes, to facilitate the escape of the soul from the body. (2) Frazer also alludes to the "head taboo" upon which the sacredness of the hair depends. The Siamese, he informs us, think that a spirit called khuan or kwun dwells in the human head of which it is the guardian spirit. (3) This belief in turn gives impetus to the custom among the Burmese of resenting anyone, especially a woman, being in a position over their heads. "A pious Burman of Rangoon, finding some images of Buddha in a ship's cabin, offered a high sum for them, that they might not be degraded by sailors walking over them on the deck. (And) formerly in Siam no person might cross a bridge while his superior in rank was passing underneath, nor might he walk in a room above one in which his superior was sitting or lying. The Cambodians esteem it a grave

(2) Die Simonsage. Gids 1883, No. 5
offence to touch a man's head; some of them will not
enter a place where anything whatever is suspended over
their heads; and the meanest Cambodian would never con­
sent to live under an inhabited room. Hence the houses
are built of one story only; and even the Government
respects the prejudice by never placing a prisoner in
the stocks under the door of a house, though the houses
are raised high above the ground. (1)

Now if the hair was considered so sacred that
offence might be given by simply touching the hair of
another, the cutting of the hair became a delicate and
difficult operation. Especially two kinds of dangers
confront one at this point: (a) The danger of dis­
turbing the spirit of the head, and (b) the difficulty
of disposing of the shorn locks which were considered
to be a part of the body even after they were cut off.
Care needed to be taken less these parts suffer accidental
injury or that they fall into the hands of a malicious
person who might work magic on them to the detriment
or death of the one from whom they had been cut. To
prevent possible harm on this account, one could as many
chieftains did, leave the hair uncut. Perhaps here is a
parallel to the rite of the Nazirite (Judges 13:5).

The hair was kept unshorn in the time of war and
when one went on a long journey; because there was

exposure to danger in traveling among strangers. Homer tells us of such a vow made by Achilles. "He then betheoughed him of another matter. He went a space from the pyre, and cut off the yellow lock which he had let grow for the river Spercheius. He looked all sorrowfully out upon the dark sea and said, 'Spercheius, in vain did my father Peleus vow to you that when I returned home to my loved native land I should cut off this lock and offer you a holy hecatomb; fifty he-goats was I to sacrifice to you at your springs, where is your grove and your altar fragrant with burnt offerings. Thus did my father vow, but you have not fulfilled his prayer; now, therefore, that I shall see my home no more, I give this lock as a keepsake to the hero Patroclus." (1)

Ellis referring to a hair tabu among the Dayaks of Borneo, tells us that "The season generally kept tabu where, on the approach of some great religious ceremony; immediately before going to war; and, during the sickness of chiefs. Their duration was various and much longer in ancient than modern times. Tradition states, that in the days of Umi, there was a tabu kept thirty years, during which the men were not allowed to trim their bears, etc. Subsequently, there was one kept five years." (2)

(1) Homer, Iliad. XXIII, 141 sqq.
Moreover, in Spanish Folktales, Boggs records the story of a Giant who rescues a boy from a pit. Then the boy serves the Giant who possesses a room in which he has three doves. Entrance to this room is expressly forbidden but the boy enters it and is found there by the Giant. Thereupon the "Giant tells him to return next day and pluck a feather from one (dove) he likes best, but never afterward to show her the feather. Boy marries her, and gives feather to his mother to keep. She shows it to the girl who takes it and becomes a dove and flies away. Grieved by his lost, the boy swears never to take hair from his face nor shirt from his body until he finds her. (1)

The hair offering is a personal one made on behalf of the individual and not the community. It is not a part of the periodic exercise of local or tribal religion. It serves to emphasize the personal relationship between an individual and his God. The hero would be very careful under certain circumstances to make such an offering that God might be favorably disposed toward him.


(2) Skinner, C. M. Myths and Legends Beyond our Borders.
HAIR IN FOLKLORE – Strength in the Hair  
(Judges 16 – D 1831)

Before we come to some examples of "strength in the hair" we need to remind ourselves again of some reasons why the hair is sacred. And we shall find some partial explanation in the statement that "The hair is in fact conceived as the seat and lodging place of his god, so that were it shorn the god would lose his abode in the priest." (1) Skinner, confirming this viewpoint, writes of the Kwasiind (Canada), the strong, that his strength was in his scalp. If struck there, he became helpless; but while he was immune to stones and arrow, he could not resist the soft fall of a white pine cone. When he was struck with one such missile, he fell from his boat and sank, never more to rise. (2) Further, Frazer writes: "Here in Europe it used to be thought that the maleficent powers of witches and wizards resided in their hair, and that nothing could make any impression on these miscreants so long as they kept their hair on. Hence in France it was customary to shave the whole bodies of persons charged with sorcery before handing them over to the torturer. Millaeus witnessed the torture of some persons at Toulouse, from

(2) Skinner, C. M. Myths and Legends Beyond our Borders.  
whom no confession be wrung until they were stripped
and completely shaven, when they readily acknowledged
the truth of the charge." (1)

None less than Satan himself in a sermon preached
from the pulpit of North Berwick church comforted his
many servants by assuring them that no harm could befall
them "as long as their hair was on, and soould newir
latt ane teir fall fra thair ene." (2)

Hair as a life token is found among some primitive
people as in the case of the Eskimo. A leader,
Jujanguak, is in great danger, but finally escapes.
Meanwhile his mother has missed a lock of hair, which is
a bad omen for her son. Soon after it appears again in
its proper place on her forehead and she knows that he
is safe. (3) King Nias, West Coast of Sumatra, was
defeated in battle and condemned to death but great
difficulty was experienced in executing the sentence.
"They threw him into the sea, but the water would not
drown him; they laid him on a blazing pyre but the fire
would not burn him; they hacked at every part of his
body with swords but steel would not pierce him."

Then they perceived that he was an enchanter, and they
consulted his wife to learn how they might kill him.

(1) Frazer, J. G. Folk-Lore of the OT, i. 158. London 1919.
(2) Dalyell, J. G. The Darker Superstitions of Scotland
(3) Quoted in Rink, Tales and Traditions of the Eskimo,
p. 44. Edinburgh 1875.
Like Delilah, she revealed the fatal secret. On the chief's head grew a hair as hard as copper wire, and with this wire his life was bound up. So the hair was plucked out, and with it his spirit fled. (1) Likewise it is said of Nisus, King of Megar, that he had a purple or golden hair on the middle of his head, and that he was doomed to die whenever that hair should be plucked. When Megara was besieged by the Cretans, the king's daughter Scylla fell in love with Minos their king; and pulled out the fatal hair from her father's head. So he died or grew weak and was slain by Minos. (2)

Rihbany refers to the Syrian custom analogous to that of a Nazarite. He gives us an eye-witness picture of the ceremony as follows: "The last service of this kind which I attended in Syria was for a cousin of mine, a boy of twelve, who was a Nedher, or as the word is rendered in the English Bible, a Nazarite. We assembled in the church of St. George of Suk. The occasion was very solemn. A mass was celebrated after the order of the Greek Orthodox Church. Near the close of the service the tender lad was brought by his parents in front of the Royal Door at the altar. While repeating a prayer, the priest cut the hair on the crown of the boy's head with the scissors in shape of a cross. The simple act released the child and his parents of their solemn vow." (3)

(1) Sundermann, H., Die Insel Nias, p. 71 Barmen 1905.
(2) Tzetzes, J., Scholia on Lycophon 650
BLINDING AS PUNISHMENT

(Judges 16:21 - Q 451.7)

History records instances of such treatment of captives and of criminals who were subjected to this kind of punishment. One may cite the deeds of Ashur-nasir-pal (King of Assyria from 885 to B.C. 860) who records that "From some I cut off their hands and their fingers, and from others I cut off their noses and their ears and their...; and the eyes of many men I put out." (1)

And Herodotus tells of the punishment that came upon Evenius. "There are," he writes, "in this Apollonia sheep sacred to the sun, which by day feed near the river that flows from Mount Lacmon through the Apollonia territory into the sea, near the port of Oricus. But by night, chosen men, the most eminent of the citizens for wealth and birth, keep watch over them, each for a year; for the Apollonians set a high value upon these sheep, in consequence of some oracle. They are folded in a cavern at a distance from the city. There, once on a time, Evenius, being chosen, kept watch, and one night when he had fallen asleep during his watch, wolves entered the cave and destroyed sixty of the sheep. When he discovered what had happened, he mentioned it to no one purposing to buy others and put them in their place.

The occurrence, however, did not escape the notice of the Apollonians, and as soon as they discovered it they brought him to trial, and gave sentence of the loss of his sight." (1)

Blinding as punishment reflects a severity of punishment reserved for extreme cases; and the cruelty of leaders as Ashur-nasir-pal. Moreover, human life is held in less high esteem in the east, and especially in the ancient east, than with us today. And considering the burnt-over grain fields and the taunts of Samson, we need not be surprised that the Philistines "gouged out his eyes." Finally, we must not lose sight of the fact that blinding lessened the power of the victim to wage war or to take revenge against those who inflicted the injury. One cannot escape here not only the revenge motif; but the fear that the hero who retains his full faculties can be a most dangerous enemy.

Attention should be called to the feminine interest portrayed in the Book of Judges. Mention should be made of Jael (4:17-22); Deborah (ch. IV and V); the woman of Thebez (9:50-53); Jepthah's daughter (11:34-40), wife of Manoah (13:2-25), Delilah (16:4-22); and the Levite's concubine (ch. XIX).

This feminine interest is the expression of "harem" type stories in which women are more clever, more subtle than men. Almost immediately one recalls the Stories From The Thousand And One Nights (1) in which a woman's life is spared by her story-telling ability. This kind of story would be told and re-told to relieve the monotony of "harem" life. In a way it might be a psychological compensation for those women who might wish for some additional measure of freedom. There would be a satisfaction in knowing that though one herself might be restricted and limited, and under masculine control that it was none-the-less true that clever women could at times outwit men. This, of course, is a true mark of saga narrative.

Schwally (5) writes in reference to the position of women in relationship to war, as in the case of Deborah:

(1) Line-Line-Poole, tr. P. F. Collier & Son.
New York 1909.
CLEVER JAEL: (Judges 4:17-22; 5:24-27)

The cleverness of Jael is accentuated in the interpretation of this story in the light of a possible Arabic parallel. To set it before us, we read the biblical text:

"He asked water, and she gave him milk." (9:50-53) "Why he (E. Powers) asks did she give him sour milk instead of water?" (1) Moore infers Bedouin hospitality while Burney believes it was to induce the soporific effect of thick sour milk on an exhausted man. Power affirms however an entirely different motive and he illustrates it from the killing of the famous Shanfara in the reign of Bani Salaman. (2) Here the sour milk was expressly given to increase the thirst of the intended victim, who in search of additional liquid would go to the well where the assassins were posted. The plot had a two-fold aspect;

(a) She would kill him within the tent if possible;

(b) but if that were not possible, her friends could certainly waylay him as he went to the well to quench his thirst.

Schwally (3) writes in reference to the position of women in relationship to war, as in the case of Deborah:

(2) Kitab al-Agani XXI 143.
Die Frau ist durch ihre psychische Veranlagung religiösen Einflüssen und Erregungen besonders leicht zu gänglich. Gerade unter Völkern niederer Stufe, bei denen die Frau eine äußerst geringe Stellung einnimmt, ist die Priesterin und Seherin eine nicht seltene Erscheinung, z. B. im östlichen Centralafrika, beim gella, in Arabien, besonders beim den Völkern germanischer Herkunft, wie Gothen, Skandinaviern und Langobarden. Auf diesem Wege ist die Frau auch Anführerin. Die Ganna der Semnonen, die Veleda der Brukterer, Aurinia und die anonyme Cheruskische Seherin. Die israelitische Frau hat nach unseren Quellen nur einmal diese Höhe erklommen. Then Schwally comments briefly upon Deborah’s service to her country in the time of peace after which he continues: "Ihre höchsten Triumphe feierte sie aber in dem Kriege gegen den kanaanitischen König Sisera. Sie war die eigentliche Seele der nationalen Erhebung. Nicht nur stand sie ratend und anspornend hinter Baraq und seiner Heldenschaar, sie führte auch durch zauberstädtiges Wort und Lied (Richt. 5, 12) die glückliche Entscheidung herbei. Debora gehört nicht zu den "Richtern," da sie das Schwert nicht führt, ebenso wenig wie Samuel zu den Propheten, sondern sie eine Seherin wie Veleda." To this opinion of Schwally’s Arabic and Palestinian records bear witness. A thrilling picture of the encouragement of the warriors by the women is given by Raswan who writes about the
War Goddess among the Ruala bedouins of Arabia:

"From the midst of the migrating multitude now came the sounds of shots fired in jubilation, and soon tribesmen were galloping forward from all directions. They assembled and in a body raced to the Markah (litter). Faris at their head. Amidst the thunder of hoofs and the glint of carbines, there arose the wild charge of the young men as they pressed around their queen.

"Tuema had risen and stood erect in the lofty frame. Her face became transfigured in an ecstasy of joy. Suddenly she put both her hands to her throat and tore open her dress and broke into jubilant song. With bared breasts she arose, straining her supple body until she was poised high above the ark, holding aloft a bunch of snow-white ostrich plumes. She looked like a goddess - the bravest and the most beautiful maiden of her great tribe. She cried to the youth words of passionate eloquence. She inflamed them with warlike ardour. She exhorted them to remember the heroes who once had chained themselves to this Standard by means of iron shackles of their mares, so that they might not leave their queen, but defend her to the last breath." (1) Mrs. Finn likewise observed the same kind of phenomena in a fight between two villages.

"The fighting was carried on in the early morning and forenoon, after which the men went to their agricultural labours. The watch fires were burning at night in every village, and we could hear the shrill voices of the women as well as of the men joining in the waw, or war cry. In the morning, by daybreak, the forces mustered. "When a well-known champion joined them, the women would break out into improvised verse as he rode forward: -

"Oh, thou Khaleel, thou art welcome;
All these swords are thine, oh, Khaleel.
We will defend thee and fight with thee,
Welcome, welcome, oh, Khaleel," etc., etc.
The men, and more especially the women, encourage the combatants, during the actual fight, by improvised verses praising their favourite warriors and recounting their deeds of prowess. But in case of hesitation or of cowardice, they fling at them any epithet of contempt or scorn that they can imagine or invent on the spur of the moment; and many a one has dashed afresh into the thickest of the fight, stung by the bitter jests and gibes of the girls carrying fresh supplies of gunpowder, succouring the wounded, and cheering on the men of their side with the invigorating scream of the "El-el-el-el-loo.'" Here is one of their impromptu
"What does the coward's wife say to her husband?"

"Oh, husband, remain in the hindmost ranks, for if thou shouldst press forward thou mayest be hit, and thus shall my children be made orphans."

These be the words of the coward's wife to her husband."

JEPHTHAH'S DAUGHTER:

Jephthah's daughter reflects not so much leadership as devotion to the ideal of implicit loyalty to Yahweh. Beyond the value of life, and even the life of an only child, lay the greater value of obedience to God. One recalls the proposed sacrifice of Isaac by his father Abraham (Gen. 22:1-19). There is, of course, the difference in that Isaac was an unwitting sacrifice. But Jephthah's daughter was to be a willing sacrifice. "And she said to him, 'My father, if you have opened your mouth to the Lord, do to me according to what has gone forth from your mouth, now that the Lord has avenged you on your enemies, on the Ammonites.'" (Ju. 11:36). She is to be an example of obedience to her father and to God. Her life and the lamentation for her are to inspire a like measure of loyalty and obedience.

DELILAH, THE SORCERESS:

Delilah is the clever woman who combines cleverness with sinister purposes. For the moment we are not interested in her morals but only in her plot to deliver Samson into the hands of his enemies. We hear her say:— "Please tell me wherein your great strength lies, and how you might be bound, that one could subdue you." (Ju. 16:6). Did he not hear the men lying in wait in the inner chamber? His only defense was his great strength; and revealing it, he left himself open
to the attack of a treacherous wife. We want ever so much after the first futile attempt to find the secret of his strength to tap him on the shoulder and say: Look out! You are in grave danger. You are in the hands of a clever and unscrupulous woman! "Booby," Beware! As already has been affirmed concerning the insertion of the Samson Story, the examples both of Samson and of Delilah are negative examples intended to teach by the delineation of the character of the hero, the outcome of disastrous results by deviation from the accepted mores.

THE CLEVER MANKA:

Folklore affords many examples of this motif of the "clever women," as for example the story of "Clever Manka." The story relates the greed of a rich farmer who was always driving a hard bargain. One of his neighbors, a humble shepherd, was to be given a heifer in payment for service. The payment was refused and the case was then placed before a young and inexperienced bourgmaster who proposed to give the heifer to the one who solves a riddle which he would propound. She answered the three questions for the shepherd as follows: What is the swiftest thing in the world? What is the sweetest thing? What is the richest? "The swiftest thing in the world is thought for thought can run any distance in the twinkling of an eye. The sweetest thing of all is sleep for when a man is tired and sad what can be sweeter? The richest thing is the earth for out of the earth come all the
riches of the world." The burgomaster impressed by her wisdom marries her. Years later and after many other proofs of her wisdom, he becomes tired of her. He developed an inferiority complex because of her cleverness. Then he desired to send her away but lest people say he treated her shabbily, he proposed to give her the one thing she liked best. On what he supposed was their last night together, she fed him his favorite dishes and he fell asleep. Him she carried away to her father's house. Awaking, he rubbed his eyes in amazement. "Then he laughed loud and heartily to think Manka had outwitted him. "Manka," he said, "You're too clever for me. Come on, my dear, let's go home." (1) Marjaneh, the clever slave-girl in the story of "Ali Baba and the Forty Thieves" (2) after she had plunged the poniard into the pretended oil merchant was rebuked by Ali Baba and his son who cried aloud: "Ill-omened woman! What have you done to ruin me and my family?" "'It was to preserve, not to ruin you," answered Marjaneh; 'for see here," continued she, opening the pretended Khoja Hoseyn's garment, and showing the dagger, 'what an enemy you have entertained! Look well at him, and you will find him to be both the pretended oil merchant and the

(2) *Stories From The Thousand And One Nights*, p. 448 ff. Lane-Lane-Poole, tr. P. F. Collier and Sons. New York 1909.
captain of the gang of forty robbers. Remember, too, that he would eat no salt with you; and what would you have more to persuade you of his wicked design? Before I saw him, I suspected him as soon as you told me you had such a guest. I knew him, and you now find that my suspicion was not groundless."

THE WOMEN OF THEBEZ:

The nameless woman of Thebez was clever also in a very practical kind of a way. She saw Abimelech coming to fight against the strong tower of Thebez. He came near to the door of the tower to burn it with fire. Then she threw "an upper millstone upon Abimelech's head, and crushed his skull." (Ju. 9:55). A less clever woman might have been content to beat her breasts and cry aloud. Consider also the story of Samson's mother, the wife of Manoah. Following the annunciation to his wife, Manoah entreated the Lord to "teach us what we are to do with the boy that will be born" (Ju. 12:8). Subsequently the angel of the Lord did appear to him; and when Manoah knew that he was the angel of the Lord, he was afraid. "And Manoah said to his wife, 'We shall surely die, for we have seen God.' But his wife said to him, 'If the Lord had meant to kill us, he would not have accepted a burnt offering and a cereal offering at our hands, or shown us all these things, or now announced to us such things as these.'" (Ju. 13:22-23). Spiritual
insight here is expressed by the woman and not the man. Here as elsewhere in Judges women are often more clever than men.

