Jephthah's Daughter

I. Hebrew Bible/Old Testament
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I. Hebrew Bible/Old Testament

The unnamed daughter of the Judge and savior Jephthah (Judg 10–12) appears only in the story of Jephthah's vow through which he binds himself to sacrifice his only child (11 : 30–40). Before waging war against the Ammonites, Jephthah makes the vow to YHWH that in case of victory, "whoever comes out of the doors of my house to meet me, when I return victorious from the Ammonites, shall be YHWH's, to be offered up by me as a burnt offering" (11 : 31). When he returns victorious, his daughter comes out to greet him, so that he is obliged to offer her as a holocaust. While he laments his fate, his daughter tells him that he has no choice. She only asks him to give her two months to go to the mountains with her companions in order to bewail her virginity. The story ends with the remark that after that time span Jephthah did with her according to his vow and that it became a tradition in Israel for young girls to mourn the daughter of Jephthah (11 : 40).

This shocking story has been largely commented on by feminist scholars, who have given Jephthah's daughter a name (*Bat*, the Hebrew word for daughter, cf. Bal), and criticized the patriarchal and macho ideology of the narrative (Trible). It can easily be shown that the story was inserted later in its current context, which can be perfectly understood without 11 : 30–31 and 34–40 (Römer; Groß). Since in the context of the Deuteronomistic History, Jephthah is portrayed in a positive manner, the story about the sacrifice of his daughter is possibly a post-Dtr insertion (Römer; for another opinion see Janzen). The narrative "radicalizes" the story of Abraham's sacrifice in Gen 22, and displays several parallels as already observed by the rabbis. In Gen 22 God's messenger intervenes and replaces human sacrifice with that of an animal. In Jug 11 : 30–31, 34–40, God does not show any reaction and the girl is offered as a sacrifice. The story of Jephthah's daughter also contains parallels to the Iphigenia legend, especially in Euripides' two dramas (Römer; Bauks). The redactor of Judg 11 : 30–31, 34–40 was perhaps familiar with this tradition and wrote his addition to the Jephthah story at the end of the 5th or the beginning of the 4th century BCE, thus inventing a "Hebrew Iphigenia." He was possibly a colleague of Qoheleth and shared his skepticism with respect to divine intervention that would correct human beings' foolish vows and actions.

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Thomas Römer

II. Judaism

▪ Second Temple, Hellenistic, and Rabbinic Judaism
▪ Medieval Judaism ▪ Modern Judaism

A. Second Temple, Hellenistic, and Rabbinic Judaism

The fate of Jephthah's daughter has had an emotional reception history. The daughter's namelessness and the uncertain outcome of the sacrifice, in particular, attracted much attention. Pseudo-Philo, *L.A.B* 40.2–8 (1st/2nd cent. CE), e.g., pictured the daughter, to whom he attributed the name Sheila ("questionee"), as a martyr (cf. Josephus, *Ant*. 5.265, who, at least, emphasizes her fearless devotion). This motif was also adopted by Jerahmeel in the 11th century CE Midrash *TanB* 7 (ad Lev 27 : 1–8), referring to Lev 1 : 2; Gen 28 : 22, and 1 Sam 1 : 1, describes the daughter as challenging the father to avert the sacrifice (cf. *YalqShim Shoftim* 67; *bTaan* 4a) and asking for his permission to consult the Sanhedrin in order to verify a possible dispensation from the oath. The request of Jephthah's daughter for a respite to "go to the mountains" (Judg 11 : 37) is interpreted in *ShemR* 15 : 5 (with reference to Mic 6 : 2) as a request for permission to consult the Sanhedrin (cf. *TanB* 7). Traditional sources note (ad Gen 22 : 1–19) that human sacrifices – like those offered by Jephthah or king Mesha – were never demanded by God (cf. *bTaan* 4a; *BerR* 60 : 3).

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B. Medieval Judaism

The story of Jephthah's unnamed daughter, the victim of her father's vow when he went to war, was well known among medieval Jews. Beyond Jephthah's qualifications as a judge, the most often discussed part of the story was the fate of Jephthah's daughter. How did he perform his vow and what did it consist of? This was the question that became a hallmark of differing medieval Jewish schools of interpretation.

