

bearing the same names were found in digging the houses. The first is of a hard stone resembling diorite carved in flat relief without much detail, and bears the name of Aahmes, a scribe, named no doubt after the celebrated king. This statuette was allotted, in accordance with our contract, to Khartum. The second (Fig. 15), made in a similar stone, is a remarkably fine piece of statuary of a very rare type. It represents a scribe seated in the traditional attitude of the letter writer. His name and titles are written on his kilt, on the pedestal, and on his forearm. They inform us that he was named Amenemhat, that he was a scribe, a "king's friend" and "overseer of the king's workmen." The figure is unquestionably eighteenth dynasty by the style of the writing; and the place in which it was found agrees with the epigraphical evidence. Judged, however, on purely artistic grounds, it might well have been ascribed to an earlier date, and it is in every way a very remarkable specimen.

With this seated statuette, which is now in the Museum, was found a small figure of the same person, in steatite, beautifully inscribed. In this he is represented in the conventional attitude of the eighteenth dynasty, his knees swathed in a long robe which covers the arms up to the wrists. It is expected that the Sudân Government will allow this also to come to the Museum.

The remainder of the specimens brought from this site in the present season comprise several eighteenth dynasty stelae and some very handsome painted stone jars of the same date.

Of the twentieth dynasty, from tombs at Anibeh, we have obtained some beautiful cabinet specimens which will be described in a subsequent number of the JOURNAL.

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## BABYLONIAN SECTION.

### THE PRONUNCIATION OF THE "INEFFABLE NAME" ACCORDING TO A JEWISH TEXT IN THE MUSEUM.

ONE of the mysteries of Biblical scholarship is the correct form and pronunciation of the name of the God of Israel. This name consists of four consonants which may be represented in English by the letters YHWH. But the vocalization of the word known to English readers, "Jehovah," is a fairly modern invention, arising in the middle ages,<sup>1</sup> in fact a philological monstrosity. The Jews themselves, according to their own tradition, had given up the public pronunciation of the word before the Christian era, and while there is evidence that the knowledge still survived in esoteric circles among the Jews,<sup>2</sup> the tradition of the pronunciation was at last utterly lost to them. They pointed the Tetragrammaton (*i. e.*, YHWH) with vowel points, indicating that another word should be pronounced in its stead, and it is this other word "Lord" which in almost all the translations of the Bible, down to the more scientific attempts of modern times, represents the sacred name. In the King James Version it is spelled in capitals to distinguish it from the same word used as an epithet.

But a tradition of the pronunciation survived, as is so often the case with survivals, in certain unorthodox quarters. The Greek Fathers Theodoret and Epiphanius report that the Samaritans maintained the pronunciation as  $\text{I}\alpha\beta\epsilon$ , and the present writer has discovered in a Samaritan document of the beginning of

<sup>1</sup>See Moore in the Harper Memorial Volume, i, p. 145 ff.

<sup>2</sup>See Arnold, "The Divine Name," etc. *Journal of Biblical Literature*, XXIV, p. 152 ff.

the nineteenth century an Arabic transcription of the name which is to be pronounced *Yahwah*, or *Yahwèh*.<sup>3</sup> Similar forms are also found in early magical and gnostic papyri.<sup>4</sup> On the basis of such traditions and on philological grounds there has arisen the modern scientific pronunciation *Yahweh* (generally, though erroneously in English, spelled *Jahweh*).

tainly represents the pronunciation of the Tetragrammaton. In the bowl in question (3997)<sup>5</sup>, there is read the adjuration that the evil spirits shall not appear to a certain man and his wife. The man's name in the Aramaic (the characters are the Jewish square script)<sup>6</sup> is: בריכהביה son of Mami; his wife's name is Ispandarmed, daughter of X (the



Fig. 16.—Hebrew Incantation Bowl showing the "ineffable name."<sup>7</sup>

Engaged in deciphering the collection of "Jewish" incantation bowls in the Museum, I have come upon a text which for the first time in the Judaistic field cer-

mother's name is mutilated). I give these circumstances in order to indicate that we

<sup>3</sup>See *Jour. Bib. Lit.*, XXV, p. 49. In general see the writer's *Samaritans*, p. 213.