Look backward now at the man-woman groupings: Deborah and Barak, Manoah and his wife, Samson and Delilah. In every grouping the woman has greater courage or wisdom, more cunning or insight than the man. We can only conjecture what the reason or reasons may be. Could it be that the cleverness of the women depicted is the attempt "to champion the under-dog?" Is there not something within us that is stirred by the simple peasant outwitting king or bishop? Do we not often long for the lowly to be exalted and the high and proud to be humbled in the dust? And this enshrines truly elements of saga type story.
JEPHTHAH'S VOW

(Judges 11:30, 31 - 241)

Jephthah, a son of a harlot, fought for Israel against the children of Ammon. Before he entered into battle he made a vow as follows: "If thou wilt indeed deliver the children of Ammon into my hand, then it shall be, that whatsoever (whosoever) cometh forth from the doors of my house to meet me, when I return in peace from the children of Ammon, it shall be Jehovah's, and I will offer it up for a burnt-offering.

Older Jewish and Christian commentators interpreted the vow in its natural and literal sense: Jephthah fulfilled his vow by offering his daughter as a burnt-offering. This was the opinion of Fl. Josephus: But as he came back, he fell into a calamity no way correspondent to the great actions he had performed. For it was his daughter that came to meet him, she also an only child, and a virgin. Upon this Jeptha heavily lamented the greatness of his affliction, and blamed his daughter for being so forward in meeting him; for he had vowed to sacrifice her to God. However, this accident that was to befall her, was not ungrateful to her, since she should die upon occasion of her father's victory, and the liberty of her fellow-citizens. She only desired her father to give her leave for two months to bewail her youth, with her companions; and then she agreed, that at the afore-
mentioned time he might do with her according to his vow. Accordingly when that time was over, he sacrificed his daughter as a burnt-offering; offering such an oblation as was neither conformable to the law, nor acceptable to God; nor weighing with himself what opinion the hearers would have of such a practice."

(1) In like vein Augustine writes: Quenlibet in hoc loco cogitaverit Jephte secundum cogitationem humanam, non videtur unicam filiam cogitasse; alioquin non diceret, cum illam cerneret occurrise, Heu me, filia mea, impedisti me; in offendiculum facta es in oculis meis... Sed quem potuit cogitare primitus occurrentem, qui filios alios non hebebat? An conjugem cogitaverit? (2) Also the position of a literal sacrifice is accepted by Luther who records his opinion in a marginal note to the translation of the Book of Judges as follows: "Man wil er habe sie nich geopfert, aber der Text steht klar da." (3) The orthodox Catholic opinion even to the present day is summarized in a footnote of the Douay Version: "It is the common opinion of the fathers that Jephthah's daughter was sacrificed as a holocaust because of his vow."

(2) Augustine, quest. 49
(3) Biblia, Luther. Nurnberg 1788.
The story of Iphigenia in Tauris is analogous to that of Jephthah's daughter. Iphigenia, though rescued by her brother, could not escape her fate and is drowned because she neglected the goddess in respect to sacrifice at Aulis. (1)

Akin also is the story of Idomeneus as told by Servius in his commentary on Virgil: "Idomeneus rex Cretensium fuit; qui, cum tempestate laboraret, vovit se sacrificaturum Neptuno de re, quae ei primo occurrisset, si reversus fuisset; sed casu cum ei filius primus occurrisset, quam cum, ut alii dicunt, immolasset, ut alli, immolare voluisset, ob crudelitatem regno a civibus pulsus est." (1) Also Lyall refers to an Arabian tradition to the effect that: "Al-Mundhir has made a vow that on a certain day in each year he would sacrifice the first person he saw; Abid (a poet) came in sight on the unlucky day, and was accordingly killed and the altar smeared with his blood." (2) Moreover, C. Campbell Brown writes of a Chinese parallel as follows: "His Excellency Ong Sip-peng, the builder of the new Chincheir, was in perplexity: walls, temples, and bridges had risen beneath his and the city, with its paved streets and ordered houses, its canals and carefully constructed drainage systems, its yamens and sculptured pagodas, (1) Iphigenia in Tauris, T. A. Buckley, tr. London. MCCCCLIII (1) Virgil, Aeneid. XI. 264. (2) Lyall, Anc. Arabian Poetry. Introd. p. XXXVIII
stood complete. Many obstacles had been swept aside by the great administrator in the course of his labours, but now, at the moment of achievement, an unlooked-for difficulty stood in the path. The wall was finished and the gates set up, but a sacrifice could not be found, none of the inhabitants being willing to give a daughter for such a service. At last, however, a virgin was discovered willing to bare her young body and make the offerings needful for the peace of the city. Ong Sip-peng's perplexity was at an end, but grief had fallen upon his home, for his own daughter was to undergo the dreaded ordeal." (1)

We move now from the parallels to the Jephthah story to a quest concerning its possible origin. It may well be as Moore noted that "The annual lamentation of the women of Gilead for Jephthah's daughter appears to belong to a class of ceremonies, the original significance of which, often disguised by the myth, is mourning for the death of a god, and in many of which evidence of primitive connection with human sacrifices survives." (2) Jeremias not only accepts this viewpoint but he identifies the cult to which the story is related. He writes: "The form of the sacrifice may be understood by the Tammuz-Ishtar cult. For two months Jephthah's daughter mourns upon

(2) Moore, G. F., Judges, p. 305.
the mountains with her companions over her 'death in maidenhood.' That is a double month, corresponding to one of the six seasons of the year in the pre-Islamic calendar." (1) We may see this double month in the time scheme of the Gezer calendar. Herewith is it given in the translation of W. F. Albright:

His two months are planting (olive) harvests

His two months are planting (grain)

His two months are late planting;

His month is hoeing up of flax

His month is harvest of barley,

His month is harvest and feasting;

His two months are vine-tending.

His month is summer fruit. (2)

Hildegard and Julius Lewy give us further evidence of this two month period in their article on the Pentecontad Period. (3) Their work is based on Assyrian sources, viz., contracts. In part we reproduce certain clauses from these contracts. "2 Minas of purified silver has A (the creditor) upon B (the debtor). (Reckoning) from the month of sib'um (inclusive) within 11 pentecontads he shall pay" MVAeGXXXIII, 1930, no. 63. pp. 47 f. Reference is made to the hamsatum year in several texts with the stipulation that the

debtor shall pay so and so many hamsatum. In some texts, however, hamsatum is replaced by the phrase si-bi-it ni-ga-lim (var-li). e.g. "seizing of the sickle" or during qi-ti-ip ka-ra-nim, "the plucking of the grapes" or a-na-ha, "at (the time of) the first fruits." Obviously, here we see the use of 50 or 60 day month. The interpretation of Jephthah's daughter mourning fits into this scheme and proves, at least, how very old the custom was. And there is a striking example of this pentecocontad calendar in the custom of the fallahin of southern Palestine who divide their year into seven periods of approximately fifty days known under the name of al-hamsinat, "the fifties," a term which, significantly enough denotes in classic Arabic sources the biblical defined in Lev. 23:15. It is further noted that the Nestorian Christians designate the divisions of their religious year by the term sabu'a which, denotes a time unit of fifty days, and from the linguistic point of view corresponds to Old Babylonian sibutum and the Hebrew sabu'ot.

Gaster in (B. Interpretation) of the Hittite Yuzgat Tablet, relative to the myth Telipinu, notes "that the deities with whom our text is primarily concerned are the gods of fertility (Telipinu) and the sun god and that they are the joint objects of a single act of worship. From this we may reasonably infer
that the text was designed for a solar date associated in some crucial way with the agricultural year. Such a date would have been most naturally one of the solstices or equinoxes." (1)

Further observations point to a season when waters are dried up, and when human animal and vegetable life is at a virtual standstill, and when the sun has "disappeared," i.e. sunk beneath the equator. This eliminates the vernal equinox and the summer solstice; for on the former (March 20) the sun is coming up from the netherworld rather than going down into it. "And the earth has been pretty well soaked by the heavy rains; while on the latter (June 21) the sun is at highest point and therefore could not be said to have disappeared."

"We are left then, with the autumnal equinox and the winter solstice as the only possible dates. The latter, however, would appear to be eliminated by a closer examination of the text. When, in the myth, the Weather-god is informed that the sun cannot be found, he replies: 'Behold, my limbs still feel the heat; he must some how have lost his way' (obv. 24-25). Now, such a statement would be clearly inapposite if uttered at the time of the winter solstice (December 21), for the sun is then deep in the netherworld and, according to ancient ideas, farthest removed from the

earth. On the other hand, however, it would be peculiarly appropriate to the time of the autumnal equinox (September 23), when the sun has just slipped beneath the equator but when, so to speak, its glow can still be felt. Moreover, it should be borne in mind that at the time of the solstice the earth has already benefited somewhat from the early rains, whereas at that of the equinox it is indeed still dry and sterile.

"Thus it would appear on balance that our text was probably designed for a festive season which reached its climax at the autumnal equinox, on or about September 23." (1) Attention is now called to analogous seasonal rites e.g., the mourning for Tammuz in Mesopotamia, the forty days weeping mentioned in the Book of Judges (11:40). Also Plutarch (2) furnishes an example from Phrygian Attis-cult; Theocritus (3) describes the Adonis celebrations at Alexandria in the 3rd century B.C.; Lucian (4) suggests two festivals were held annually at Hierapolis in honor of the analogous Adonis - the one no doubt, in fall or winter, when he disappeared, and the other in spring or summer, when he re-emerged.

In the rape of Persephone, a poem of Lucian, we have a similar story concerning Persephone, daughter

(1) Gaster, T. H., Thespis, p. 340.
(2) De Iside et Osiride, c. 69, p. 378 F.
(3) XVth Idyll of Theocritus.
(4) On the Syrian Goddess c. 26 Lucian
of Demeter. Persephone, having descended to the netherworld, is held by Hades. While she is there the earth languishes and becomes sterile. Life would have come to an end on the earth had not the gods compelled Hades to relinquish her and permit her to return from the netherworld to the earth. But because she had eaten the seed of the pomegranate, she was inextricably united with the netherworld and could only remain on earth for a period of six months at a time. This was the time of fertility and growth. Following her descent into the netherworld and while she remained there, the earth was sterile and dry and all life languished. Of similar kind was the cult of Osiris, Attis, and Adonis, Baal, and Telipinu.

In the poem of Baal and 'Anath, the descent of Baal into the netherworld is portrayed in these words:

"And go down into the nether-reaches of the earth so that thou mayest be counted among those who go down into the earth

And 'Il may know that thou art dead." (1)

Subsequently, Baal is revived, and after having vanquished Mot, he returns to the throne of his kingship. Then fertility is restored to the earth.

In the myth of Telipinu there is the same period of blight on earth because Telipinu has disappeared -

"Telipinu hied away.

Grain and fertility (?)... also and satiety he took away.

In field and meadow there was blight (?),

So that over them weeds (?) sprouted up.

Grain and spelt did not grow.

Cows and sheep and humans no longer conceived.

While those which had already conceived bore no young.

Hillsides were bare; trees were bare; put forth no blossoms; pastures were bare; springs ran dry.

Upon the earth was famine;

Men and gods alike were perishing of hunger.

Then the gods instituted a search for Telipinu; but he was not found until a bee found him in a meadow by the city of Lihzina.

Then Telipinu returned to his temple (lit. house).

He took thought for the land.

He let out the soot from the window; he let out the smoke from the house... (1)

The fatness of the sheep was then established, the (produce) of crop and field was then established;

oxen and sheep were then established;

(1) Gaster, T. H., *Thespis*, p. 561
long life and progeny were then established. (2)

These facts or growth and decay rest back upon a pattern of the seasonal cycle reproduced in ritual and literature. Life was not an automatic process by one of ebb and flow. And man had to help or cooperate with the gods to insure the perpetuation of life. Frazer gives a penetrating analysis of this pattern as follows:

"They now pictured to themselves the growth and decay of vegetation, the birth and death of living creatures, as effects or the waxing or waning strength of divine beings, of gods and goddesses, who were born and died, who married and begat children, on the pattern of human life. Thus the old magical theory of the seasons was displaced, or rather supplemented, by a religious theory. For although men not attributed the annual cycle of change primarily to corresponding changes in their deities, they still thought that by performing certain magical rites they could aid the god, who was the opposing principle of death. They imagined that they could recruit his failing energies and even raise him from the dead. The ceremonies which they observed for this purpose were in substance a dramatic representation of the natural processes which they wished to facilitate; for it is tenet of magic that you can produce any desired effect by merely

(2) Ibid., p. 377."
imitating it. And as they now explained the fluctuations of growth and decay, of reproduction and dissolution, by the marriage, the death, and the rebirth or revival of the gods, their religious or rather magical dramas turned in great measure on these themes." (1)

Before leaving the Jephthah story, one ought to consider it in relationship to Märchen-motiv. Walter Baumgartner (1) see here a very clear motif: "Ein Mann selten ist eine Frau muss einem unbekannten, einem wilden Tier, als Dank für aus irgendeiner Notlage sein Kind versprechen." In a related story, the Devil helps a man build a bridge but requires him to change the first living being he meets into an animal. The motif is simply this: If you want god to do something extraordinary for you; you in turn must expect to pay a great price for the deed. God delivered the enemies into the hand of Jephthah; therefore, God had the right to demand even so great a sacrifice from him as his daughter, his only child.

SLAIN BY A MILLSTONE

(Judges 9:53 - Q 412)

"And a certain woman cast an upper millstone upon Abimelech's head, and break his skull."

Attention has been called to the high esteem of womanhood held by the author of Judges. Mention has already been made of Deborah, Jael, and Delilah. These women are encouragers, doers of heroic deeds both good and bad. Now we may add with specific emphasis the deed of the nameless woman of Thebez who threw the millstone upon the head of Abimelech.

From classical sources we may add the analogous story of Pyrrhus who, "left by himself was wounded in the head. It is said that his death was caused by a blow from a tile thrown by a woman. The Argives however declare that it was not a woman who killed him but Demeter in the likeness of a woman." (1) A variant comes to us from the Eddas where we are informed that Thor was wounded in the head by a piece of flint-stone which became imbedded in his skull. The stone caused him so much pain that he consulted the sorceress Groa to effect its removal. (2)

In the "Legend of Aght" a king named Deniel.

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(2) Mabi, H. W. Norse Stories Retold From the Eddas. Dodd, Mead and Co. New York MDCCCVI.
"And there was a certain man of Zorah, of the tribe of the Danites, whose name was Manoah; and his wife was barren and had no children.

"And the angel of the Lord appeared to the woman and said to her, 'Behold you are barren and have no children; but you shall conceive and bear a son.'"

Almost immediately one recalls the story of Abram's wife Sarai who "bore him no children (Gen. 16:1). Yet in her old age, the announcement of the birth of a son by her is given to Abraham her husband by God himself (Gen. 17:16). Also Hannah, wife of Elkanah, following her fervent prayer at the temple for a son, is sent forth by Eli with words of priestly benediction: "Go in peace, and the God of Israel grant your petition which you have made to him (I Sam. 1:17).... "And in due time Hannah conceived and bore a son... (I Sam. 1:20).

Moreover, "In the sixth month the angel Gabriel was sent from God to a city of Galilee named Nazareth, to a virgin betrothed to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And he came to her and said, 'Hail, O favored one, the Lord is with you...And behold, you will conceive in your womb and bear a son, and you shall call his name Jesus." (Luke 1:26 ff.).

In the "Legend of Aqht" a king named Daniel,
craving a son, sought the company of gods, whom he
wined and dined for a week. "Baal at least appeared
to him in a dream produced by the technique of incubation;
and Baal together with other satisfied deities, secures
the blessing of 'Il, so that the forth-coming conjugal
embrace of Daniel and his wife, Dnty will result in a
model son." (1) The text incorporating the anunciation
reads as follows:

'Il takes his servant.
He blesses (Danie) l, Man of Rp',
Protects the Hero, (man of H) mmny:
'By my soul, may Daniel (Man of Rp)', live
By my spirit, the Hero, Man of Hmmny;
may he prosper!
On his couch he ascends
in kissing his wife
in embracing her, childbirth
bearing, childbirth
And his son will be (in the house)
A root in the midst of his palace. (2)

Further, Perrault writes in the story of "The
Sleeping Beauty in the Wood" that "Once upon a time
there lived a king and queen who were grieved, more
grieved than words can tell, because they had no
children." But subsequently, the barren wife bore a
most beautiful daughter.

There is reflected here, of course, the intense
desire for parents in ancient times to have a son
"to carry on" the family name. This might be construed

(2) Ibid., 2 Aqht. I:34-44.
as a "kind of immortality" linked to national and racial perpetuity. Note, however, that this desire would be applicable to all womankind. We are confronted here with the normal desire for children, and that desire intensified by the fact of barrenness. It is the barren who give birth. It is the extraordinary and the semi-miraculous that is before us in these cases. And this extraordinary, this semi-miraculous or miraculous, bespeaks prophetically that the children thus conceived and born shall become outstanding personages. Of such was Isaac born to Sarah (Gen. 21:3); Samson born to the wife of Manoah (Judges 13:3); Samuel born to Hannah (I Sam. 1:19); Jesus born to Mary (Luke 1:26 ff.); Achit born to Dnty; and "Sleeping Beauty" born to a certain king and queen.

"I will go in to my wife into the chamber," implies entrance for the purpose of intercourse. His visit and his gift meet with the approved social pattern of his place and time; but her father has already given her to another. Haupt in agreement with this position writes: "Kia Zicklein war das übliche Geschehen für eine öffentliche Suhldina oder eine private Freundin (arab. caniga) die ihr Freund von Zeit zu Zeit besuchte. Als Juda meine

(2) Smith, T. E. Kinship and Marriage in Early Arabia. p. 96 Cambridge 1929.
A KID AS THE PRICE OF INTERCOURSE
(Judges 15:1)

"...Samson visited his wife with a kid; and he said, I will go in to my wife into the chamber."

"The marriage of Samson," Moore writes, "is the only instance in the O.T. in which the bride remains in her father's house, and the husband lives with her or visits her there; but such unions were probably not uncommon in early Israel." (1)

When he came he gave his wife a kid, which seems to have been a customary present in such circumstances. W. R. Smith tells us that in old Arabia such a gift would be called sadaqa, the present a man makes to his female friend (Sadiqa). (2) Here i.e. Judges 15:1, the phrase 'I will go in to my wife into the chamber,' implies entrance for the purpose of intercourse. His visit and his gift meet with the approved social pattern of his place and time; but her father has already given her to another. Haupt in agreement with this position writes:

"Ein Zicklein war das übliche Geschenk für eine öffentliche Buhldirne oder eine private Freundin (arab. cadiqa) die ihr Freund von Zeit zu Zeit besuchte. Als Juda seine

(2) Smith, W. R. Kinship and Marriage in Early Arabia. p. 75 Cambridge 1885.
Schwiegertochter Thamar sah sagte er zu ihr: Ich will dir ein (männliches) Zicklein schicken, und als Simson seine Freundin in her Philisterstadt Thimath besuchte, brachte er ihr ein (männliches) Zicklein (Richt 15,1). Die Freundin erwartete jedenfalls ein derartiges Geschenk bei jedem Besuch; sie blieb im House ihres Vaters, und ihr Mann besuchte sie dort. Der altarabische Ausdruck für ein Geschenk das ein Man einer Freundin gibt, ist sadig. Nach Ammianus Marcellinus (14.4) war die Ehe bei den Sarazen eine Dienstmiete, wofür die Frau bezahlt wurde; der Mann mietete die Frau auf eine bestimmte Zeit. Diese zeitweiligen Verbindungen, die zur Zeit Mohamms in Arabien üblich waren, heiszen auf Arabisch; nikah el-mot'a. In Persien sind sie jetzt noch gesetzlich erlaubt." (1)

Among the Greeks a similar custom prevailed in the Homeric Age. The Iliad records the expression 

maidens who yield their parents oxen as presents from their suitors, i.e. much courted. (1) The custom gradually disappeared and was referred to by Aristotle as barbarous. (2)

However offensive this custom may appear to us, it was quite socially acceptable in biblical times and in certain earlier periods of Greek and Arabic history.