A disagreement over how to understand the daughter's fate was noted already in Saadia Gaon's interpretation of the Bible and his disagreement with Yaqūb al-Qirqisānī the Karaite. Whereas Saadia suggested that Jephthah's daughter died, Qirqisani explained that she became a hermit and took a celibate life upon herself. Similarly, the Jews of Northern Europe (Ashkenaz) and those of Spain and Provence (Sepharad) differed on this same matter with the Ashkenazic Jews arguing that Jephthah slaughtered his daughter while numerous Sephardic exegetes such as Abraham Ibn Ezra (1089–1164), David Qimḥi (ca. 1160–1235) and others argued that she was not killed, but that rather she became a recluse and lived in a cloister after returning from lamenting with her friends (Judg 11 : 37–39).

Medieval European Jews were familiar with the recapitulation of the story of Jephthah's daughter through Hebrew translations of the *Liber Antiquitatum Biblicarum* in books such as the *Chronicles of Jerahmeel*. In them she was called Sheʾolah or Sheʾelah. In addition, a common practice, that of not drinking water during the hours of the solstice and equinoxes, was explained as a general four-day memorial to Jephthah's daughter (based on Judg 11 : 39–40: "So there arose an Israelite custom that for four days every year the daughters of Israel would go out to lament the daughter of Jephthah the Gileadite") in a variety of medieval calendric material and the winter equinox was interpreted as a specific memorial to her. While this custom was followed primarily in medieval Ashkenaz there is evidence of its observance in medieval Spain as well.

An interesting example of the interpretation of the story of Jephthah's daughter according to the Sephardic tradition can be seen in the Duke of Alba Bible from 15th-century Spain (1422) produced under the direction of R. Moses Arragel who used R. David Qimḥi's exegesis for many of the commentaries.

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C. Modern Judaism

Victim or victor or both? Scholars are divided over the ultimate outcome of Jephthah's daughter. Most Jewish commentators, both rabbinic (see Reiss) and modern, assume that she was killed, the unexpected casualty of her father's rash vow (Judg 11 : 31, cf. 34–40) (Schneider; Niditch). Or is her untimely death a misreading of the text? Did she linger unmarried, dedicating her life to God (Magonet; Silberberg)?

Judges 11 : 39 is tantalizingly ambiguous. Jephthah "did with her according to the vow he had made. She had never slept with a man." Jephthah sacrificed his only child, literally or figuratively, and thereby precluded his having heirs. The narrative does not say that he killed her. The "emphasis on her remaining a virgin and not on her death … suggests that she wasn't actually killed, and that she remained a virgin for the rest of her life" (Magonet). Either way, "she remains the quintessential anonymous female victim, in a book whose male figures are anything but idealized" (Fox: 198).

Modern Jews, such as Bayla Lovens and Alicia Ostriker, have created ceremonies to remember this unnamed figure. Ostriker's "Jephthah's Daughter: A Lament" is a text intended as part of a ritual ceremony of grief, which she suggests be performed at the winter solstice, the date on which, according to a medieval Jewish tradition, Jephthah's daughter died. There is also an Israeli folk dance about Jephthah's daughter by Shalom Hermon from 1951, which is quite upbeat, and a folk song by Emanuel Zamir.

The narrative in Judg 11 echoes both the Aqedah (Gen 22), and Saul's vow which affects his son Jonathan (1 Sam 14), but here neither God nor the people intervene (Fox: 198; Bohmbach; Schneider). Contemporary rabbi Rachel Barenblat devotes a poem to Jephthah's daughter, which concludes thusly:

and she returned home, pale
but resolute, and bared her neck
her father steeled himself to raise his knife

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the sun went down early, turning away
from the war hero with bloodied hands
the mothers wept like the opened skies
when he burned her bones
no prophet spoke God's anger
and the maidens mourned alone.

But Reis offers a different take on Jephthah's daughter, claiming that she is not a submissive victim, but rather a self-determining, strong figure who chooses perpetual virginity and celibacy, not immolation.