<sup>4</sup>Deissmann, *Bibelstudien*, p. 1 f. (Eng. tr. *Bible Studies*, p. 321).

<sup>5</sup>In the center of the field of the cut, l. 4 from the top.

<sup>6</sup>The Hebrew letters *he* and *cheth* are represented by the same character in this script.

<sup>7</sup>In our illustration the letters of the name are reinforced in order to distinguish them from the rest of the text.

are dealing with actual personal names, not with arbitrary magical formulas.

Now the man's name which I have transcribed above in Hebrew characters is one that cannot be at once explained from Semitic or Iranian philology (most of the names in the bowls are Persian). The first four characters, however, are naturally read *berik*, Aramaic for "blessed." This suggests good Jewish names like Baruch (the Hebrew equivalent of the Aramaic form), Berechiah, etc. But the typical Jewish name (like ancient Semitic names in general) contains a divine element in composition. Berechiah = "BRK-Yahu (or Yah)", = "Yahu-has-blessed" (Yahu being an earlier form of YHWH, or its contraction); Baruk, or Berik, likewise = "Blessed-of-Yahu." We expect then after our first component "blessed" the divine name. Now the simplest reading of the five following characters (we must supply the vowels) gives *Yahbēh*; but *b* was probably soft and the transliteration might be more exactly represented by *Yahvēh*. This is the *Yahweh* or *Yahveh*, as it is also spelled, of modern critical science.

How came the exorcist to spell out this divine name occurring in the composition of a personal name? Certainly no Jew of the period (the bowls belong to the sixth or seventh century A. C.) pronounced that name, nor in any name-composition in the Old Testament is the Tetragrammaton used; it is represented by *Yeho-*, or *-Yahu,-Yah*. My theory to explain the peculiar phenomenon is this: the name of the exorcist's client was Baruk, or Berik, or Berechiah (or the like). But in spelling the name the exorcist has by a *jeu d'esprit* spelled it out; he has expressed the pronunciation of the ineffable name because of its magical potency. As it were he confronts the devils with his happy etymology: you cannot touch this man, for his very name

is a talisman; I will pronounce that name for you, and when you hear it, you will tremble and flee. To be sure, only a mighty conjurer would dare to express the magical energy latent in an ordinary name. Now plays on names are most common in Semitic antiquity (cf. Jesus' play on *Peter* = "stone"), but in the present case the conjurer was giving the veritable etymology of the word.

Of course this was not orthodox.<sup>6</sup> Did the conjurer get his knowledge of the pronunciation of YHWH from an esoteric Jewish tradition? Or did it possibly come to him by way of Greek magic? This theory would explain the *b* as the third letter in the name—cf. *Ἰαβε*. However this may be, he knows enough to interpret correctly and practically a Jewish name which was charged with magic potency.

It may be added that in others of these texts<sup>7</sup> I had already discovered the same combination יהביה in connections requiring that it should be understood as a divine name, and had already proposed that it was nothing else than *Yahweh*.

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## MEDITERRANEAN SECTION.

### SCULPTURES FROM LAKE NEMI.

AMONG the marbles which have been presented to the Museum by Mrs. Lucy Wharton Drexel are a number from Lake Nemi. They vary much in artistic merit and all date from imperial Roman times, but some of them reproduce motives from the great period of Greek sculpture. One of the most interesting is a broken figure of Eros bending his bow (Fig. 17). The left leg is gone below the knee, the toes of the right foot, the right arm from the shoulders and the

<sup>6</sup>It is a question how far the epithet "Jewish" is to be applied to this bowl-magic.

<sup>7</sup>One bowl published by a German scholar contains it, but it has remained unrecognized.