(1) Iliad 18.593
(2) Politica, ii. 5.11
Women were chattel and should be sold to the highest bidder who would pay according to their beauty and desirability.

It is designed to show the emotional nature of the idolaters. A woman of Ephraim sets aside eleven hundred silver shekels so that her son may make a graven image and a molten image (___) unto Jehovah. The son steals the money but, subsequently confesses to the theft. The mother, apparently pleased with the admission of the son, gives two hundred shekels to a refiner to make a graven image and a molten image; and it is placed in Micah's house where a private sanctuary is established. Micah made an ephod, and teraphim, and consecrated one of his sons who became his priest. And this happened in the day when each did as he liked: there was no king in Israel.

Some time later a wailing woman, a Levite from Bethel in Judah, was placed as the priest in Micah's sanctuary. Both the priest and Micah were well satisfied, and the relationship became stable and mutually pleasing. However, migrating Canites came and removed both the image, and the Levite priest, and took both to Laish, a quite remote settlement at some distance from Sidon. Laish they burned, and the new city built on the same spot, was called Dan.

*Between vv. 1 and 2, there is an obvious gap. The story is fragmentary and, in its present form somewhat pointless,
THE STORY OF MICAH OF EPHRAIM

(Judges 17:1 ff.)

This story is designed to show the unethical nature of the idolaters.* A woman of Ephraim sets aside eleven hundred silver shekels so that her son may make a graven image and a molten image (______) unto Jehovah. The son steals the money but, subsequently confesses to the theft. The mother, apparently pleased with the admission of the son, gives two hundred shekels to a refiner to make a graven image and a molten image; and it is placed in Micah's house where a private sanctuary is established. Micah made an ephod, and teraphim, and consecrated one of his sons who became his priest. And this happened in the day when each did as he liked: there was no king in Israel.

Some time later a wayfaring man, a Levite from Bethlehem in Judah, was placed as the priest in Micah's sanctuary. Both the priest and Micah were well satisfied, and the relationship became stable and mutually pleasing. However, migrating Danites came and removed both the image, and the Levite priest, and took both to Laish, a quite remote settlement at some distance from Sidon. Laish they burned, and the new city built on the same spot, was called Dan.

*Between vv. 1, and 2, there is an obvious gap. The story is fragmentary and, in its present form somewhat pointless.
This story is astiological Saga as Gen. 4:1; 16:11; 21:31; 25:26; 30, etc. The purpose of it is to give an historic explanation of the founding of the shrine at Dan. The story suggests immediately that of Lot in the city of Sodom where the two angels visited him (Gen. 19:1ff.). Lot, when approached by the men of Sodom with the request that he may intercede, ... compromises by offering unto them his two virgin daughters (Gen. 19:8). The incident reveals that the ancient Hebrews were far from possessing the chivalrous feeling which we find among the old Arabs. Moreover, the taking of the concubine from the sanctity of her host is a violation of the age-old custom of the inviolability of the guest. The brutal sexual abuse compounded the crime. The incident was an example of the effect of the sin of the Canaanites of the preceding epoch. The story conveys the message that sin shall be punished.
SHAMEFUL ABUSE OF THE LEVITE'S CONCUBINE

"...So the man laid hold on his concubine, and brought her forth unto them; and they knew her, and abused her all night until the morning." The story suggests immediately that of Lot in the city of Sodom where the two angels visited him (Gen. 19:1ff.)

Lot, when approached by the men of Sodom with the request 'that we may know them' (עִמָּנוּ, וְתְעַדֵּד יִתֵּנוּ), compromises by offering unto them his two virgin daughters (נָתַן בְּנוֹת),

The incident reveals that the ancient Hebrews were far from possessing the chivalrous feeling which we find among the old Arabs. Moreover, the taking of the concubine from the sanctity of her host is a violation of the age old custom of the inviolability of the guest. The brutal sexual abuse compounded the crime.

wife and bids her "dress a sheep of the flock" for the regalement of the passing guest. The text reads:

Then Daniel the Raphael

Thereupon the H-rona-mite gave

Galla loudly to his wife:

"Heuzan, Mistress Danatuya,

set a lamb from the flock

Before Sir Adroit-and-Gunning for refreshment,

Before Sir Expert, the artisan, for regalement... (1)

(1) Gaster, T. H. Thespis, pp. 290, 291
THE SLAUGHTER OF A LAMB AS A MARK OF WELCOME

(Judges 13:15)

The phrase used is \( \text{γαρ} \) \( \text{αὐτῷ} \) \( \text{θηρίῳ} \). LXXA \( \beta\lambda\alpha\omicron\omega\mu\epsilon\tau\alpha \) \( \delta\eta \) \( \sigma\epsilon \); LXXB \( \kappa\alpha\tau\alpha\omicron\sigma\omega\mu\epsilon\nu \) \( \omega\delta\epsilon \) \( \sigma\epsilon \) (Cf. v. 16, \( \text{γαρ} \) \( \text{αὐτῷ} \) \( \text{θηρίῳ} \)).

"Let us detain thee, that we may make ready a kid for thee." The rich sheik Abraham sacrificed a calf tender and good - (Gen. 18:7). This is in conformity to the well established Semitic practice and it well illustrated by Roberton's informative passage in "Journey to Hadjaz." This scholar observed the slaughter of a sheep takes place only on festive occasions or on the arrival of a guest. (1)

In the "Poem of Aqhat" it is recorded that as soon as Daniel catches sight of Koshar, he calls to his wife and bids her "dress a sheep of the flock" for the regalement of the passing guest. The text reads:

Then Daniel the Rapheite

Thereupon the H-r-n-m-ite hero

Calls loudly to his wife:

"Hearken, Mistress Danatuya,

set a lamb from the flock

Before Sir Adroit-and-Cunning for refreshment,

Before Sir Expert, the artisan, for regalement...(1)

(1) Gaster, T. H. *Thespis*, pp. 280, 281
Moreover Rihbany bears witness to "The ancient custom, whose echoes have not died out in the East, was that the host honored his guest most highly by killing a sheep at the threshold of the house, upon the guest's arrival, and inviting him to step over the blood into the house. This act formed the 'blood covenant' between the guest and his host. It made them one.

To us one of the most cordial and dignified expressions in inviting a guest especially from a distant town, was, 'If God ever favors us with a visit from you, we will kill a zebihat. (2)

THE SECRET NAME OF GOD

(Judges 13:18 - G 432.1)

Both the Hebrew and the Greek support the concept of the angel's name as "wonderful," "ineffable," "incomprehensible," and beyond our knowledge to hear and understand. It is akin to Psalm 139:6...

knowledge is too wonderful for me." In Gen. 32:29 Jacob asks of the angel with whom he has wrestled until the break of day...

In the first two citations there is the declaration that the name is "wonderful," or "incomprehensible," in the third citation no answer is given. There is no justifiable occasion to contend with Moore who says: "Not that the name itself is mysterious or miraculous." (1) Yet with a little modicum of interpretation, "wonderful" or "incomprehensible" might be interpreted as secret. And God or gods, or super-human beings having secret names is a common folkloristic concept. There is among primitive peoples a very strong Name Tabu (G 430).

(1) Moore, G. G. Judges. p. 321
Trachtenberg writes: "Outstanding among those beliefs that are universally characteristic of the religion of superstition is the conviction that 'a man's name is the essence of his being. (One Hebrew text says 'a man's name is his person' and another 'his name is his soul')." (1) Of a similar opinion is Brinton who says quoting Lenormant: "In all the religions of ancient Asia, the mysterious name was considered a real and divine being who had a personal existence and exclusive power over both nature and world spirits."

(2) Likewise comments Trachtenberg: "To know the name of a man is to exercise power over him alone; to know the name of a higher supernatural being is to dominate the entire province over which that being presides. The more such names a magician has garnered, the greater the number of spirits that are subject to his call and command. The simple theory is at the bottom of the magic which operates through the mystical names and words that are believed to control the forces which in turn control our world. The spirits guarded their names as jealously as ever did a primitive tribe. "Tell me, I pray thee, thy name," Jacob demanded of the angel with whom he had wrestled, but the angel parried the question and his name remained his secret lest Jacob invoke him in magical incantation.

and he be obliged to obey." (3) A Turin Text (19 Dynasty, 1350-1200 B.C.) is translated in the Ancient Near Eastern Texts under the caption "God and His Unknown Name of Power." It reads as follows:

"The spell of the divine god, who came into being by himself, who made heaven, earth, water, the breath of life, fire, gods, men, small and large cattle, creeping things, birds, and fishes, the king of men and gods at one time, (for whom) the limits (go) beyond years, abounding in names, unknown to that (god) and unknown to this (god)." (1) Now Isis, a very clever, crafty woman who knew all in heaven and on earth except the divine name, purposed in her heart to learn even the name of the august god. By most subtle means she induced him to divulge his name. And in the concluding part of the poem, it is said in exalted phrase: "Behold the great god has divulged his name!" (2)

In Celtic mythology, the hero Cuchulainm confronts a giant woman who refuses to divulge her name. When the question is asked she cried out that her name was "Irritated at this gibberish - an instance of the well known concealment of divine names - the hero leaped.

(2) Ibid.
into the chariot, placing his feet on the women's shoulders and his spear at her head, and demanded her true name, to which she replied that she was a sorceress and that the cow was her reward for a poem." The name is not revealed; but only the evasion of the question is set forth. (3)

A carry-over of this concept is observed in the Roman Catholic use of divine names. Granger says:

"The list of divine names possessed by the Roman pontiffs in their indigitamenta was their most efficacious magical instrument, laying at their mercy all the forces of the spirit world." (1)

And because injury or contumely heaped upon a name reacted upon the individual who bore it, there was a legitimate reason, as they saw it, to conceal the real name. "For this reason throughout America, the natives rarely disclosed their real appellations, but were designated by nick-names. In Australia some tribes were so cautious that the young men on entering adult life renounced the names by which they had been known and assumed no other; while a woman preserved indeed her appellation, but no one except her husband was entitled to pronounce it." (2) There is a further suggestion by Brinton that this custom of concealing

the name may have been followed by the early Jews so that the real name of God is lost. So also was the custom of the Semitic Arabians who substituted Allah, the Mighty One, for the true divine name. (3) There is apparently an analogous tradition among the Karens of Africa. Of them Cross writes: "Their God was called Ywh which approaches the Hebrew י'חנ" as nearly as possible in the Karen idiom... The name Jehovah was regarded as too sacred for utterance, and perhaps this became a reason for to a great extent, in later generations, the character of the being himself." (1)

Murray comments in respect to Greek prayers that after calling on a deity by his usual name, "a clause was added to save the suppliant from any possible displeasure of the deity at the name employed: for how could man know the true name of a god?" (2)

One such example is given by Aeschylus:

"O Zeus - whate'er He be,
If that Name please Him well,
By that on Him I call;
Weighing all other names I fail to guess..." (3)

Frazer further reminds us that "among the rude races of Siberia similar fears prompt parents to adopt

similar precautions for the safety of their progeny. Thus, for example, among the natives of Altai, if a person loses all his children, one after another, his new-born child is given as ill-sounding a name as possible; for instance, It-koden, ('dog's buttocks'), thus trying to deceive the spirits which kidnap the soul, making them believe that it is really a dog's buttocks." (1)

Crawley writes that "In Abyssinia it is believed that the sorcerer can cause no injury to a person unless he knows his true name, and it is the custom for mothers to conceal the baptismal name of their children, and to substitute for it, Son of St. George, Slave of the Virgin, Daughter of Moses, and the like." (2)

There is also the practice of exchanging names in order to seal friendship throughout Polynesia and Melanesia. "The Australian natives form permanent ties of friendship and 'brotherhood' with one another, and even with strangers whose favour they wish to secure. Featherman describes such a ritual such as follows: "To effect this the parties mutually exchange names; and each one first striking next the breast and calling himself by his friend's name,

strikes next the breast of his comrade and gives him his own name. In confirmation of this indissoluble alliance, they mutually offer presents to each other."

(3) Following his reference to the fact that a boy among some tribes may receive a new name at puberty, and perhaps another when he may become a warrior, or the example of a Catholic novice receiving a new name, Crawly interprets the underlying idea. "It is," he tells us, "part of a very widely spread human impulse to change one's personal identity, and the possibility of the change is more than half believed. As the infant at baptism was rescued from Satan, and became by the washing away of the 'old Adam' a new creature, receiving a name as the symbol of its new life, as the warrior who has slain a foe takes his name to add to his own personality the properties of the owner, and sometimes to avoid reprisals by so doing, and as the novice turns his back on the old life and begins a new life, so there are occasions in every man's existence when he would gladly for various reasons become 'another man', and in early society this was thought possible. These things that are changed to effect the transformation are parts of the man's life or soul, such as names and garments, and represent his whole being." (1)

SHIBBOLETH VS. SIBBOLETH

(Judges 12:4-6)

"And when any of the fugitives of Ephraim said, 'let me go over,' the men of Gilead said to him, 'are you an Ephraimitc?' When he said, 'no,' they said to him, 'Then say Shibboleth,' and he said 'Sibboleth,' for he could not pronounce it right..."

This interesting test by pronunciation of "sh" became a pass word that has parallels in several other instances. "An analogous story is related by Doughty (Ar. Des. I 155). When the Druses came to slay Ibrahim Pasha's troops, a grace was accorded to the Syrians in the force. '0 man say Gamel.' Every Syrian answered Jemel (J as in French, whilst in parts of Egypt J is pronounced as G). So the Damascene soldiers were saved." (1) Of like import is the story of the Sician Vespers (March 31, 1282). "The French were attacked furiously on all sides. Those who attempted to defend themselves were soon overpowered; others, who endeavoured to pass for Italians, were known by their pronunciation of two words, which they were made to repeat - ceci and ciceri. And were, on their mispronunciation immediately put to death. In a few hours more than 4,000 weltered in their blood." (2)

(2) Peet, W. H. "Shibboleth" Notes and Queries. XI
Yet "Another historical instance is the legend that some authors on Frisian history attach to the defeat of the army of William IV., Count of Holland, Sealand, Hengan, etc., near Stavoren (1345). The Frisians, aware of the difficulty a Hollander had in speaking their language, compelled all who were escaping to pronounce their own sentence by speaking the following lines:

Butter, bry, yn greane tochease
Hwa that net sizze kan
Is nin uprjuchte Fries.

That test had promptly the desired effect." (1)

Further, Coulton's 'Chaucer and his England' seems to give another parallel on p. 90; this quotes 'Chronicles of London' (ed. Kingsford, p. 15) as to the Wat Tyler riot in 1381, as follows: 'And many Flemings lost their heads at that time, namely especially they that could not say 'Bread and cheese', but 'case and Brode.'"

Also from American history comes an amusing and alleged historical tale: about 1200 B.C. an Arabic one

In 1854 when the present state of Kansas was organized into a territory, the point as to whether it should be made a free or slave state was left to be determined by local option. The question agitated the whole country, and both "Free State" and Pro-Slavery settlers hastened to make entry there, while every means,

(1) Cramer, A. M. Notes and Queries. XI. p. 36
lawful and unlawful, was used to get the upper hand in the controversy. The neighbouring Missourians were rabid pro-slavery men, and the immigrants from New England were just as ardent Free State advocates.

"It is said that at one stage of the struggle the Missourians tied a cow at each of the chief crossings of the Missouri River, knowing that any immigrant intending to make the passage into Kansas would comment upon the animal. If he said "cow," no objection was made to his proceeding; but if he said "know," he was hustled back as a convicted Abolitionist. Meanwhile, the Kansans tied a bear on their side of the river, and welcomed those who called it a "bear," but those to whom it was a "bar" were hurried back to Missouri to join the pro-slavery friends." (1)

These rather simple citations afford an insight into comparative folklore procedure and also a working definition of the same. Here cited is a biblical illustration from about 1200 B.C.; an Arabic one (undated); a French one of 1282; an Holland-Frisian one of 1345; an English one of 1381; and an American one of 1854. Here are Hebrews, English, French, Dutch using the same technique as "a pass word test;" and they used it over a 3000 year time span with no great probability of borrowing. Here is a similar

(1) M. G. L. "Shibboleth" Notes and Queries. XI. p. 235
pattern in diverse cultures: it is a spontaneous ex-
pression of people as people, and hence a good example
of folklore which is a discernable pattern isolated
from unstudied human reactions in both primitive and
modern culture and observable in varying degrees in
different parts of the world.

"Like grasshoppers, the camels of the desert,
Go a day and a second
A third, a fourth day
A fifth, a sixth day
Be at sunrise on the seventh
Then wilt reach Great Uda
and Little Uda.

And occupy the towns
Invast the cities
Capture the man gathering wood in the fields
The woman picking straw on the threshing floor
Capture the woman who draws at the well
Who fills at the spring!" (1)

This warlike procedure has always been standard
Arab convention; an assault by night is regarded as
cowardly. Doughty records such Arab custom under the
caption "Warfare With The Beduins." "When the sun was
rising the Arab, were seen from the Hausa "like locusts"'
leaping upon the Harraj; the Sinran beat a loud alarm

105-115.
ATTACK AT DAWN

(Judges 9:33)

"And it shall be, that in the morning as the sun is up, thou shalt rise early, and rush upon the city;"

Like wise Keret is instructed to attack the city of Pabil:

"Like grasshoppers, the corners of the desert. Go a day and a second
A third, a fourth day
A fifth, a sixth day
Lo at sunrise on the seven
Thou wilt reach Great Udm and Little Udm.

And occupy the towns
Invest the cities
Capture the man gathering wood in the fields
The woman picking straw on the threshing floor
Capture the woman who draws at the well
Who fills at the spring!" (1)

This warlike procedure has always been standard Arab convention; an assault by night is regarded as cowardly. Doughty records such Arab custom under the caption "Warfare With The Bedou." "When the sun was rising the Arab, were seen from the Husn 'like locusts' leaping upon the Harra; the Siruan beat a loud alarm

upon the tambour." (1) Also in the "Battle of Meteyr and Kohtan" it is written: "Meteyr came upon their enemies as the day lightened... (2) Moreover, Homer adduces evidence of the same practice among the Greeks:

"But when fair rosy-fingered morn appears, forthwith bring out your host and your horsemen in front of the ships, urging them on, and yourself fighting among the foremost." (3)

(2) Ibid., p. 446.
The controversy among the trees, Jotham's Fable has parallels in Akkadian literature, "Fables of Aesop," "Fables and Folklore from the Eastern Forest."