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David J. Zucker

III. Christianity

The Christian reception of the fate of Jephthah's daughter is marked by the effort to attribute some theological significance to her death. In this regard, for Ambrose (*Off.* 3.12.78–79, 81), Jephthah's daughter is depicted as a pious sacrifice. The 4th-century Syrian church fathers Aphrahat (*Dem.* 21.12) and Ephraem (*Carm. Nisbena*, no. 70) interpret this sacrifice as analogous to the sacrificial death of Jesus (cf. Augustine, *Locut. Hept.* 7.49.14–15, 22; *Civ.* 1.21 and Quodvultdeus, *Liber Promissionum et Praedicatorum Dei* 2.20.37–38). In the 7th century the typological interpretation of Isidore of Seville became influential. He allegorizes Jephthah as the divine father and the daughter as Christ in his humanity (*Quaest.* 7.1–3), and he sees the completed sacrifice as the prerequisite to victory. Moreover, Jephthah is victorious, keeps his promises and is full of confident faith (*De ortu et orbitu patrum* 30). With the 12th century a new understanding, that of Abelard, finally arose (*Planctus virginum Israel super filia Jephte*). Abelard also allegorizes the sacrifice but identifies the consecration of Jephthah's daughter with the consecration of nuns. Nicholas of Lyra (14th cent.), who in *Postillae Perpetuae* and elsewhere repeatedly refers to the arguments of the Hebrews (meaning the rabbis), questions the actual performance of the sacrifice of the daughter and like Abelard interprets it as consecration into nunhood (*Comm. Judg.* 11 : 39).

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IV. Literature

Early rabbinic and Christian commentary on the story of Jephthah and his daughter held up Jephthah as a "warning from history" of the dangers of making rash vows or of moral inflexibility. Yet European literature had to take into account the NT image of Jephthah as a hero of faith (Heb 11 : 32). Also, while European civilization condemned child-sacrifice as betokening the barbarity of the unconquered world, the political violence associated with the Reformation and with the accompanying national struggles lent resonance to the story of Jephthah and his daughter.

The *Middle English Metrical Paraphrase* had cast Jephthah as a wealthy knight and subsumed the sacrifice of his daughter within the medieval patrilineal economy, a treatment mirrored in Geoffrey Chaucer's story about Virginia in "The Physician's Tale" and in John Gower's *Confessio Amantis*. But little more than a century later the emphasis changed. It is likely that the 1506 translation by Erasmus of Euripides' play *Iphigenia in Aulis* inspired the spate of Renaissance dramas about its biblical analogue, the story of Jephthah and his daughter, led by George Buchanan's drama in Latin, *Jephtes*, of 1540. Buchanan's play is notable for allowing Jepthah's daughter (here named Iphis, recalling Euripides' Iphigenia) to redeem the barbarism of her father's fulfilment of his vow through her own self-dedication to the common weal. It also gives a major part to Iphis' mother, Storge, who relentlessly condemns Jephthah's savagery. A play by John Christopherson, written in 1544, provided a Catholic rejoinder to Buchanan, upholding the sense of the inviolability of a vow made in response to a divine decree, possibly invoking fleetingly the martyrdom of Thomas More. The Dutch playright Joost van den Vondel later in contrast emphasized the brutality of the sacrifice in his verse tragedy of 1659, *Jephta*.

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William Shakespeare referred to the popular English ballad about Jephthah and his daughter in *Hamlet*, casting Polonius as "an old Jephthah." The lament of Jephthah's daughter upon the mountains enjoyed new attention in Robert Herrick's poem, "The Dirge of Jephthah's Daughter" (1647). John Milton in *Paradise Regained* (1671) had the Son of God follow the Protestant tendency to see Jephthah as an example of a poor man exalted to "highest deeds." The story enjoyed a further resurgence during the 19th century, as the Romantics exploited its emotional appeal. Byron's poem in his *Hebrew Melodies* (1815) drew out the pathos of the daughter's readiness to die. Likewise Alfred de Vigny in his poem, "La Fille de Jephté," exposed the contrast between bloodthirsty deity and innocent maiden. Alfred Tennyson in *A Dream of Fair Women* (1833), less anti-theistically, imagined the joy she drew from being the instrument of Israel's defeat of its enemy, while the German dramatist Ludwig Freytag in *Jephthah* (1871) altered the plot by having the prophet Eli intervene at the last minute to stop the sacrifice.

During the 20th century the problematics of the story's gender-asymetry were laid bare in a number of rewritings. Grant Watson's novel *A Mighty Man of Valour* (1939) is a large-scale expansion which reconfigures the base text by placing the victory over the Ammonites early in the narrative. Jephthah is an unsympathetic figure who moves through phases of religious fanaticism and then mystical introspection before finally reverting to a form of gung-ho militarism, while his daughter, here "Vashti" (the name of a wife of Xerxes in the biblical book of Esther), is inscribed as the silent but perceptive sacrificial object. Lion Feuchtwanger's novel *Jephthah and his Daughter* (*Jefta und seine Tochter*, 1957) is a skillful and engaging "ancient dress" amplification of the pretext, with muted undertones of the Holocaust, as when the people of Gilead look back on the child sacrifice of the past and wonder whether some god "might demand bitter sacrifices from them too." The portrait of Jephthah is of a man "at war with himself," who finally realizes that as the animator of the struggle against the Ammonites his consciousness is indistinguishable from that of YHWH (or vice-versa). The novel deploys language about the feelings of father and daughter (here named "Ja'al") for each other with Freudian connotations. One of its greatest achievements is its convincing portrait of the frayed borderline between worship of the biblical God and that of his rivals in the context of exogamous marriages. In Amos Oz's short story, "Upon This Evil Earth" ("*ʿAl ha-Adamah ha-Raʿah ha-Zot*," 1965), Jephthah is the perpetual outsider, haunted by his sense of himself as Ishmael, though he deludes himself into thinking that his daughter will be rescued after the fashion of Isaac in Gen 22. Naomi Ragen's novel *Jephthe's Daughter* (1989) concerns the betrothal of an affluent Jewish girl, Basheva, from Los Angeles to a member of the ultra-Orthodox Hasidic community in Jerusalem and the drastic consequences which follow. Alicia Ostriker's long poem or stage cantata, "Jephtha's Daughter: A Lament" (2001), makes the anonymity of Jephthah's daughter the indication that she is the universal woman, as does Rachel Barenblat's poem, "The Nameless Daughter of Yiftach."

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Anthony Swindell

V. Visual Arts

One of the oldest surviving depictions of the sacrifice of Jephthah's daughter is an encaustic painting directly on the marble pillar located next to the apse in St. Catherine's Monastery at Mount Sinai (6th cent.), a pendant to the other pillar's icon depicting the Aqedah, or the sacrifice of Isaac. The icon shows Jephthah as a Roman captain, the inscription describes him as St. Jephthah, and along with the Aqedah, the parallel between the sacrifices of the fathers is clear (this parallel is already intended in the biblical narrative, cf. also Pseudo Philo who names Jephtah's daughter Sheila and compares her with Isaac, *L.A.B.* 40). From the 11th to 13th century, Jephthah can be found in narrative cycles of a varying number of scenes, both in Byzantine and Western manuscript illumination (e.g., 13th cent., St. Louis Psalter, Paris, Bibliothèque nationale de France MS lat. 10525, fols. 53v–54r; Jephthah and his daughter cycle, *Bible moralisée*, 1220–30, Vienna, Osterreichische Nationalbibliothek MS Vindobonensis 2554, fols. 61r–61v). The most frequently depicted scene is that of Jephthah's sacrifice of his daughter (e.g., Queen Mary's Psalter, 14th cent., London, British Museum MS 2.B.VII, fol. 41r; printed in Heinrich Quentel's Cologne Bible, ca. 1479; printed in the Lübeck Bible by Stephan Arndes, 1494), followed by that of the meeting of father and daughter (see fig. 16). From the 12th to 18th century, it was common to find Christ and Jephthah's daughter typified as the church and a female martyr (BSB clm 14159, *De laud. s. crucis*, Regensburg, is the oldest occidental evidence, from the 12th cent.).