In that culture of which folklore is the literary survival, birds, animals and trees could talk just as well as men. Fancy, in a prescientific age, gave support to many wonderful things which we now consider impossible. If we can by some kind of magic recall our childhood, we shall again walk with fairies and among trees that talk and quarrel with each other. In that kind of a world primitive man lived. To be sure, Jotham is putting the words in the "mouth" of the trees, yet he may well be reflecting an echo of a more ancient time when trees of themselves spoke.

"The teaching of this part of the fable," Moore tells us, "is that men whose character and ability fit them to rule are unwilling to sacrifice their usefulness and the honour they enjoy in a private station, for the sake of power." (2) Our interest, however, is less in the teaching of the fable and more in the "trees that talk." Of such R. H. Pfeiffer writes in his translation of a "Dispute Between the Date Palm and the Tamarisk." "The tamarisk opened its mouth and

(2) Moore, G. F. Judges p. 248
said, "my flesh for the flesh of..."

"You have destroyed the precious, beautiful one, you have cast...like a maid-servant who has (raised her hand) against her mistress."

The date palm's mouth became very large and it answered saying, "They have broken off your blossoms with a stick...For whom are they closed up? For sin! The flesh... The tamarisk does not know the beauty of the gods, the beauty of the (goddesses.") (1)

Aesop, in his own inimitable way, tells the fable of "The Fir Tree and the Bramble" and "The Tree and the Reed." "A fir tree which grew tall and straight over most of the forest trees was boasting one day to a humble bramble bush beneath him. His haughtiness and boasting annoyed the bramble and he said: 'If I were as tall as you I would not need to put on such airs.' 'How can a wretched bramble bush understand the feelings of a tree whose top brushed the clouds,' was the haughty reply.

'Just wait,' said the bramble. 'I hope I am here the day the woodmen come with their sharp axes and saws looking for a tall fir tree. Then I wager, you will wish you were nothing but a humble, useless bramble bush.'

Joseph Jacobs records the second Fable, "The Tree and the Reed." "Well, little one," said a tree to a reed that was growing in the ground at its foot, 'why do you not plant your feet deeply in the ground and raise your head boldly in the air as I do!'

'I am contented with my lot,' said the Reed. 'I may not be so grand, but I think I am safer.'

'Safe!' sneered the Tree. 'Who shall pluck me up by the roots or bow my head to the ground?' But it soon had to repent of its boasting, for a hurricane arose which tore it up from its roots, and cast it a useless log on the ground, while the little Reed, bending to the force of the wind, soon stood upright again when the storm had passed over." And he adds the moral: "Obscurity often brings security." (1)

Synonymous with Hadad (Hadad = II AB, v. 57; I AB, i 23-24, iv 7-8; IV AB, ii 1-2; Harr. i 40). Similarly, in C T XXV, 16.32, Eiel is listed as an equivalent of Adad; (cf. CoIII, 12., 'the Crasher' (cf. Arabic k d 'crash'). Analogous are the old Teutonic names for thunder, viz. OHG capran praehan, 'to break' and NH G klang, krach krachen; cf. GIL XV, 178), lord of thunder. When he utters his voice, the earth is convulsed.

2:11 - "And the people of Israel did what was evil in the sight of the Lord and served the Baals."


"Baal," Gaster points out, "is the god of rain. It is said of him (only in the Ras Shamra) that he appoints the due season of his rains' (II AB, iv 68) and 'his gleam (darts) earthward in the form of lightning (Ibid. 71). He 'opens a rift in the clouds' (II AB, iii 11, 18; I* AB, ii 7; III AB, A 8, 29, 33; IV AB, i 7; iii 22, 37. For Teutonic parallels (Gothic Thorsakan; Old Norse reistarslad, etc.), see CLXXXV, 166-67. Thor is called Reidhartyr, "god of the chariot."

Synonymous with Haddu (Hadad - II AB, v. 55: I* AB, i 23-24, iv 7-8; IV AB, ii 1-2; Harrowing i 40. Similarly, in C T XXV, 16.32, Ba-lu is listed as an equivalent of Adad; (cf. CDIII, 13., 'the Crasher' (cf. Arabic ḥādā, 'crash'). Analogous are the old Teutonic names for thunder, viz. OHG caprüh prabeh, 'to break' and MH G klec, krach krachen; cf. CLXXXV, 178.), lord of thunder. When he utters his voice, the earth is convulsed, the mountains quake, the high places reel (II AB, vii 29-35). At the touch of his right hand, even cedars wilt (Ibid. 41). During the period when he is absent from the earth, rivers run dry and fields languish (I AB, ii-iv 25-28; Harrowing ii 44-45;) conversely,
the replenishment of the wadies is a sure sign of his imminent return (I.AB, iii 6-9). (1) The fact that Baal, lord of air and genius of the rain, based his claim on the time-honored Oriental principle that the rightful owner of a piece of land is he who "quickens" it, brings it "under cultivation" is an extremely important fact for biblical interpretation. The poem must not be dismissed as simply an exciting story of the quarrels and contentions of various gods and goddesses. "To dismiss it as this and no more is, however, to lose sight of its essential significance; in reality, it is a nature myth and its theme is the alternation of the seasons." (2) And we must ask ourselves carefully the purpose that underlies this seasonal ritual. Does it provide its own continuance? And if so, how? Or does the community participate in or initiate the ritual pattern? And why? Gaster has carefully pointed out that "they follow everywhere a more or less uniform and consistent pattern and serve a distinctly functional purpose. "They represent the mechanism whereby, at a primitive level, Society seeks periodically to renew its vitality and thus ensure its continuance. These seasonal ceremonies form the basic nucleus of Drama, their essential structure and content persisting -

(1) Gaster, T. H., Thespis, pp. 122, 123.
(2) Ibid., p. 122
(1) Gaster, T. H., Thespis, pp. 3, 4.
(2) Haupt, Paul. JACOS, "The Name Ishtar" 26 (1907) 112 ff.; Barton, Geo. JACOS, "On the Etymology of Ishtar," 31 (1911).
albeit in disguised and attenuated fashion—throughout all of its later manifestations. In order, therefore, to appreciate the true nature and development of Drama, it is necessary in the first place to understand what underlies and inspires this basic form.

"From the standpoint of a primitive community, Life is not so much a progression from cradle to grave as a series of leases annually or periodically renewed and best exemplified in the revolution of the seasons. The renewal, however, is not effected by grace or superior Providence nor by any automatic Law of Nature, for of such the primitive has no conception. Rather has it to be fought for and won by the concerted effort of men. Accordingly, a regular program of activities is established which, performed periodically under communal sanction, will furnish the necessary replenishment of life and vitality. This program constitutes the pattern of the season ceremonies and hence the nucleus of Drama." (1)

We note in passing that attempts have been made to identify Asherah and Ashtart by Haupt and Barton, among others. (2)

We know little about Ashtoreth from the biblical records as Barton reminds us. "All," he writes, "that these Biblical references taken by themselves tell us,

(1) Gaster, T. H., Thespis, pp. 3, 4.
(2) Haupt, Paul. JAOS, "The Name Istar" 28 (1907) 112 ff.; Barton, Geo. JAOS, "On the Etymology of Ishtar," 31 (1911).
is that Ashtoreth was a goddess of the Zidonians; that certain Israelites worshipped her as early as the period of the Judges; that Solomon built a shrine to her near Jerusalem, which remained till the days of Josiah; that her worship lingered down to the time of Ezekiel and possibly to that of Isa. lxv. and xvi., which are probably post-exilian; that she was known to them as 'queen of heaven'; that the wailing for Tammuz was practised at Jerusalem; and that connected with the whole cult there was something from which the pure morality of Israel's prophets and prophetic historians recoiled and which forced them to regard Ashtoreth as the abomination of the Zidonians." (1)

It is not the revolting nature of its worship per se that is important to us in relationship to folk-lore, however, important that may be from the standpoint of religion and morals. Our immediate concern is to point out the extrusion of this phenomena; its break-through of the religious culture of Israel. We are confronted with two sets of facts, namely; that on the high level of religious life, Canaanite religion was suppressed and even eradicated while at the same time the popular and somewhat lower levels of Israelite religion were, in measure, moulded and conformed to a lower and more primitive religion, e.g., that of the Canaanites.

(1) Barton, Geo. JBL. Vol. 10-11; 1891-92, pp. 73-91.
THE BLOOD COVENANT
(Ju. 2:1; 2:20; 20:27 - M 201.1)

The technical phrase in Hebrew "to make a covenant" presents us with an insight to the real meaning of the custom. Judges 2:1 ff. "And I said, I will never break my covenant with the inhabitants of this land..." is more or less a prosaic statement until we delve into the history of the blood covenant. Then and only then does it connote the deep pledge of fellowship inherent in its historic meaning. Gesenius states that חָתֹן is cognate to the Greek ὧν ἐστίν, ἔμπλευται and the Latin icerc foedus, "to strike a league," to make a covenant in allusion to the victim offered in sacrifice i.e., "cut in pieces" on the occasion of entering into a covenant (Ge. 15:10; Jer. 34:18, 19). Generally speaking this covenant was a covenant that Jehovah made (חָתֹן) with his people; but there is a measure of transference and we read of a covenant with death in Is. 28:15. There is a special usage in the occasions where a victor grants to the vanquished the benefits of peace and a league (Jos. 9:6; I Sam. 11:1, 2; Ex. 23:32; Deut. 7:2 etc.). It is further seen as evidence of God establishing a covenant with men (II Chr. 21:7; Is. 55:3; 61:8; Jer. 32:40. (1)

W. F. Albright writes on the same phrase commenting on the pre-Israelite custom of Qatna documents discovered by Count R. du Mesnil. (1) The phrase in point is TAR - (be-ri-ti), to cut a covenant. Albright writes:

"The French scholar has not mentioned probably for motives of prudence - a rapprochement between this phrase, which means literally "cut a beritu" and the Hebrew likhrot berit, "cut a covenant." i.e., "to make a pact or contract." Yet in his opinion this combination is so obvious and so free from difficulty that it may be accepted without hesitation." The texts cited are economic texts dealing with compacts entered into for the carrying out of certain obligations: and a delineation of the nature of the contract setting forth specified rations which the men were to receive in return for their services. (2)

The older interpretation that either of the contracting parties is willing to be "cut in pieces" if he fails to keep his promise is denied by Cook. (3) But this (interpretation) does not explain the characteristic feature in the ceremony - the passing between the pieces; and, on the other hand, we see from Ex. XXIV. 8, 'this is the blood of the covenant which Jehovah hath cut with you,' that the dividing of the sacrifice and the application of the blood to both parties go together.

(3) Smith, W.R., Religion of the Semites, 3rd ed."Additional Notes"
The sacrifice presumably was divided into two parts (as in joined in eating it; and when it ceased to be eaten, the parties stood between the pieces, as a symbol that they were taken within the mystical life of the victim. This interpretation is confirmed by the usage of Western nations, who practised the same rite with dogs and other extraordinary victims, as an atoning or purificatory ceremony; see examples collected by Bochart, Hierozoicon, lib. ii, capp. 33, 56." Pausanias writes of a similar Greek custom that was performed at the tomb of the horse: 

\[ \text{Τυναρέως \ ζαρ \ θύσας} \]
\[ \varepsilonν \ ταύθα \ ·ππού \ τοὺς \ Ἑλενής \ εξωρκοῦ \]
\[ \κυνοτόρπος \ ιοτᾶς \ ·πτ \ τοῦ \ ·ππού \]
\[ Τῶν \ τομλων. \]  

(1)

Further, we see that such a method of ratifying a covenant is employed by athletes, their fathers, their brothers, and their trainers. 

\[ \text{Παρά} \ τοις \ Καθέστικε} \]
\[ \text{Τοίς} \ \text{Ἀθηναίς} \ \text{καί} \ \text{πατράσιν} \ \text{αὐτῶν} \]
\[ \text{καί} \ \text{δεσπόις} \ \text{ἐτι} \ \text{Καπροῦ} \ \text{Κατόρμυοθαλ} \]
\[ \text{τομλων} \ \text{μηδὲν} \ \text{ἐς} \ \text{τον} \ \text{Ὀλυμπίων} \]
\[ \text{ἀξίων} \ \text{ἐστεοθαλ} \ \text{παρ} \ \text{αὐτῶν} \]
\[ \text{Κακουργία.} \]  

(2)

The solemn statement of punishment that ought to be

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(2) Ibid., V. 24.9.
visited upon one who breaks his oath is seen also in Livy. Following a long metrical formula, these words are written: "If it shall depart from them, by general consent, with malice aforethought, then on that day do, thou great Disputer, so smite the Roman people as I shall here today smite this pig: and so much the harder smite them as thy power and thy strength are greater. When Spurius had said these words, he struck the pig with a flint. In like manner the Albans pronounced their own forms and their own oath by the mouth of their own dictator and priest." (1) Likewise the Kavirondo, of British East Africa, employ the same tactics. In making peace after a war, the vanquished side takes a dog and cuts it in halves. Then the delegates from each side hold respectively the forequarters and the hindquarters of the divided dog and swear peace and friendship over the half dog which they hold in their hands. (2) Roscoe writes within the African tradition as he describes the dog sacrifice in relationship to the covenant among the The Northern Bantu. "To ratify these terms a dog is brought, and one chief holds the head while the other takes the hind legs and a third man at one stroke with a large knife cuts the animal in two. The body is then thrown away in the bush and left. The members of the

(1) Livy, 1.24.
(2) Frazer, J. G. Folk-Lore of the OT. i, p. 395.
London, 1919.
two clans may after this ceremony freely intermingle
without any fear of trouble or danger." (1)

In Judges 1:6 we read: "And Samson fled; but they
pursued him, and caught him, and cut off his thumbs and
his great toes."

To sum up our findings we ought to note that
aside from the specific contractual relationships the
covenant pact is generally accepted as a comprehensive
rite of blood brotherhood. There is sealed a bond of
troth and life-fellowship uniting participants as blood
kinsmen.

evidence of it in their practice of warfare. The
supposition is well founded and we find abundant
evidence of it in relationship to Asshurbanipal who
reigned from 885 to 860 B.C. A slab belonging to his
records shows a captive in the hands of the torturers,
one of whom holds his head firm and fast while another
thrust his hand into his mouth for the purpose of
tearing out his tongue. (1) The Annals of the Kings
of Assyria record further evidence of this kind of
practice relative to Ashur-Naṣir-Pal. In the section
on the "Capture of Arzûzû" we read: "Fifty of Amēhā's
fighting men I slew in the plain, and I cut off their
heads and bound them to the vines within his palace
court." (2) Of like import is the inscription pre-
served on "The Monolith From Dur-kîn": "...Two hundred

Cambridge, 1915.

(2) Bridge, E.A.W. and King, E.W. Annals of the Kings of
Mutilations (S 160)*

In Judges 1:6 we read: "Adonibezek fled; but they pursued him, and caught him, and cut off his thumbs and his great toes."

This practice of mutilation of captives was quite widespread in the ancient world. And knowing the cruelty of the Assyrians, we would expect to find some evidence of it in their practice of warfare. The supposition is well founded and we find abundant evidence of it in relationship to Asshurbanipal who reigned from 885 to 860 B.C. A slab belonging to his records shows a captive in the hands of the torturers, one of whom holds his head firm and fast while another thrust his hand into his mouth for the purpose of tearing out his tongue. (1) The Annals of the Kings of Assyria record further evidence of this kind of practice relative to Ashur-Nasir-Pal. In the section on the "Capture of Arzuzu" we read: "Fifty of Ameka's fighting men I slew in the plain, and I cut off their heads and bound them to the vines within his palace court." (2) Of like import is the inscription preserved on "The Monolith From Kurkh": "...Two hundred

*Number following Motif is that of Stith Thompson. Vide Motif-Index of Folk-Literature. Helsinki 1932.
men I captured alive, and I cut off their hands..." (1) 

Further, on the inscription of "The Tribute of Lake" there is inscribed: "I flayed and I spread their skins upon the walls; and I cut off the limbs of the high officers, of the high royal officers who had rebelled." (2) One may read also in the inscription concerning the "Punishment of Tela"; "From some I cut off their hands and their fingers, and from others I cut off their noses and their ears and their...; and the eyes of many men I put out." (3) 

Xenophon repeats or refers to this practice in relationship to Lysander as follows:

Further, Photius (9 Cent. A.D.) in his Lexicon defines the meaning of Ματαλιόματα, a custom of corpse

(4) Xenophon, hist. gr. ii.i, 31; also Plut. vit. Lys. 9.
mutilation through which the murdered believed that by
cutting off the extremities (nose, ears, etc.), stringing
them together, and passing the string round the neck and
under the arm pits of the victim they would avert vengeance.

Herewith is the pertinent quotations:

\[ \text{Ἀπλότονανς} \]
\[ \text{παρὰ Σοφοκλεῖς ἐν Ἡλέκτραι,} \]
\[ \text{κεῖοθολ ὑπὲ ὑπὸν λέξεν ἐθῶς οἰκοινούσαν} \]
\[ \text{οὶ Καρ Φονεύσαντες ἐξ ἐπεὶ Βούλης} \]
\[ Τλας ὑπὲ τοῦ μὴν ἐκκλίνειν} \]
\[ ἀκρωτηριάσαντες μόρα τόπων καὶ} \]
\[ ὀρμασάντες ἐξ ἐκρήμνασαν τοῦ Τράχηλου} \]
\[ διὰ τῶν μασχαλῶν διειράντες καὶ} \]
\[ μασχαλίσματα προσοψήρεσαν} \]
\[ ὀμαλίζειν δὲ ἴα λέξει τὰ τοῖσ ἡπόϊς} \]
\[ ἐπιτιθέμενα ἀπὸ τῶν ῥυμῶν κρέα} \]
\[ ἐν ταῖς τῶν θεῶν θυσίαις \]

(1)

Beyond this we ought to see that this custom was
probably in the nature of \( \text{ἁφοσίωσις} \) - an offering
to the gods infernal of the \( \text{ἁπαρχή} \) (primal offer-
ing) of the victim - analogous to the consecration of a
person to Hades by cutting off a lock of hair. Another
view regards the act as intended to deprive the victim
of power to haunt his murderers, just as in England
a suicide used to be interred with a stake through the
body "to lay the ghost." The double disabling - for fight-
ing and reigning - is the object of mutilation according to
Moore. (2)

(1) Porson, R. \( \text{Ὀντιοῦ} \) \( \text{Του} \) \( \text{Πατριαρχου} \) ed. London MCCXXI.
(2) Moore, G. F., Judges, pp. 17, 18.
In Judges XIX, there is the story of the abuse of the Levite's concubine by the lustful men of Gibeah. Briefly it is a sordid story of the violation of hospitality and the subsequently by the fatal sexual abuse of the concubine. When the Levite returned to his home in the hill country of Ephraim with the body of his concubine, "he took a knife, and laying hold of his concubine he divided her limb by limb, into twelve pieces, and sent her throughout all the territory of Israel.

And verse 30:

Note that the tale is told to men not . Commentators supply, however, in an alternate reading and read put your mind upon it. (Cf. Is. 41:20).

Stade, in particular, affirms this viewpoint. (1) The Greek versions (ARMO) have as a doublet: and .

(1) Stade, Berhard, Lehrbuch der hebräischen Grammatik. 1879.
Yet beyond this two citation are several concluding morals in the oft repeated them of Judges: (2:13, 14) -

Yet after this - have you seen what they have done?
They have not shown loyalty to the Lord - have you seen what they have done?
They have not kept the words of the Lord - have you seen what they have done?
- the words of the Lord and his servant Moses.

(Cf. also 3:7; 3:12; 4:1; 6:1; 10:6; 13:1.)

In the classical field one may find the same evidence of a concluding moral in the fables ascribed to Valerius Babrius. We can date his works by language and style as compositions of early 3rd Century A.D. They are extant in poor Greek prose and selections of them pass to this day as the original Fables of Aesop.

In ΠΕΝΦΡΟΣ ΑΙΚΕΛΛΑΝ ΑΠΟΛΕ ΣΑΣ

this is the concluding moral: "ΟΤΛ ΧΡΗ ΑΠΟΣΤΕΙΝ ΤΟΙΣ ΥΠΟΧΟΥΜΕΝΟΙΣ ΥΨΟΛΕΙΣ ΕΙΣΗΓΕΣ (1) "

"The Goatherd and The Goat" concludes with the moral:

"ΟΤΛ ΤΑ ΣΗΜΟΟΙ ΑΜΑΡΤΗΘΕΙΤΑ
ΚΑΤ' ΟΥΣΕΙΑ ΤΡΟΠΟΝ ΧΡΗ ΚΡΟΤΙΤΕΛ" (2)

(1) BABPLOY MYOIA MBOR, p. 10
Willemin, Α. Parisiis, Didot MDCCCLXIV.
(2) Ibid., p. 12.
We consider next The Fables of Aesop in that some relationship exists with those of Babrius. In "The Cock and the Pearl," the cock despises the pearl which he found in the barn yard. For him a single grain of barley-corn was of greater value than a peck of pearls. Hence: "Precious things are for those that can prize them." "The Wolf and the Lamb" tells us that the latter is devoured on the pretext of an old offence, or an offence committed by some other member of the lamb's family. But before the lamb died she gasped out: "Any excuse will serve a tyrant." The moral of "The Dog and the Shadow" is: "Beware lest you lose the substance by grasping at the shadow." "The Wolf and the Kid" portrays the truth: "It is easy to be brave from a safe distance;" and that of "The Woodman and the Serpent": "No gratitude from the wicked." (2)

(1) BABRIUS MYDIAMBOLI BABRII. p. 22


N. Y., 1935.
The Exempla des Jakob von Vitry (died 1240 A.D.) exhibit a similar phenomenon. (1) In a dispute concerning the priority of letters and knowledge, the concluding moral is thus phrased: Ergo priu fuit sensus et sciencia quam littere; ex quo manifestum est quod sine litteris sensus potest haberi. Et cum propter scientiam acquirendam inuente fuerint littere, qui scientiam habet litteris non indiget." (2) A wolf met a lamb (De Lupo et Agno) straying and chided him about leaving his mother. "Melius est," he said, "ut comedam te quam quod mater tua amittat te. 'Et accedens ipsum deuorauit."

"De sacerdote qui nocturnam pollucionem maius peccatum reputabat quam foricacionem," concludes with "Meriot hoc pateris! Quare non iuisti ad prostibulum, ut purgato prauo humore non incurrisse tantum peccatum?" (4) A moral encased in a literary sheaf comes to us from Landor who comments upon the qualities of the poet thus: "Nature seems to contain in her breast the same milk for all, but feeding one for one aptitude, another for another, and, if she would teach him a lesson as soon as he could look about him, she has placed the poet where the air is unladen with the exhalations of luxuriance." (5)

(2) Ibid., p. 12.
(3) Ibid., No. 22, p. 20.
(4) Ibid., No. 24, p. 20.
In "Princess Mary", Elizabeth speaks: "Kiss the rod, forsooth. I have been constrained erewhile even unto that; and no such a child neither. But I would rather have kissed it afresh and fair, with all its buds and knots upon it, than after it had bestowed on me, in such aroundabout way, such a deal of its embroidery lace-work. I thank my father for all that. I hope his soul lies easier than my skin did." (1)

Grimm in "The Hare and Hedgehog" points the following moral: "The teaching of this story is, first, that no one however distinguished he may think himself, should make fun of another, until he knows what he is able to do; and, secondly that when one marries, he should choose a hedgehog, if he be a hedgehog, for a wife, and one that looks exactly like himself." (2)

And in his inimitable way, reflecting the unlearned wisdom of our southern negro, Joel Chandler Harris puts words into the mouth of Uncle Remus. One story tells how "Wiley Wolf" by deception was tied in a bag instead of "Riley Rabbit." The father of the wolf by mistake plunges his wolf-son into the boiling water meant for "Riley Rabbit." Then sagely comments Uncle Remus: "Es dey gun it ter me, so I gin it to you." (3)

(2) Grimm's Household Fairy Tales, p. 60. Ella Boldey, tr. McLoughlin Brothers, New York 1890.
(3) Harris, Joel C., Told by Uncle Remus, p. 37. Grosset and Dunlap. New York 1905.
"Brother Fox Follows the Fashion" reflects a satirical opinion on the cult of style. Miss Fox, persuaded by Brer Rabbit, cuts off the head of Brother Fox so that he would be in fashion. "When ol' Miss Fox see 'im gwine long like he wuz cryin', she spicion'd dat sump'n wuz wrong, an' shoe, 'nuff 'twuz, kaze Brer Fox ain't wake up no mo.' She 'low Ol' honey look like he dead, but he better be dead dan outer de fashion!" (1)

The tale of "The Hard-Headed Woman" relates that De 'oman chases the pot and "De chase let right inter de woods an' down de spring branch..." The woman trips over a vine and is chased in turn by the pot and "ketched."

"An' dat wuz de last dat anybody yever is dee er de hard-headed 'oman." The moral is: "An' have you' own way, you better b'ar in min' de 'oman an' de dinner pot." (2)

The concluding moral is a summation, a logical conclusion or an application of the truth conveyed by the story or tale itself. It is to reinforce the truth enshrined in the story and to sharpen the focus of the story so that the dull of mind may understand its clear meaning. Take for example the concluding verse (moral) of the book of Jonah where is recorded the pronouncement of God himself; "and should not I pity Nineveh, that

(1) Harris, Joel Chandler, Told by Uncle Remus, p. 152 Grosset and Dunlap. New York 1905.
(2) Ibid., p. 295.
great city, in which there are more than a hundred and
twenty thousand persons who do not know their right hand
from their left, and also much cattle?" In folk tale
and story, elements of sheer entertainment but also the purpose is to support the mores to reinforce and
shape national and individual conduct by its teaching. The use of the concluding moral is simply that kind of
teaching raised to a didactic level.

imaginative, mythological manner of the natural peoples
of Polynesia and America, but with the aid of astronomical
instruments... Taking as their point of departure the
position of the sun at the vernal equinox, and following
the movement of the moon until the sun returned to the
same position, the Babylonians found that twelve revolutions
of the moon were equivalent to one of the sun. While
this observation is in reality, of course, only approximately
true, to the first astronomers it might have appeared
sufficiently exact to be regarded as the law of a divine
world order. Thus, the year came to be divided into
twelve months; and, since the moon presents four phases
in each month, first quarter, full moon, last quarter,
and new moon - an observation which long antedates
astronomical calculation - the month was at once divided
into four parts. Since the month has approximately
twenty-eight days, the result was a week, comprising
(a) USE OF SCHEMATIC NUMBERS:

Reference is made by Wundt to the "Early and still partly legendary traditions (which) tells us of an organization of society on the basis of the number twelve. This mode of organization seems to have emanated from the Babylonians. They were the people who first attempted to govern human affairs in accordance with celestial phenomena. These they observed not in the unsystematic imaginative, mythological manner of the natural peoples of Polynesia and America, but with the aid of astronomical instruments... Taking as their point of departure the position of the sun at the vernal equinox, and following the movement of the moon until the sun returned to the same position, the Babylonians found that twelve revolutions of the moon were equivalent to one of the sun. While this observation is in reality, of course, only approximately true, to the first astronomers it might have appeared sufficiently exact to be regarded as the law of a divine world order. Thus, the year came to be divided into twelve months; and, since the moon presents four phases in each month, first quarter, full moon, last quarter, and new moon - an observation which long antedates astronomical calculation - the month was at once divided into four parts. Since the month has approximately twenty-eight days, the result was a week, comprising
seven days. This number, therefore, was not, as has sometimes been erroneously assumed derived from the seven planets: Rather it is true, conversely, that the number of the planets was, with a certain arbitrariness, first fixed at seven after that number, as well as twelve had come to be regarded as sacred, because of its relation to the movements of the sun and moon. These numbers were believed to be written by the gods themselves in flaming letters on the sky. To the Babylonian, the sky furnished a revelation of the laws that should govern terrestrial life." (1) Wundt here confutes successfully the popular opinion as expressed by Cheiro that "The seven days of the week have been the outcome of the influence of the seven creative planets and gave the names of the days of the week, in every land or clime." (2) In like opinion but with a more scholarly procedure, Harding concurs with this viewpoint as follows: "Each day was named after the heavenly body that was on duty the first hours of the day so that there naturally arose another period of time - the week of seven days - which was provided not by nature but by the imagination of man himself." (3)

Amid somewhat conflicting opinions, we can come to some kind of a reasonable conclusion as follows: Wundt’s position in respect to the origin of the use of 12 and 7 is quite plausible; for it takes into consideration the strong primitive regard for the heavenly bodies; and the observations concerning the equinox are basically sound. Theory and fact are quite well related. If we cannot say certainly here, we can to be sure, say that it is a most reasonable theory for 7 and 12. However, we need also to grasp the keen insight of Webster who, commenting upon these mystic numbers which are real though subjective categories of thought, calls attention to the mystical tendency which appeared among half-civilized peoples. "It is a tendency to whose development no bounds can be set. Once the refining ingenuity of the priestly class has begun to elaborate the concept of the 'sacred' as opposed to that of the 'profane.' It seems obvious, therefore, that the systems of sacred numbers found in ancient India, Babylonia, Greece, and other cultural areas incorporate many items of folk superstition together with the results of much speculation activity on the part of early organizers of religion." (1)

When, therefore, we speak of the origin of the particular significance of certain numbers, we ought to phrase very carefully our pronouncements. Very often it will be

better to say that this is a very ancient rather than the ultimate usage. Certainly, it is often difficult to distinguish between ultimate or original vs. acquired usage.

SEVEN:

We come now to the number seven as used in the Book of Judges. The usage is uniformly one of completeness. In 6:1, 25; 12:9; 14:12, 17, there is a complete unit of time as seven years or seven days. In 6:1- the Lord gave them into the hand of Midian seven years; v. 25 - a second bull seven years old; 12:9- he judged Israel seven years; 14:12- within the seven days of the feast; v. 17 - she wept before him seven days. Whatever may be our theory of seven usage, here we are confronted by an unit of time considered as the first complete larger unit from the viewpoint of that day. And the completeness carries with it the accompanying idea of perfection. Other seven references in Judges enumerated in 16:7 - If they bind me with seven fresh bowstrings -; and also 16:8; v. 13 - If ye weave the seven locks of my head; v. 19- and had him shave off the seven locks. Here also in completeness unto perfection: complete subjugation was possible "with seven fresh bowstrings;" and the seven locks of hair are indicative of superb strength.

Innumerable biblical examples of the use of seven as a
symbol of perfection and completeness can be given among which would be the following:

In creation: Gen. 2:2 -
In Conquest: Deut. 28:7
In plenty and in famine: Gen. 41:18 f.
In vengeance: II Sam. 21:6
In waiting: Judges 14:12; Ezek. 3:16
In cleansing and purification: Ps. 12:6; Gen. 17:9-12; Lev. 12:5; Nu. 19:16, 19:14.

In Ugaritic Literature, we observe the same kind of usage. (1) It is recorded in the "Legend of Aqht":

In the seventh year

(Daniel, man) of Rp', declares: 1 Aqht 181

2 Aqht V:2
:4 And behold on the seventh day...

Relig. Text 5:9 -
Seven times to the gods, seven times Ktr.

5:25 - The King go(es) by foot seven times for all of them.

Epistles :89: 9, 10.

"At the feet of my lady,
seven times this way and
seven times that way, from afar

I bow down.

Baal and 'Anat -
Text 68 'nt
II:2 Like the fruit of seven daughters...

Cf. also Text 130, 25.

68: 'nt. III-IV

(1) Gordon, Cyrus H., Pontificium Institutum Biblicum. Roma 1949
I crushed the writhing serpent
The accursed one of seven heads.

Homer illustrates the seven preference when he writes:

"Seven were the leaders of the guards;—" (1)

And again in the same book he records:

"...seven tripods which the fire." (2)

And yet again:

"Seven faultless women, skilled in household arts,
I give..." (3)

Moreover, as dower for his daughter, Agamennon promises to Achilles: "I will give an ampler dower Than ever father to his daughter gave, —
Seven cities with thronged streets, —" (4)

He had forty sons and thirty grandsons, who rode on seventy asses; —

Seventy is simply the "perfect" number seven multiplied by ten. Gaster in his translation of "The Poem of Ehul" (XXXVIII) writes in the section on "The Banquets of the gods":

(1) Homer, Iliad, Book IX, 101.
(2) Ibid. Book IX, 145.
(3) Ibid. Book IX, 154.
(4) Ibid. Book IX, 178, 179.
Witness is further given to seven as the first truly significant larger element of time in "The Thousand and One Nights." (1) In the story of "Jullanar of the Sea," King Shahzeman, father of Jullanar, gave a magnificent celebration at the time she gave birth to a son. "They continued the rejoicing, and the decorations (of the city), for a period of seven days, in the utmost happiness and enjoyment; and on the seventh day, the mother of the Queen Jullanar, and her brother, and the daughters of her uncle, all came, —"


9:2 — which is better for you, that all seventy of the sons of Jerubbal rule over you, or that one rule over you?

9:4 — And they gave him seventy pieces of silver....

12:14 — He had forty sons and thirty grandsons, who rode on seventy asses; —

Seventy is simply the "perfect" number seven multiplied by ten. Gaster in his translation of "The Poem of Baal" (XXXVIII) writes in the section on "The Banquets of the gods";

"He invites his brethren into his mansion, his kinsmen into his palace; he invites the seventy sons of Ashera." (2)

(1) Stories From The Thousand And One Nights, p. 349, tr. Lane and Lane-Poole, F. F. Collier and Son, New York, 1909.

In a foot note on the same page, he comments: "Seventy is, of course, merely a round number; Cf. Gen. 4:24; 50:3; Jer. 25:12; KAT 634." The "round number" is expressive of completeness in that the guest list was very complete. Completeness and completeness in vengeance is the meaning of the "Seventy-sevenfold" threat of Lamech in Gen. 4:23-24:

"If Cain is avenged sevenfold, truly Lamech seventy-fold."

We must not mistake this for a literal counting of acts of vengeance: its import is completeness. Lamech will initiate and complete vengeance upon his enemies until ultimate satisfaction is achieved. Completeness of forgiveness that is beyond enumeration is found in Jesus' answer to Peter (Matt. 18:21, 22). "Lord, how often shall my brother sin against me, and I forgive him? As many as seven times?" Jesus said to him, "I do not say to you seven times, but seventy times seven."

In Ugaritic Literature, Text 67: V: 19, 20—(1) Aleyan Baal is depicted as loving a heifer

"A young cow in the fields of Shlimmt
He lies with her seventy-seven times."

This again is not enumeration of the sexual act; but rather an expression of uncounted sexual acts until

Baal's passionate nature was satiated. In the same poem, "Baal and 'Anat," reference is made to sacrifices of 'Anat following the death of Baal.

"She sacrifices seventy oxen
(as an offering for Aliyn Baal.

(She sacrifices seventy head of small cattle
(as an offering for Aliyn Baal."

Also seventy deer, wildgoats, and asses. Here is perfection in sacrifice as an expression of deep grief; and, perhaps with some measure of hope that Baal might be restored again to life.

The number of Seven Hundred "picked men" of Gibeah is recorded in Judges 20:15. They stand in contrast to the twenty-six thousand of the army of Benjamin. Why is the listing thus? The answer lies within the scope of the completeness and perfection in the unit seven of which seven hundred is simply seven multiplied by one hundred.


(271.11) (1)

Krappe comments with discernment on the use of the number three which lies at the basis of the use of thirty or any other three multiple. Three extends not only to the acting characters but also to the incidents. "The enchanted castle must be guarded for 3 nights running."

The suitor must answer three questions or solve three riddles, or he must accomplish three tasks. The quester meets three old men who give him information. The giant killer slays three giants in succession, the returning prince faces three dangers which must be obviated by his loyal servant... Three years, three months and three days is a favourite time-limit in fairy tales, so is "a year and a day." (1) Thirty, of course, is simply three multiplied by ten; and its import is that of the lesser figure. Illustrative of thirty as "acting characters" are Judges 10:4; 12:9; 12:14; 14:11; 20:31; 20:39. Judges 10:4 records besides thirty sons, thirty asses and thirty cities; and 14:12 enumerates "thirty linen garments and thirty festal garments." In that Samson brought "thirty companions to the feast, the emphasis is not upon the number of garments but upon the number of companions or actors. Uniformly the emphasis is upon the thirty people. Here the three of the fairy tale is used in its multiple, thirty.

**CLIMATIC USE OF THREE**

Further Krappe calls attention to the climatic use of three. He writes: "Intimately connected with the number three is the gradual intensification of the action, the centre of gravity of which lies on third as it were.

Thus of the three giants to be conquered the third is the most dangerous; of the metal forests crossed by the hero or heroine; the third is the most valuable, being of gold, whilst the two previous ones are of copper and silver respectively. Of the three king's daughters, the third and youngest is the prettiest, of the king's sons the third and youngest is the hero."

(1) And there is a climatic use of three in respect to repetition. "Repetition," Thompson, asserts, "is everywhere present, not only to give a story suspense but also to fill it out and afford it body. This repetition is mostly three-fold, though in some countries, because of their religious symbolism, it may be fourfold." (2)

In Judges 14:14 we read: And they could not in three days tell what the riddle was." Obviously here, three is a measure of time: yesterday, today, and tomorrow.

But, a real climatic three is to be seen in Judges 20:30, 31 - where it is recorded that Israel "went up against the Benjaminites on the third day..." Benjamin by ruse is drawn from the city of Gibeah "And the Lord defeated Benjamin before Israel..." Note that this happened on the third day. Compare also a kind of anti-climatic use of thee in Judges 16:15. Delilah is speaking:

"How can you say, 'I love you,' when your heart is not with me? You have mocked me these three times, and you have not told me wherein your great strength lies."

Further parallels of this pattern of climatic three may be seen in the "Legend of Aqht" where the virgin 'Anat instructs Ytp to hover over Aqht as he dines and "Strike him twice on the head Thrice on the ear!" (1)

The climatic three with import of time sequence can likewise be illustrated from the Annals of Ashur-Nasir-Pal, "The Conquest of Numme," as follows:

50. "In three days -
51. the warrior overcame the mountain;
    his stout heart pressed on to battle;
    he climbed upon his feet, he cast down the mountain, he destroyed their nest, their host
52. he shattered..." (2)

THREE HUNDRED: (7:7, 16; 15:4) is important not only as a multiple of three; but especially is it memorialized as the number of Gideon's valiant band. Tolkowsky's interesting and instructive article deals with this subject fully. He begins by raising the questions, namely:

(a) Why did Gideon, having at his disposal a much larger force, choose to give battle with only 300 men?

(b) Is it possible that with 300 men he really defeated an enemy host 'like locusts in multitude?' (1)

After quoting some statistics as to Spartan and Roman military organization, he tells us that "more interesting, however, and more direct bearing upon our subject, are the cases of battles actually fought, or of expeditions actually undertaken, with a body of 300 men." Cited is the example of Abishai who wielded his spear against three hundred men and slew them" (II Sam. 23:18).