Intertextual comparisons between Jephthah's daughter and the Greek traditions of Iphigenia, further precipitated by Erasmus' translation of Euripides' *Iphigenia in Aulis* (1506), began a heyday of art, music, and literature devoted to Jephthah's daughter. The Jephthah story, particularly the encounter

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Fig. 16 "Jephthah meets his Daughter" (1479).

between Jephthah and his daughter and the sacrifice itself, was a popular subject throughout Europe and in various media: Italian painting up through the 18th century (e.g., Benvenuto di Giovanni, 1470, Siena; Pietro Monaco, 1750, Venice; an anonymous fresco in San Cassiano, Venice, 18th cent.), Flemish tapestries (e.g., in the cathedral of Saragossa by P. Grenier, 16th cent.). The meeting scene inspired Rembrandt's teacher Pieter Lastman (panel, 1611; Museum Winterthur, Switzerland), and the sacrifice Charles Le Brun (panel, 1656, Uffizi, Florence). Johann Michael Baader created a whole cycle with his Jephthah scenes on six frescoes for the Fürstbischöfliche Sommerresidenz of Eichstätt (1758–59), and Januarius Zick painted the sacrifice on panel for the in Bruchsal Palace (1751) and another panel (1752, now Mainfränkisches Museum, Würzburg). William Blake also painted the sacrifice (1803, British Museum, London) and the encounter between Jephthah and his daughter (1803; Philadelphia Art Museum; cf. E. Degas, 1859–61, Smith College, Northhampton, Mass.). Gustave Doré made popular a new motif, the portrayal of Jephthah's daughter with her friends in a mountain landscape (*Holy Bible*, 1866; cf. C. Oesterley, 1835, Niedersächsisches Landesmuseum, Hanover; H. O'Neil, 1843, private collection; A. Cabernel, 1879, private collection). Marc Chagall returned attention to the motif of the encounter of the father and daughter (undated, estate of the artist).

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VI. Music

In the 12th century Abelard wrote a lament (text and music) on Jephthah's daughter (see "Abelard II. Music"). After Ottavio Tronsarelli wrote the poem "La Figlia di Jefte" (Rome, 1632), the subject found reception and prevalence in oratorios by Giacomo Carissimi ("Historia di Jephte"; Rome, ca. 1648), Francesco di Poggio ("Jefte"; Lucca, 1664), Antonio Draghi ("Jephte"; Prague/Vienna, 1680/1690) and Georg Friedrich Handel ("Jephta"; London, 1751). From the 18th century on operas began to appear, such as Carlo Francesco Pollarolo's five-part *Jefte* (Venice, 1702), Giacomo Meyerbeer's *Jephta's Gelübde* (Munich, 1928) and the one-act *La Figlia di Jefte* by Lazare Saminsky (New York, 1928). Robert Schumann, in *Drei Gesänge* op. 95 (1849) set Lord Byron's poem "Jephthah's Daughter" to music, with further adaptations made by Phineas G. Hull (1911), Mordechai Seter (1965), Hans Werner Henze (1976), and Wolfgang Stockmeier (1995). Sypherd lists around 100 musical works taking up the Jephthah story.

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Michaela Bauks

VII. Film

The complex and controversial story of Jephthah's daughter has been sadly overlooked by recent filmmakers. The high cost, and therefore financial risk, of investing in the film business has left producers increasingly wary of adopting more difficult material. Alienating, offending, or even just boring, significant proportions of the population risks losing investors their money. Since even the majority of those interested in the Bible find the story of Jephthah's daughter unpalatable, any such adaptation is unlikely to find a large conservative audience. Conversely, those filmmakers who have persisted in seeking support to explore difficult and challenging subject matter tend not to adapt material that is beloved by conservatives, such as the Bible. Even those who have done so (Huston, Pasolini, Rosellini, Scorsese, Arcand, etc.) have tended to opt towards the more popular stories rather than those of the more obscure characters from lesser-known HB/OT histories, though Amos Gitai is a notable exception. As a result, almost all of the films to have been made on the subject are now over a hundred years old and even YouTube contains few explorations of this dark, yet critical, tale.