This citation is not pertinent and proves nothing at all. Reference is not to a victorious band of three hundred but to three hundred men who were slain by one man, Abishai. He then cites II Chron. 14:8, 9 where an account is given of Asa who has a combined army of 580,000 to oppose "Zerah the Ethiopian (who) came out against them with an army of a million men and three hundred chariots..." Subsequently, the Ethiopians before Asa and before Judah were defeated. No instance of any exploit on the part of the 300 is mentioned; and hence nothing can be deduced save that the Ethiopians had "three hundred chariots."

Tolkowsky also mentions the heroic stand of the three hundred Spartans who protected the Greek rear line against the Persians at Thermopulae. Herodotus, writing of this valiant defence, informs us concerning the reason why Leonidas had only 300 soldiers. "It is said," he tells us, "that Leonidas himself sent away the troops who departed because he tendered their safety, but thought it unseemly

that either he or his Spartans should quit the post which they had been especially sent to guard. For my own part, I incline to think that Leonidas gave the order, because he perceived the allies to be out of heart and unwilling to encounter the danger to which his own mind was made up." (1) Note here that Leonidas had little real choice in the number of men who would be available for defence. The hopelessness of the position was obvious and to those less determined than his Spartans, there was no reason for maintaining that position. So his allies went home.

Further reference is made to Necephorus II who in the early spring of 968 A.D., "marched past Antioch at the head of eighty thousand men; and, without stopping to besiege that city, he rendered himself master of the fortified places in its neighbourhood in order to cut it off from all relief from the Caliph of Baghat... In consequence of the approach of winter, the emperor led his army into winter quarters, and deferred forming the siege of Antioch until the ensuing spring... As he was anxious to reserve to himself the glory of restoring Antioch to the empire, he ordered his lieutenants not to attack the city during his absence. But one of the spies employed by Burtzes (who commanded the fort nearby) brought him the measure of the height of a tower which was easy to approach, and the temptation to take the place by surprise was not to be resisted. Accordingly, on a dark win-

ter night, while there was a heavy fall of snow Burtzes places himself at the head of three hundred chosen men and gained possession of two of the towers of Antioch." (1)

In this above cited reference, there is of course, a deliberate choice of 300 men for the surprise attack. Burtzes, under orders not to attack, yields to the temptation to gain glory for himself and attacks with 300 men, leaving the larger force in the camp. This was a prudent procedure in that a partial loss might more readily be forgiven than a total loss. But why 300 instead of 200, or 400? The answer is not absolutely clear. We would need to know much more than we can ascertain now to make any positive answer. What was the home territory of these men? What was their relationship to Burtzes and the sub-commanders? Did they possess superior training or morale? We cannot concur with Tolkowsky that 300 is the optum number of men for one commander to lead without knowing very much more than he knew or we know. We have no right to hang a hallow about 300 as a kind of universal unit of greatest efficiency on the basis of present knowledge.

SIX HUNDRED AND NINE HUNDRED: - multiples of 3 may reflect mythological ordering of numbers according to the Triads; e.g., as in ancient Egypt where society was organized around the gods Osiris, Isis, and Horus; and, the Hindu system where reigned the three controlling divinities:

Brahma, Vishnu, and Siva. It is interesting to analyze the Book of Judges to discover just what system they used most frequently. The following is the Table of Usage:

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<th>THREE AND MULTIPLES</th>
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<td>4 - 9:34; 11:40; 19:2; 20:47</td>
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<td>40 - 3:11; 5:31; 8:28; 12:14; 13:1</td>
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<td>40,000 - 5:8</td>
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<td>400,000 - 20:2; 20:17</td>
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* Number in parentheses is that of Smith Thompson Motif-Index of Folk-Literature.

(1) Roscher, K. K., Die Zahl im Teutonischen, Deutsche und Gotische der Bezeichnung der Zahlen. 2 vols., 1864.
SEVEN AND MULTIPLES

7 - 6:1; 6:25; 12:9; 14:12; 14:17; 16:17; 16:8; 16:13; 16:19
70 - 9:56
700 - 20:15; 20:16

The predilection is for the Triad system of Egypt as over against the Quadragesimal system or that of the Heptad. And this is exactly what we ought to find in a book that purports to give a first-hand account of the days of the period immediately following the Exodus. Something of Egypt came with Israel into the Promised Land.

THE NUMBER FORTY (Z. 71:12)*

In any study of the use of Forty among the Semites, one may well begin with Roscher's work. (1) He begins his survey with the Babylonian civilization and informs us that: "In jedem Falle aber dürfen wir aus dem der 40 ebenso wie der 7 zukommenden Prädikat kissatum sowie aus dem Umstande, dass bei den übrigen Semiten die 40 (wie auch die 71) vorzugsweise und ursprünglich in Ver-

* Number in parenthesis is that of Stith Thompson Motif-Index of Folk-Literature.
bindung mit Tag - und Jahrestagen vorkam, den Schluss ziehen, dass auch bei den Babylonern die recht eigentlich die Bedeutung einer, "vollkommener" Zahl, oder, griechisch ausgedrückt, eines \textit{αποφημος Τελεός} oder \textit{Τελεο-}
\text{ φασ} bestimmt wurde, die einen gewissen "Abschluss" oder eine gewisse "Vollendung" zu bewirken schien."

Reference is made to Jonah 3:4 ff.: "Yet forty days and Ninevah shall be overthrown." Other biblical references to 40 and its multiples cite that Moses was 120 years old (3 x 40) when he died (Deut. 34:7); Isaac marries when he is 40 years old (Gen. 25:20); and likewise, Esau (Gen. 26:34). When Moses was forty years old, it came to his heart to visit his brethren, the sons of Israel (Acts 7:23). The Koran 46, 15 states that not until a man reaches forty years does he attain full strength. The life of Moses is set forth in three forty years periods: 40 years in the palace of Pharaoh (Acts 7:23), 40 years in the land of Midian (Acts 7:29); and 40 years a leader in Israel. The spies returned after 40 days (Nu. 13:25). The wilderness wandering was for forty years; and, the pertinent reference of Nu. 32:13 plainly tells us that the Lord's anger was kindled against Israel and he made them wander in the wilderness forty years, until all the generation that had done evil in the sight of the Lord was consumed."
Likewise in Judges 3:11 - the land had rest 40 years under judge Othniel. Obviously 40 years here equals a generation. Also of the same import is 5:31; 8:28 and 13:1. The latter reference is that of subjugation under the Philistines but the period of 40 years only is important to us in this connection.

And one can go on to cite I Ki. 6:1 - "In the four hundred and eightieth year after the people of Israel came out of the land of Egypt, in the fourth year of Solomon's reign over Israel..." (However compare Ex. 12:40 were 430 years is stated). Four hundred and eighty years equals 12 generations. In Judges 3:30 reference is made to the land having rest for eighty years or two generations; and the rule of Samson, twenty years equals one-half of a generation (15:20). The enumeration of 40 sons and 30 grandsons in reality belongs to the 7 cycle (12:14).

We see in conclusion that Forty equals a generation, i.e., a schematic number supposedly equal to an average life time, or a distinct division of a life as in the case of Moses. We note that 40 is generally used in the schematic sense to refer to a period of years. The 120 years of the life of Moses equals three generations, and as such is directly related to the Egyptian scheme of henti, a period of 120 years.

Forty also carries with it a sombre note as in the time of the flood the rain continued forty days and nights (Gen. 7:17); and the wandering in the wilderness
was forty years (Nu. 32:13); Jonah proclaimed "Yet forty
days, and Nineveh shall be overthrown (Jon. 3:4 ff.);
the fast of Jesus is for "forty days and forty nights"
(Matt. 4:2); and In Deut. 25:3 permission is given to
lay upon the guilty forty stripes. Roscher affirms
that in the first cited instances forty is "Minimalzahl"
and in the last case a "Maximalzahl." (1) We can
concur with the viewpoint expressed that forty, like
seven and seventy is sometimes used by the Orientals
as a common and indefinite round number. Note that at
other times, forty, etc., are simple enumerators of
people and things.

TEN AND ITS MULTIPLES (12:4)

Ten introduces us to the decimal system whose
origin may reach back to a ten month year or to the
number of our fingers. Ovid bears testimony to both
of these opinions. He writes: "When the moon had com-
pleted her tenth revolution, it was a year; this number
was then in great esteem. Either, because so many are
the fingers, by the help of which we are wont to reckon
or because in the tenth month woman brings forth; or
because we arrive so far as ten, the number increasing;

(1) Roscher, W. H., Die Zahl 40 Im Glauben, Brauch, Und
Schrifttum Der Semiten, p. 103. E. G. Teubner,
Leipzig 1909.
(2) Thomas, W. O. Jr., Scripture's Sons. New York, 1911.
(3) Jeremiah, L. J., The O.T. in the Light of the Ancient
and, from that point the commencement of a new reckoning is made."

(1) A quite recent book, *Arabia Felix*, tells us of pay day in the desert. "Each laboriously counted and recounted his share and a horrid infection spread amongst them, of each looking up and declaring he was one or two short. A companion would take the money out of his hand and count it back in fives, generally to the man's ultimate satisfaction. My method of counting 6, 7, 8 etc., or even omitting to count at all, appeared to puzzle them. Their practice was to count 1, 2, 3, 4, 5 and then begin at 1 again - an object lesson in the human appeal of the decimal system."

(2) Twelve, the number of the duodecimal system, Jeremias believes finds its origin in the 12 revolutions of the moon about the sun within the year period. (3) Society came to be organized on this duodecimal system. It is most probable that this system lies beneath the 12 usage in Judges 19:29 - "When he reached home, he took the knife, and laid hold of his concubine, and cut her up limb by limb, into twelve pieces." Moore in a foot note comments as follows: "If the twelve pieces are meant to correspond to the twelve tribes of Israel (Re.), we should be inclined to regard the words as a later addition to the story; there is no trace in the Book of

(1) The Fasti: Or Calendar of Ovid, Book III. 115-124
(2) Thomas, B. Chas. Scribner's Sons. New York, 1932.
Judges of the system of twelve tribes..." (1) This incident may be, as Moore suggests, be a later addition; but also it may be an echo from the more primitive age when the attempt was made to organize society on the duodecimal system.

When we come to the usage of 1,000 or 10,000 we need to remind ourselves: "It seems that in the childhood of the world, men even of the capacity of Homer had no definite idea of numbers beyond a very narrow range. "We find in Homer as round numbers the sums of ten thousand and nine thousand. The shout of Ares was like that of nine thousand or ten thousand men. These expressions are evidently altogether vague." (2)

There are 3,000 horses, 1,000 metres of wine, 1,000 watchfires, 1,000 oxen - obviously a figurative usage - perhaps even not very much beyond a mere guess. Here is an approximate count. Further, the largest definite number is 360, the count of the fat hogs which are sent down daily to the banquet of the suitors. In Judges 9:49 we read "that all the people of the Tower of Schechen also died, about a thousand men and women." Obviously this is a loose term as one finds elsewhere in the Bible, e.g., Ex. 20:16; Nu. 1:16; 2:23; Judges 1:4; 4:6; 4:14; 5:8; 7:3; 9:49, etc. The same idea is conveyed by the

(2) Juventus Mundi, Gladstone, W. E. tr. London 1869
Greek ΥΛΑΣ. Theocritus writes when he makes a plea to Jove and Lady Minerva for the expulsion of enemies and the return to former prosperity: "And that they might till flourishing fields; and their thousands unnumbered of sheep, fattened upon the herbage, might bleat along the plain." (1) Likewise is the witness of Callimachus:

(1)

Likewise is the witness of Callimachus:

(2)

Likewise is the witness of Callimachus:

(2)

Juvenal records: Deterius credas horrere incindia, lapsus Testorum assiduos ac mille pericula saevae. (3)

Virgil concurs to this use of 1,000 (mille) as simply meaning many as follows: mille trahens varios adverso sole colores - (4) Also you will find like use in Livy in describing the unfortunate example of Caeso Quintius who inspired opposition to the tribunes:

"the people complained that for one Caeso a thousand had started up." (5)

(1) Bankes, J. tr. The Idylls of Theocritus, Bion, and Moschus, And the War-Songs of Tyrtaeus, XVI. 28. Geo. Bell and Co. London, 1891
(3) Satura, III. 8. Satires of Juvenal.
(4) Virgil, Lib. IV. 701
Grimm records a similar use of 1,000 in the story of the "Brave Little Tailor, or Seven at One Stroke." But, in telling of the tailor he writes: "The soldiers were afraid of him, and wished him a thousand miles away. (1) And what could be more descriptive of this loose use of 1,000 and its multiples that The Annals of the Kings of Assyria. (2) Herewith, in part, is a description of the spoil taken by King Ashur-Nasir-Pal (B.C. 885-860):

39. and two talents of silver, and two talents of gold, and one hundred talents of lead, and two hundred talents of bronze, and three hundred talents of iron, and one thousand vessels of bronze, and three hundred talents of iron, and one thousand pans of bronze,

40. and bowls and caldrons of bronze, and one thousand garments of brightly coloured stuffs, and cloth, and vessels of SHA-WOOD, and couches made of ivory and overlaid with God,

41. the treasures of his palace, and two thousand head of cattle, and five thousand sheep...


Here and elsewhere in that book 1 - 100 is quite well enumerated. Two, four, and five, and so on are apparently actual count; but from 100 on exaggeration and approximation are quite evident. Actual count gives way to that loose usage of 100 and 1,000, 2,000 etc. Exaggeration is here certainly; yet the exaggeration is enhanced by approximation rather than careful enumeration. Meticulous accuracy was not needed nor desired in that pre-scientific age; hence the widespread use of schematic numbers.

And beyond the records of the Bible, one may find analogous phenomena. Kersi, in the story of "Kersi the Boastman", had a number of strange dreams. "He seemed to be standing before a huge door, trying desperately to open it; but for all his efforts it remained closed. Then he was in the back yard of a house, where the..."

"And when Gideon was come, behold, there was a man telling a dream:—"

"Prophecy," Maimonides writes, "is given either in a vision or in a dream, as we have said so many times, and will not constantly repeat." (1) This interpretation is both medieval and ancient. It places dreams within the "stream of revelation." The Midianite in the Gideon story is certain that an importation of truth is inherent in the dream of his fellow-country man. This truth, he asserts, is a revelation of the defeat that God is to give to the Midian and all the host. Also one might tell of the dream of Abimelech (Gen. 20:3), of Laban the Syrian (Gen. 31:24), of the dream of the chief baker (Gen. 40:16), and of a host of dreams within the compass of Holy Scripture.

And beyond the records of the Bible, one may find analogous phenomena. Kessi, in the story of "Kessi the Huntsman", had a number of strange dreams. "He seemed to be standing before a huge door, trying desperately to open it; but for all his efforts it remained closed. Then he was in the back yard of a house, where the


hand-maids were busy at their chores, when all at once a gigantic bird swooped down from the sky and carried one of them off...(2) Likewise Gilgamesh in the story, "The Adventures of Gilgamesh," (1) awakes with a start. "'Did you wake me?' he called to his companion. 'If not, it must have been the force of my dream...' 'Then they turned upon their sides, and sleep fell on them once more. But this time it was Enkidu who woke suddenly with a start.

"'Did you wake me?' he called to his companion. If not, it must have been the force of my dream. For I dreamed that the sky rumbled and the earth shook, and the day grew black and darkness fell, and lightning flashed and fire blazed, and death poured down. And then, all of a sudden, the glare faded and the fire went out and the sparks which had fallen turned to ashes.

"Gilgamesh knew full well that the dream portended ill for his friend..." By means of a dream, the impending evil was made known.

Moreover Keret is visited in a dream by 'Il (who) descends

In his vision the Father of man.

And he draws near while asking Krt:

Who is Krt that he should weep
The Good one, Lad of 'Il
that he should shed tears?

Does he wish the kingship of Tor, his father?
Or sovereignty, like the Fa ther of M (an).'

The god here comes on friendly mission to Keret in contrast to the unfriendly one vouchsafed to Enkidu.

However, the nature of the "revelation" is not important for folklore - only the fact of the transmission of a message from a god is of real import.

He dare not risk his life and the lives of his countrymen without the absolute assurance that Jehovah has called him! His moral and that of his country must rest back upon the firm foundation that the battle is Jehovah's, and He shall give the victory.

The same need of assurance is seen in the call of Moses to liberate his people from slavery in Egypt.

Moses hesitates and bides. He professes his lack of eloquence in speaking (Ex. 7:1,2). God had not to give to him external signs to reinforce his divine call. The rod which he carried was cast to the ground and became a serpent (Gen. 4:3); yet the serpent when grasped by the tail, turned again into the rod. His hands, placed into his bosom became leprous; but, by being placed a second time into his bosom, it is restored. The

A SIGN CONFIRMING A DIVINE CALL

( Judges VI:17 )

Gideon said unto the Lord, "If now I have found favor in thy sight, then show me a sign that it is thou that talkest with me." Humanely speaking, this request of Gideon for a sign is very easily understood. He is being called from a quite obscure manner of life to raise a standard of rebellion against Midian, the oppressor of Israel. Were he to fail most probably he and many of those with him would be put to death. He dare not risk his life and the lives of his countrymen without the absolute assurance that Jehovah has called him! His moral and that of his countrymen must rest back upon the firm foundation that the battle is Jehovah's, and He shall give the victory.

The same need of assurance is seen in the call of Moses to liberate his people from slavery in Egypt. Moses hesitates and hedges. He professes his lack of eloquence in speaking (Ex. 7:1,2). God had to give to him external signs to reinforce his divine call. The rod which he carried was cast to the ground and became a serpent (Gen. 4:3); yet the serpent when grasped by the tail, turned again into the rod. His hand, placed into his bosom becomes leprous; but, by being placed a second time into his bosom, it is restored. The inward spiritual call is verified by an outward sign that one might know in utter certainty that God has
called him to do a certain task. Analogous to this is the striking emotional upheaval that comes to some people at the time of their conversion whereby they "know" that they are saved. Human faith at best a wavering certainty for some is given a double stamp of approval by external signs.

out of the midst of a task (1Sa. 16:11); while Saul was seeking the asses of his father, he was persuaded to turn aside and meet the man of God (Samuel) who anointed him to be the first king over Israel (1Sa. 10:1); while David was keeping sheep, Samuel anointed him to be king in place of Saul.

In classical history, we have the example of Cincinnatus who in 459 B.C. was called from the plough to be dictator. Here we may find examples of those who come to great national emergencies. The motif suggests that the obscure sometimes are equally worthy of honors that so often are given only to the so-called great. Elegantly Gray portrays the name Timone in "Elegy Written in a Country Church-Yard."

"Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or wak'd to answer time living lyre;"
SUMMONED BY ANGEL FROM MENTAL CHORES

(Judges VI: 12)

While Gideon was beating wheat in the winepress to hide it from the Midianites, the angel of Jehovah appeared unto him (Judges 6:12, 13). While Moses was keeping the flock of Jethro his father-in-law...the angel of Jehovah appeared unto him in a flame of fire out of the midst of a bush (Ex. 3:1ff.); while Saul was seeking the asses of his father, he was persuaded to turn aside and meet the man of God (Samuel) who, anointed him to be the first king over Israel (I. Sam. 10:1); while David was keeping sheep, Samuel anointed him to be king in place of Saul.

In classical history, we have the example of Cincinnatus who in 458 B.C. was called from the plough to be dictator. Here we may find examples of those whom one would not expect to become leaders, being so appointed by God or called by men to meet great national emergencies. The motif suggests that the obscure sometimes are equally worthy of honors that so often are given only to the so-called great. Elocently Gray portrays the name theme in "Elegy Written in a Country Church-Yard."

"Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or wak'd to ecstasy the living lyre;
But Knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill Penury repressed their noble rage,
And froze the genial current of the soul.

Hear, O ye kings; give ear,
Ye princes.

Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air. (1)

This ancient poem bears witness to those earlier days when troubadour's first began to sing. And we find further witness to this fact in the poem of "The Wedding of Michal and the Moon."

I sing of Michal—And-It
Ah, King of Summer
Ah, Festival King—
In succeeding verses her dowry is enumerated, her prospective groom promises to be a good husband, and to cultivate his beloved, etc. Then in the concluding verses the bard lifts his voice again to sing this time of Kirt.

I sing of Kirt goddesses
Daughters of shouting
Swallows
Daughters of the New Moon

THE TROUBADOUR'S BEGINNING

(Judges 5:3)

Deborah and Barak, in the Song of Deborah (Judges V), sing lustily:

Hear, 0 ye kings; give ear,

O ye princes;

I, even I, will sing unto Jehovah;

I will sing praise to Jehovah,

the God of Israel.

This ancient poem bears witness to those earlier days when troubadour's first began to sing. And we find further witness to this fact in the poem of "The Wedding of Nickal and the Moon."

I sing of Nickal-and-Ib

Hrhh, King of Summer

Hrhh, Estival King -

In succeeding verses her dowry is enumerated, her prospective groom promises to be a good husband, and to cultivate his beloved, etc. Then in the concluding verses the bard lifts his voice again to sing, this time of Ktrt.

I sing of Ktrt goddesses

Daughters of shouting

Swallows

Daughters of the New Moon

Lord of the sickle!

One moves here from the amateur ranks to that of the professional. Whereas in former time any one so
inclined sang, now one sees the development of the specialist who in subsequent development will earn his living by his songs.

Graham, Caleb's younger brother (also 319).

9:5 - Jothan the youngest son of Jerahmeel.

Caleb had promised (Judges 1:12) to him that he will give Aochash my daughter to wife. "And Othniel the son of Kenan, Caleb's younger brother, took her -" And (3:9) when the children of Israel cried unto Jehovah, Jehovah raised up a saviour to the children of Israel, who saved them, even Othniel, the son of Kenan, Caleb's younger brother. Something different and yet somewhat akin is found in the good fortune of Jothan (9:5), who alone survives the murderous intent of Abimelech.

Moreover Saul is emphatic in his protestation of unworthiness to be a ruler over Israel. He said: "Am not I a Benjamite, of the smallest of the tribes of Israel? And my family the least of all families of the tribe of Benjamin? (I Sam. 9:21)."

Grimm furnishes us with an example of a successful young son in his story: "The Man Who Learned to Shiver." (1). The seemingly stupid younger son who, finally "learned to shiver," successfully endures tests of a ghastly scar, and of waiting up all night under the gallows. Finally, he learns of an exchanged message. (2) Grimm's Kinder- und Hausmärchen, p. 7 ff. E. Abbott, Charles Scribner's 1900.
THE SUCCESSFUL YOUNG PERSON

(Ju. 1:13; 3:9; 9:5 – H 1242)

1:13 - Othniel the son of Kenaz, Caleb's younger brother (also 3:9)

9:5 - Jothan the youngest son of Jerubaal

Caleb had promised (Judges 1:12) to him "that he who smitest Kiriath-sepher, and taketh it, to him will I give Achsah my daughter to wife. "And Othniel the son of Kenaz, Caleb's younger brother, took it:" "And (3:9) when the children of Israel cried unto Jehovah, Jehovah raised up a saviour to the children of Israel, who saved them, even Othniel, the son of Kenaz, Caleb's younger brother. Something different and yet somewhat akin is found in the good fortune of Jothan (9:5) who alone survives the murderous intent of Abimelech.

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castle where any one might soon learn to shiver if he would watch there three nights. "The King had promised his daughter in marriage to whomsoever would venture, and she was the most beautiful young lady that the sun ever shone upon. And he further told him that inside the castle there was an immense amount of treasure, guarded by an evil spirit; enough to make any one free, and turn a poor man into a very rich one. Many had, he added, already ventured into this castle, but no one had ever come out again." But the young man "who had never learned to shiver" defeats the ugly old man (the evil spirit) in a contest of strength, and subsequently was awarded the chest of gold, the castle, and the King's daughter.

Steere (1) in *The Swahili Tales* writes of a youngest son, the seventh brother who succeeds where in turn the other six brothers had failed. He, "the dweller-among-the-women-of-the kitchen," captures the bird which was devouring the dates belonging to his father. When having saved the dates his father and having presented some of the dates to him, his father said: "My son, there is no single thing that has pleased me about you like this that you have given me a taste of the dates, for I have waited five years and have not got a taste of the dates. And I have six sons,

and yet I have not one. You, whom I called a fool, are the one who gave me a taste of the dates. As for them, I want none of them."

Here we have an universal trait of human nature, the championing of the "under-dog." In an age-conscious ancient world in which preference was given to the elders, and especially to the oldest son, we see an example favorable to the younger. It is an age old reaction of the have-nots (the younger people) over against the have (the older people).

that what Abimelech did was to commit the ban, and the sprinkling with salt was a part of the ritual of  

Before coming to his major position, Honeyman points out that the Shechemites were not public enemies of the whole community but disdained subjects; and that no religious motive is imputed to the deeds of Abimelech. Further, the rebuilding of the city by Jeroboam is not accompanied by ill consequences which should have been the penalty for one who rebuilt on an accursed site. (5) This is in contrast to the serious consequences which are noted by the Hebra historians when other violations of occur. (4) He goes on to say that "No sure of taboo attaches itself to

(1) Moore C. F., Judges 267. Ch. IX. 29:29; Jer. 17:5; Ps. 107:34.
(5) Or. I. Ki. 12:24; Deut. 15:17.
(4) Jno. 7: I Ki. 16:17; Or. Josh. 6:26.
THE SALTING OF SHECHEM

(Judges 9:45)

The salting of Shechem recorded in Judges 9:45 is generally interpreted as a symbol of utter desolation and destruction. (1) Over against this generally accepted interpretation stands the brilliant suggestion of A. A. Honeyman. (2) He begins by pointing out the two well known theories; namely, the designation to desolation and infertility; and the other W. R. Smith, Relig. of the Semites 2d (1927) 454) purporting that what Abimelech did was to commit the ban, and the sprinkling with salt was a part of the ritual of herem. Before coming to his major position, Honeyman points out that the Shechemites were not public enemies of the whole community but dissident subjects; and that no religious motive is imputed to the deeds of Abimelech. Further, the rebuilding of the city by Jeroboam is not accompanied by ill consequences which should have been the penalty for one who rebuilt on an accursed site. (3) This is in contrast to the serious consequences which are noted by the Hebrew historians when other violations of herem occur. (4) He goes on to say that "No aura of taboo attaches itself to

(4) Jos. 7: I Ki. 16:34; Cf. Josh. 6:26.
Shechem in the later record, and it is altogether incredible that the place chosen as the first capital of the Northern Kingdom and the Main Centre of the Samaritan sect should be one that had been solemnly anathematised by an Israelite leader." (5) And with one possible exception the Rabbinical commentators offer no elucidation of the passage. Then too, the text is sound. We must, therefore, look he tells us for motives elsewhere; and we find the solution and the motive in the superstitions of Abimelech. In his conflict with the citizens of Shechem, he was exterminating maternal relatives in that his mother was a Shechemite woman. He was, therefore, confronted with the penalty of blood-vengeance at the hands of his maternal relatives. And he feared this penalty; but even more he feared the possibility of supernatural vengeance. To deprive them (vengeful spirits) of their natural place of lodgement he reduced the walls to rubble; and he sprinkled salt to secure its purgative and protective power against the same kind of enemies. Salt, according to a commonly accepted Semitic belief effected a decomposing action on the blood. Hence salt would purge the city of its blood which flowed from the veins of the slain Shechemites, maternal kinsmen of Abimelech. And if the blood was decomposed, changed to its constituent elements, also

concomitant with that action would be removal of any "ground" for revenge by the "shades" of the Shechemites. The blood of the slain could not cry for vengeance. It would then be as if Abimelech had not slain his relatives. Corresponding or identical rites were selected.

We conclude therefore that though revenge would quite normally be a factor in the destruction of Shechem and that "salting" would be a partial expression of such revenge; yet an even more potent reason for "salting" lay in the fear of Abimelech lest the "shades" of the slaughtered Shechemites would take vengeance on him.

Thenceforth, the ritual dirge entered in the mysteries of Demeter and Kore went under the name of kallim or (howled), i.e., "howls" (3), and it is probably to such a cry that the prophet Hesek occasionally alludes when he exclaims (7:1): "All hail to (87. Ne' e's n), for I am become like the harvesting of summer crops, like the blessings of the vintage." Earnestness was likewise a characteristic feature of the Eleusinian Mysteries. (4)

"In our extent sources," Caster writes, "there traditional howlings and wailings are usually associated

The technical expression for raising the lament was "kallim"; cf. Assurbanipal, Strock VBIH vii-56, oct vi, 102-03.
(2) Plutarch, Thag. 22 (reading spandones with Conrard for spandones of the MS3.)
(3) Same, "and." Alten XIV, 618 E; cf. DODERFER, 649.
(4) Caster, T. H., Theoria, p. 15; vid. Langhe, R. de Las Termes de Bas Sara-Ugarit...etc. Paris, E. de Beauchesne sur les Termes des Dixiu Hilarius. Paris 1947, 1, 289."
Reference is made in Judges 9:27 to a celebration called *hillulim* customarily held at the time of harvest. Corresponding or identical rites were celebrated in Mesopotamia where the harvest was accompanied by the utterance of a ritual cry known as "*alalu*," or "*ulualation."" (1) Similarly, Plutarch informs us that the traditional cry at the Attic vintage festival of Oechophoria, in midsummer, was "*eleleu."" (2) Again, according to a writer quoted by Athenaeus, the ritual dirges uttered in the mysteries of Demeter and Kore went under the name of *ioiolo* or (houloi), i.e. "*howls" (3); and it is probably to such a cry that the prophet Micah consciously alludes when he exclaims (7:1); 'Al lai li (EV. Woe is me!), for I am become like the harvesting of summer fruits, like the gleanings of the vintage." Lamentations were likewise a characteristic feature of the Eleusinian Mysteries." (4)

"In our extant sources," Gaster writes, "these traditional howlings and wailings are usually associated

(1) Oppenheim, L., in Basor 103 (Oct. 1946), 11-14. The technical expression for raising the lament was *sasu* *alala*; cf. Assurbanipal, Streck VAB vii 56, col vi, 102-03.
(2) Plutarch, *Thea.* 22 (reading *spendentes* with Conrnford for *spendontes* of the MSS.)
(3) Samus, *Athen.* XIV, 618 E; cf. ODXXXV, 649
with specific deities or spirits of fertility, being regarded as dirges over their annual disappearance from the earth. The lamentations for Osiris in Egypt, Attis in Asia Minor and Adonis in Syria are well known. Similarly, in the Babylonian Epic of Gilgamesh (VI, 46-47) and again in the Poem of the Descent of Ishtar to the netherworld (rev. 56-57), mention is made explicitly of the annual weeping for Tammuz, Lord of fertility, and the technical term of ‘elelu’ is actually employed. Moreover, an early Babylonian text published by Reisner (CCCLXXIV. 145, iii 12-15) and another of Aracid date (ZA 6 (1891), 243:34) define the month of Tammuz, in midsummer as a period of wailing (tekil (tu)), ritual lamentations (rikis sipitti) and weeping (bikitum); while an old Assyrian almanac (K&RI 178, vi 10) prescribes weeping for its second day. This seasonal ululation which obtained likewise in the Greek cult of Demeter and Kore, survived, indeed, into the Christian era, for a medieval Arabic antiquary records the performance of it at Harran." (1)

Further, Gaster cites the same practice among the Hittites relative to the disappearance of the god of fertility. But in the next paragraph, he points out that "there is reason to suspect that the seasonal howlings and wailings were not originally signs of

mourning at all. Two arguments may be adduced. The first is that in several cases the deities or spirits who are thus supposedly lamented bear names which are nothing but artificial personification of the wailings themselves! The Greeks for example, promptly invented a 'corn-goddess' Ioulē whom the iouloi, or 'howls,' of the Demeter-cult were supposed to invoke. Similarly, out of the hylagmos, or 'ululation,' of the seasonal ceremonies they concocted the familiar figure of Hylas, for whom it was then said to be uttered; and out of the līta erēs, or seasonal 'prayer for rain,' they invented the fertility-spirit Lityerses. So, too, Iacchos as a name for Dionysus owes its origin to the ritual cry iacchos; while the doleful Phoenician refrain ai lamu, 'woe unto us,' evidently chanted in the seasonal laments, was transformed into a Greek ai Linou 'woe for Linos,' and gave birth to the Adonis-like figure of that name. By the same process the Sumerians appear to have created a god Alala out of the alala or ritual wail; and according to Welcker, the Basque hero Lelo, who is lamented in traditional folksongs, is but a projection of the lelo, or dirge. Analogous also are the cases of Ababas and Gingras, by-names of Adonis, for both derive from semitic words for flute and lyre which accompanied seasonal threnodies."

"The second argument in favour of the view that seasonal weeping and wailing need not have originated as rites of mourning derives," asserts Gaster, "from the acute observation of the late Maurice Canney that tears are not necessarily an expression of sorrow, but may be induced equally by any form of violent excitement. Accordingly, although so interpreted in later times, the shedding of tears in ritual need not have originated as an act of mourning; it may have been but the natural concomitant of frenzy and hysteria. Similarly, the loud cries which subsequently developed into exclamations of grief may have been, in the first place, nothing but shrieks and yells of excitement."

(2) To these two major arguments may be added," Gaster argues, "a third. In most of the Ancient languages, the words for 'howl of pain' and 'cry of joy' are undifferentiated or at least akin, both going back to a single onomatopoeic root meaning simply 'yell.' Thus, in Greek, the verb *elelizo* is used indiscriminately in both senses, as are also the analogous *ololuzo* and *alalazo*. Similarly, the Hebrew *h-l-l* 'shout for joy,' is related to 'a-l-l and y-l-l, 'cry woe,' just as is the Accadian *elelu* to the antithetical *alalu*. Accordingly, when words of this type are used as the technical terms for seasonal practices, it is possible to infer that their original meaning

(2) Ibid., p. 15.
was simply 'yell,' and that they did not necessarily imply doleful lamentation." (1)

"And God sent an evil spirit between Abimelech and the men of Shechem."

In the treatment of this motif I propose to consider the folk lore belief of wind bar and wind lore. In an Aesopic Text, Langdon writes relative to this belief: "The various dispossession of God were imaged by the Semites as the working of an ill wind or the wafting of gentle breezes (tara taka). Reference is made to the latter in K. 295, rev. 11:

(tara)t a h u limikuna - 'May thy good breath blow and darkness be brightened." (1) King likewise refers to the same custom: 'May thy sweet breath blow and lengthen my life.' (tara-ka taka 11-zi-ka-an (ma).

(2) And Klauber bears testimony thus: 'In am tara
tabi upakina. (3) And to these citations we may further add one by Langdon: (4) (ili na-ta) 5 ilu ZI-UENIN-MA na-pia-ti un-ma-na (ilani). A foot note affirms that tara taka is a free translation of Eki-kug (napišti ašlīti), 'holy breath of life.' Gaster links this belief with the following biblical passages:

(5)

(1) Journal of the Royal Asiatic Society, London 1929, p. 761
"And God sent an evil spirit between Abimelech and the men of Shechem."

In the treatment of this motif I propose to consider the folk lore belief of šaru tabu and šaru limnu in an Accadian Text. Langdon writes relative to this belief: "The various dispositions of God were imaged by the Semites as the venting of an ill wind or the wafting of gentle breezes (šaru tabu). Reference is made to the latter in K. 3515, rev. 11 - (sarka) t a b u lizikamma - "May thy good breath blow and darkness be brightened." (1) King likewise refers to the same custom: May thy sweet breath blow and lengthen my life." (šaru-ka tabu li-zi-ka-am (ma).

(2) And Klauber bears testimony thus: ša ana šarka /tabí upakku. (3) And to these citations, we may further add one by Langdon: (4) (ilu Tu-tu) 5 ilu ZI-UUKIN-MA na-pis-ti un-ma-ni (ilani). A foot note affirms that šaru tabu is a free translation of ZI-kug (napisti elligiti), "holy breath of life." Gaster links this belief with the following biblical passages:

(5)

(1) Journal of the Royal Asiatic Society, London 1929, p. 781
The implication here is that "my spirit" conveys the "blessing." This idea in turn grows into that of "inspiration" as in Isa. 43:1; Ez. 37:6, and passim.

As Assyrians, warriors clothed in purple, governors and senators, all of them desire to wear not European riding on horses. In this case need to be regarded not in verse 22-24, chapter 27: "The traders of Ephes.

and Samaria traded with you: they exchanged for your wares the best of all kinds of spices, and all precious stones, and gold. Haran, Canaan, Edom, Assyria, and Chiliasm traded with you. These traded with you in choice garments in clothes of blue and embroidered work..." The commodity offered in exchange for the blue and embroidered, namely, precious stones and gold indicates how very valuable was this purple material and hence it would be generally speaking only owned by the wealthy as kings and nobles.

Homer in the Iliad gives further evidence of this custom of wearing purple. With this he led them forward and bade them sit on seats covered with purple rugs (\(\text{ἐπὶ τοὺς ἁμαρτανότας} \) in writing of the Goddess of War, Iliad. IX. 199)
THE WEARING OF PURPLE

(Judges 8:26)

The wearing of purple garments by the kings of Midian is referred to in Judges 8:26. Other OT references are Ez. 23:6-12; 27:24; Prov. 31:22; Dan. 5:7, 16, 29. In Ezek, reference is made to Oholah who played the harlot doting "on her lovers the Assyrians, warriors clothed in purple, governors and commanders, all of them desirable young men, horsemen riding on horses. In the same book it is recorded in verses 22-24, chapter 27: "The traders of Sheba and Raamah traded with you; they exchanged for your wares the best of all kinds of spices, and all precious stones, and gold. Haran, Canneh, Eden, Asshur, and Chilmad traded with you. These traded with you in choice garments in clothes of blue and embroidered work..." The commodity offered in exchange for the blue and embroidered; namely, precious stones and gold indicates how very valuable was this purple material and hence it would be generally speaking only owned by the wealthy as kings and nobles.

Homer in the Iliad gives further evidence of this custom of wearing purple: With this he led them forward and bade them sit on seats covered with purple rugs (*ετεβ maneuvers Καλωμοιον Ταπητέως ΤΕ Πορφοπέδων*) (1) Lucian (120? - 200? - A.D.) in writing of the Goddess of

(1) Iliad. IX. 199
Syria describes the cult prohibition which limited the wearing of the purple robe to the chief priest alone.

A cloak or robe, known as the *trabea*, was worn by the early kings, and preserved in the garb of the augurs and salii, and of the equites and consuls on special occasions. It was certainly variegated in color probably by purple and white stripes (*trabes*). Livy writes that "Servius cum trabea et lictoribus, alia decernit, de aliiis consulturum se regem esse simulat."

Further, we discover a similarity of custom in the Second Book of Maccabees relating to one Andronicus, who acting on behalf the King Antiochus during his absence, committed a foul murder. He put to death Onias, the high priest, who accused him rightly of stealing some gold dishes from the temple. "And when the king came back from Cilicia, the Jews in the city, with the support of the Greeks who abhorred the crime, appealed to him about the unjustifiable killing of Onias. So Antiochus, as he was sincerely sorry, and moved to pity, and shed tears over the sober and well-ordered life of the departed, in a fiery passion..."
stripped the purple robe from Andronicus and tore off his underclothes and led him about through the whole city to the very place where he had sinned against Onias, and there he dispatched the murderer, and the Lord rendered him the punishment he deserved." (1)

The New Testament bears similar witness to the wearing of purple as a mark of authority or wealth. A reference from Matthew's gospel sets forth the cruel mockery of the soldiers to whom Jesus was delivered to be crucified. A King should have a kingly robe; and so a cast off purple robe is found. They strip him and put on him a scarlet robe (Χλαυμοσα KOKKUVN Matt. 27:28). The scarlet beast of Revelation 17:4 is depicted as "arrayed in purple and scarlet, and bedecked with jewels and pearls...

Rachel L. Carson in her recent book, The Sea Around Us, describes in very interesting fashion the manufacturing of purple.

She informs us: "One of the oldest bromine derivatives known to man was Tyrian purple, which the Phoenicians made in their dyehouses from purple snail, murex. This snail may be linked in a curious and wonderful way with the prodigious and seemingly unreasonable qualities of bromine found today in the Dead Sea, which contains, it is estimated, some 850 million tons of chemical. The concentration of bromine

in the Dead Sea water is 100 times that in the ocean. Apparently the supply is constantly renewed by underground hot springs, which discharge into the bottom of the Sea of Galilee, which in turn sends its water to the Dead Sea by way of the River Jordan. Some authorities believe that the source of the bromine in the hot springs is a deposit of billions of ancient snails, laid down by the sea of a by-gone age in a stratum long since buried." (1)


Judges 7:5 records the story of the selection of Gideon's 300 through their mode of drinking: "Everyone that laps the water with his tongue, as a dog laps, you shall set by himself; likewise everyone that kneels down to drink." Concerning this Moore writes: "If any significance is to be attached to the way in which the three hundred drink, we should find it in the comparison to dogs (v. 5); they were the rude, fierce men; compare the name Caleb." (1) Another and similar interpretation is that of Rihbany who comments thus:

Bowing down upon the knees while drinking from a stream or a bubbling spring (fowwar) is the prevailing custom in Syria. This kind of drinking is called ghebb; that is, the sucking of the water with the lips. But to strong and wary men this is disdainful. Such a prostration betokens lassitude; besides it is not always safe for one to be so recklessly off his guard while traveling, and to render himself an easy prey to lurking robbers. Therefore the men of strength and valor (shyann) upon approaching the water assume a squatting position, lift the water with the hand to the mouth and lap it quickly with the tongue. This manner of drinking indicates strength, nimbleness, and alertness." (2) A parallel explanation comes to us

from the account of a missionary, William Gun who writes: "...this lapping of the water like a dog by Gideon's army was unintelligible to me until one day by a stream I heard a noise behind me like a dog lapping water. I turned and saw a woman bowing down and throwing the water rapidly into her mouth with her hand. This satisfactorily explained the action of Gideon's men. It showed care and watchfulness; for they could walk along the stream lapping the water as they went; and an enemy was less likely to take them unawares than if they bent on their knees to drink. Most of the natives, however, bend down and touch the water with their lips as the rejected men of Gideon's army did." (1) (The totality of man's being), and construction per varianza was their method of expressing such abstractions." (2) However the thing was not so: the totality of mankind is expressed in Judges 9:10: "Tell of it, you who ride on tawny asses, and you who sit on rich carpets while the poor trudge along the dusty highways! The sweep of this figure of speech includes not only the rich and the poor but the in-between ones.


(1) Honeyman, A. R. Jbb, vol. 41, pp. 11-17
Honeyman writing on the theme "Merismus in Biblical Hebrew" informs us that "Merismus, which is a figure of speech asking in some respects to synecdoche, consists in detailing the individual members, or some of them - usually the first and last, or the most prominent - of a series, and thereby indicating either the genus of which those members are species or the abstract quality which characterises the genus and which the species have in common." Further, he notes that "Down to the latest period the Biblical Hebrew writers lacked accepted generic terms for such general ideas as 'the created or visible' universe, 'the animal kingdom,' (the totality of man's being), and constrications per merismum was their method of expressing such abstractions." (1)

Such totality of mankind is expressed in Judges 5:10:

"Tell of it, you who ride on tawny asses, you who sit on rich carpets and you who walk by the way.

The rich ride on the tawny asses and sit on rich carpets while the poor trudge along the dusty highways. The sweep of this figure of speech includes not only the rich and the poor but the in-between classes so that within the compass of the figure is all of mankind.

(1) Honeyman, A. M. JBL, vol. 61, pp. 11-17
Moreover in Judges 20:1 should be read not both Dan and Beersheba; but "all the territory from Dan in the extreme north to Beersheba in the extreme south," i.e. the whole of Israelite Palestine. Likewise Ex. 18:13, 14: from morning to evening, i.e. all day long. Similarly is not particularly "great or small" or "young or old" but generally to "every one," regardless of rank or of age. (Cf. Gen. 19:11; I. Sam. 5:9; 30:19; II Ki. 23:2, etc.).

That the act of riding on an ass indicated affluence is witnessed by Judges 1:14 where Caleb's daughter came to him riding on an ass; Jair, the Gileadite, who judged Israel had thirty sons who rode on thirty asses (Ju. 10:4); Abigail, wife of Nabal, came to placate David riding on an ass; Ahithophel, when he saw that his counsel was not followed, saddled his ass, and went off to his own city (II Sam. 17:23). (Cf. Also II Sam. 19:26; and Zech. 9:9). In the Mari texts there is rakib emerim as the name of a city official, thereby linking the fact of riding as a mark of official position. (1) Corroborating this viewpoint is a citation from "Gilgamesh and Agga": "Ye who are raised with the sons of the king, ye who press the

(1) Dossin ARM I 45:5-6; 72:6 etc., Cf. also rakibim of cities ARM.II 55:5, etc.
donkey's thigh." (2)

THE DISSECURITY OF THE HIGHLAND.

Judges 4:6 refers to the highways as being
"uncourteous, and the travelers walked through the
byways." Obviously this indicates unpunished conditions
within the country with a consequent break-down of law
and order. Like conditions were present in Karatepe
until the King enforced a new statute. Gordon records
this statute in "Prehistoric Inscriptions from Karatepe."

Col. III

1. הֹגֵד אֶת הֶרֶם לָשׁוֹן חַלְוִי

from the rising of the sun and unto its setting and

in places

2. לִשְׁמַע לְעַנְיָהּ שָׁמַר קֵלָה

which were formerly feared, where a man would be

afraid

3. to walk the road; but in my days a woman could

לְכַע יֵלֵכַה בְּכַלְבָּהּ שָׁלְחָה

stroll without molestation.

(2) Kramer, S. N. tr. Anc. Near Eastern Texts
THE INSECURITY OF THE HIGHWAYS

Judges 4:6 refers to the highways as being "unoccupied, and the travellers walked through the by-ways." Obviously this indicates unsettled conditions within the country with a consequent break-down of law and order. Like conditions were present in Karatepe until the King enforced a new statute. Gordon records this statute in "Phoenician Inscriptions from Karatepe."

Col. III

1) 본 X 바 X 임 X 덧 X 만 X
   from the rising of the sun anad unto its setting and
   in places

2) X X X X X
   which were formerly feared, where a man would be afraid

3) to walk the road; but in my days a woman could

stroll without molesters.

The grasshoppers or locusts are used in a picture as a fitting figure of speech for a great multitude. Also they are likened to a mighty army. While the major concern is with "locust or multitude" as a figure of speech, it will be well to give just one description of the locust swarms.
LOCUSTS FOR MULTITUDE

(Judges 6:5)

In this passage the Midianite, the Amalekites, and the people of the East are seen as those who destroy both the seed and the produce of the children of Israel. They are a vast host who are "coming like locusts for number; both they and their camels could not be counted."

The usual generic term for locust is לָבָנָן (לָבָנָן לָבָנָן). Other terms are לָבָנָן לָבָנָן, לָבָנָן לָבָנָן, לָבָנָן לָבָנָן, and לָבָנָן לָבָנָן, gazam, לָבָנָן לָבָנָן, יֶלֶק, לָבָנָן לָבָנָן is most probably derived from לָבָנָן, signifying to multiply and is highly descriptive of the fecundity of these insects which belong to the category of "flying creeping things that go upon all four, which have legs above their feet, to leap withal upon the earth" (cf. Lev. 11:21). In Jeremiah 46:23 - לָבָנָן לָבָנָן and Nahum 3:17 לָבָנָן לָבָנָן the grasshoppers or locusts are used in a pictorial way as a fitting figure of speech for a great multitude. Also they are likened to a mighty army in Joel 2:29. While our major concern is with "locust for multitude" as a figure of speech, it will be well to give just one description of the locust scourge.
Rihbany describes graphically one such locust invasion. He says: "It was a few weeks before the time of the harvest when the clouds of locusts enveloped our community. They hid the sun with their greenish-yellow wings, covered the trees and the ground, and the walls and roofs of the houses, and dashed in our faces like flakes of snow driven by the wind..."

It was so amusing to me to see our sedate "aristocrats and old men and women join the youth and the common laborers in shouting, beating on tin cans, firing muskets, setting brush on fire, striking at the cursed insects with their hands, stamping them with their feet and praying God to send a 'strong wind' to drive the enemy of men away." (1)

Le page Renouf, in discussing Ḍḥḥāḥ, one of the words for grasshopper, calls attention to the fact that this does not appear to be a Semitic word.

"It is," he contends, "a sufficiently familiar word in Egyptian to serve as a term in comparison 'as plentiful as grasshopper.'" (2) In the "Poem of Pentaur"
descriptive of the battle of Kadesh; it is written:

"They (the troops) covered the mountains and the valleys;

(2) Renouf, PSBA. 1896. p. 115.
they were like grasshoppers with their multitudes." (3)

In the Legend of Keret there is also the same kind of usage of locusts in a figure of speech as we have observed in biblical and Egyptian employment. There it is written:

"Like locusts they occupy the field.
Like grasshoppers the corners of the desert." (1)

Knut Tallquist sums up this figurative use of locusts in his article, "Typen der Assyrischen Bilder­sprache" Hokedem I. "Sowohl im Assyrischen wie in Hebräischen und Arabischen veran. Schaulichen auch die Heuschrecken gross Menge. Asurbanipal rühmt sich annal VI 94, er habe als Beute Esel, Rinder und Schafe fortgeführt sa eli eribê ma' du. "Die zahlreicher also Heuschrecken waren." K 3372, I 11-14 (CTXVII 37) ist wohl zu lesen: Minna limnu kisatsunu kima a­ri­ba ittebūni "allerhand rose Macht, deren Fülle gleich Heuschrecken, ist wider mich "herangezogen." Beliebt sind in geschichtlichen Texten die Redensarten kima dibti aribi und arabis aktum: die Stadt oder das land überfiel ich wie ein Heuschrecken - "'schwarm!'"

Sarg. Ann. 60, Pr. 73, Asurbanipal Cyl B. IV 49, vgl. K. 2859, IV 17/18 (CT XVII 3). Unverständlicher ist

Sanh. V. 43; kima tibût aribi ma' di sa pan satti
mitharis ana epes tuqmati tebûni "wie ein zahlreicher
Heuschreckenschwarm des Frühlings zogen sie kriegerisch,
um einen Kampf zu bestehen, wider mich an.
In der
biblischen Literatur lauget diese Hyperbol
oder
oder sogar
Jer. 51,14;
Nah. 3,15; Rl. 5,6:7, 12 usw. In Qur'an 54,7 wird
gesagt, dass die Toten am jüngsten Tage aus der Gruft
gehen
"wie sich ein Heuschreckenzug entfaltet", wie A.
Müller übersetzt. Auch kommt die Redensart
vor, S. Goldziher a. a. O. p. 288."
(1940). Such a statement reveals the conception that
the palm tree was closely related to the divine. (1)
Not only the palm tree but the acacias and other trees
were also considered as sacred. (2)
That in primitive times in Babylon trees were wor-
shipped is well attested by seal cylinders and monu-
ments (3) And in some measure this belief in the divine
character of trees continued to a comparatively late
day in Arabia. "There certain trees are thought to be

1. Matti-Index Of Folk-Literature Stith Thompson
(1) Harco7., G. A., Semitic and Semitic Origins,
Univ. of Penna. Phila. 1934.
(2) Smith, W. A., History of the Semites, Third ed.,
London 1927.
(3) Ward, W. N., Seal Cylinders of Western Asia,
Washington 1919; also his Seal Cylinders in the Collection

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"And" declares the writer of Judges (6:11) "The angel of Jehovah came, and sat under the oak (terebinth) which was in Ophrah." Abraham "moved his tent, and came and dwelt by the oaks (D 950.2*) (terebinths) of Mamre, which are in Hebron, and built there an altar unto Jehovah (Gen. 13:18; 14:13; 18:1); in the days of Hosea incense was burned under terebinths (Hosea 4:13); and Deborah sat under a palm tree (Ju. 4:5). "According to the statement of Mohammed, which probably comes from Arabian Christians, Mary retired to a palm tree (Sura 19:23) as the time of her delivery drew near and was miraculously nourished by dates produced out of season (19:25). Such a statement reveals the conception that the palm tree was closely related to the divine." (1) Not only the palm tree but the sycamore and other trees were also considered as sacred. (2)

That in primitive times in Babylon trees were worshipped is well attested by seal cylinders and monuments (3) And in some measure this belief in the divine character of trees continued to a comparatively late day in Arabia "Where certain trees are thought to be

* Motif-Index Of Folk-Literature Stith Thompson
inhabited by the jinn even to the present time. (4)

Such trees were probably in the pre-Islamic days regarded as the residences of gods or angels. It is still the custom in parts of Arabia for the sick to go to trees which are tabernacles of jinn or angels to offer sacrifice and prayer for the recovery of their health. Frazer reports of a kindred custom among some of the African natives. He writes: "Among the Ibibias of southern Nigeria, when a man is in trouble he will sometimes go to a giant tree in the forest...and pray...The Baganda of Central Africa thought that all the large trees were the abode of spirits which were friendly disposed unless a person interfered with the tree." (1)

Curtiss records that it was told to Dr. Van Dyck that "There is a wild myrtle in the valley below... which is referred to by a man known as the Lord, who is believed in by Druses, and who passed through the country working wonders. As he journeyed he rested under trees, which from that time on assumed miraculous powers." (2)

In Norse Mythology, the ash tree (D 950.5) was


(1) Smith, W. N. *Baalism of the Semites*. Cambridge 1883.
sacred. "Now it was, and indeed still is, the custom for country houses in the North, especially in Sweden, to have standing by them a tree known as vardtrad (protecting tree), on which the welfare of the house is supposed to depend. Such trees were doubtless regarded as especially sacred in heathen times, and it is not unreasonable to suppose that the original conception of Yggdrasil's ash may have been that of a vardtrad of the divine community." (1)

We may readily see that primitive man very often looked with awe and wonder upon things that grew without human aid. To him they had a kind of divinity: either as an abode of a god, or perhaps a god himself. One came, therefore to worship in a place where the god was likely to be found, or perhaps to worship the tree per se. And lingering echoes of such worship survive in folk lore, legend, and customs of primitive peoples.

SON OF ANATH

The phrase "the son of Anath" (3:31) is interpreted by Moore and others as man of Anath. While this may be true, it is also possible that the phrase could mean "warlike" or martial" man. Testimony to the warlike character of "Anath" is supported, in the first place, by the Ugaritic literature. In Text 68, ’nt II:5 the following is recorded:

And the lads chance upon the Lady of the Mountain

And lo 'Anat is fighting violently

Battling between the two cities

She smites the people of the seashore

Destroys mankind of the sunrise

Beside her are heads like grasshoppers...

:20 With violence she fights between the walls.

She arranges chairs for the troops

Arranging tables for the soldiers

Footstools for the heroes.

:25 'Ant gluts her lives with laughter

Her heart is filled with joy

'Anat's liver exults.

For knees she plunges in the blood of soldiers

Thighs in the gore of troops. (1)

Egyptian sources record in Turin Hyksos list (Turiner Konigpapyrus X. 123) that the horses of Seti I (1313-1292) are called "Anath is satisfied (‘nty-t)."

(1) Supporting also is the quotation from Magical Papyrus Harris (XIXth-XXth Dyn. - 1319-1200 B.C.) reading: "Stop! You wicked wolf!... Your foreleg is cut off by Herschet (Reshep?) after you have been slaughtered by Anat." (2) Further one may cite three instances from the reign of Ramses II (1301-1234 B.C.), namely;

  (a) The sword of Ramses II is called "Anat is victorius"; (3)
  (b) The hound of Ramses II bears the superscription: "Anath is protection" (‘nty); (4)
  (c) The daughter of Ramses II is called ‘Bent-Anath. (5)

Breasted relates that a certain warrior is protected in that "Montu and Sutekh are with (him in) every fray, Anath (‘nt) and Astarte (‘s-ty-rt) are his shield."

(6) Further, there is mentioned in relationship to

(2) Der Magische Papyrus Harris in Det Kl Danske Videnskabernes Selskab 14.2 (Copenhagen 1927) X. 18 ff.
(3) Brugsch, Gesch. Ag. 529.
(5) Erman, RA. ISI
(6) Breasted, J. H. Anc. Rec. of Egypt. IV, 105
Medinet-Habu along with Ashtart as "shield" of Ramses III (1198-1167). (7)

The use of the name Anath is comparable with Ares in the Greek sources. Homer in the Iliad writes of this god thus: "Αρες Βραταλογε, μλατυβε, Τελξελπατα

Further it is record that when Iris visited Helen in her own room he was working at a great web of purple linen on which she was embroidering the battles between Trojans and Achaeans. (2)

Virgil in the Aeneid records: qui sanguine nostrum nomen in astra ferant... (3)

The contention that "Son of Anath" may mean nothing more than martial or warlike is based upon two major premises, namely; That Anath like Ares, or Mars uniformly is described as a warlike deity, and upon adjectives derived certain Greek and Roman god or

(7) Breasted and Nelson Medinet Habu 30
(1) V. 455.
(2) Ibid. 3.128.
(3) VII. 98,99.
goddess names. Liddell and Scott (4) Lexicon lists

the adjective Απέλος (Ion. Απελίος) as meaning devoted to

Ares, warlike, martial. Funk and Wagnalls (5) use

the adjective martial, derived from Mars, as meaning

pertaining to war or military operations. Eros

(Ἐρός), Greek god of love, is the basis of

the adjective erotic which means passionate love or

sexual desire. By the analogy of this usage, one may

conclude that "Son of Anath" is nothing more than

a phrase meaning martial or warlike.

(4) A Greek-English Lexicon. Oxford 1951
(5) A Stand. Dict. of the English Lang. N. Y.
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