The earliest version of the story, *Jephthah's Daughter* (dir. J. Stuart Blackton, US) which dates from 1909, is only around six minutes long, yet it reaches beyond the boundaries of the original story by humanizing the daughter and judging in her favor rather than her father's. For example, the overwrought performance from the actor playing Jephthah (particularly when it is she who, fatefully, greets him upon his return) may well have been typical of the time, but it only serves to weaken modern audiences' connection with Jephthah, caricaturing him and heightening his apparent stupidity and inflexibility. The critical moment in the film however occurs as the flames lap around the daughter's corpse. Suddenly she appears, standing serenely before them in the middle of the fire, glowing as if resurrected. It evokes other biblical episodes such as the resurrection of Jesus and the story of Shadrach, Meshach, and Abednego miraculously surviving Nebuchadnezzar's fiery furnace (Dan 3). Whilst still depicting her as a woman whose piety is confirmed by her pliant self-sacrifice, visually the moment is significant: Jephthah disappears into the shadows. His daughter stands center stage, vindicated and glorified. The similarity of between this image and so many cinematic images of Jesus' resurrection reminds the viewer that Jephthah's daughter pre-figures Christ – a blameless sacrifice, who dies for the sake of God's people.

The following year Gaumont released *La fille de Jephté* (dir. Léonce Perret, 1910, *Jephthah's Daughter*) emphasizing Jephthah's time as a brigand prior to becoming Israel's commander. However, the time Jephthah spent as a raider is omitted altogether from J. Farrell McDonald's 1913 adaptation of the story *Jephthah's Daughter* which humanizes the daughter still further and is clearly far more about this unnamed victim then her rash and barbaric father. Much of the text's pre-amble, which lionizes Jephthah, is omitted: the film jumps straight from the opening title card to the midst of his battle. Furthermore, Jephthah is not heroically fighting with his men, but standing above them, making his vow to God as the battle rages below and behind him. This is one of several striking shots (see also Jephthah stealthily creeping past the camera later on).

Jephthah's recall to leadership by the Gileadites and his oratorical reimagining of Hebrew history in the face his enemies are omitted. Conversely a fictional story of his daughter's love affair during her tour of the mountains is added into the narrative, making her a far greater screen presence than she would be otherwise. As melodrama the film is overwrought, ending in Romeo-and-Juliette-esque tragedy. Yet as theology it draws attention to the victim's face. The biblical account portrays Jephthah's daughter as the classic sacrificial victim – not only is she selected to die in order to fulfill a bargain with a cruel God, but she is seemingly also a willing victim. In contrast, the film invests heavily in her personhood, giving her a face, a personality, and a backstory. Humanizing the woman at the center of the story makes her tragic death more shocking, no longer just something that can be accepted at face value.

Another version of Jephthah's story, *La fille de Jephté*, was released the same year by Pathé's (dir. Henri Andréani, 1913, *Jephthah's Daughter*). A year after the release of these two films saw the outbreak of the First World War. Horror stories of aging political leaders choosing to (often) needlessly sacrifice their children for the sake of military success perhaps meant audiences no longer had the stomach for pious retellings of the story of Jephthah's recklessness. The story of Jephthah and his daughter disappeared from our screens for the better part of a century.

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The democratization of media production in recent years has seen a few productions draw on the Jephthah story, most notably Israeli director Einat Kapach's *Bat Yiftach* (1996, IL, *Jephtah's Daughter*) which touches on aspects of the story in a modern day account of African Jewish life.

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Matt Page

Jephunneh

1. Father of Caleb

Jephunneh, the father of Caleb (MT *Yĕpunneh*; LXX Ιεφοννη), appears in the HB/OT only in association with Caleb (Num 13 : 6; 14 : 6, 30, 38; 26 : 65; 32 : 12; 34 : 19; Deut 1 : 36; 1Chr 4 : 15; 6 : 56). According to Josh 14 : 6, 14 (also Num 32 : 12), Jephunneh is not an Israelite but belongs to the Kenizzites (MT *haqqĕnizzî*), which is regarded as an Edomite clan (Gen 36 : 11, 15, 42). Probably the Kenizzite origin of Jephunneh and Caleb reflects an earlier tradition, as "Negev of Caleb" (the south of Caleb) is mentioned apart from the territory of Judah in 1 Sam 30 : 14 (cf. 1 Sam 27 : 10) and, arguably, in Josh 15 : 13. Even when the Kenizzite origin is not explicitly mentioned, the root *q–n–z* is often associated with Caleb as the name of his brother (Josh 15 : 17; Judg 3 : 9) or his grandson (1Chr 4 : 15). In the Pentateuch, however, Jephunneh (and Caleb) is affiliated with the tribe of Judah (Num 13 : 6; 34 : 19). Those verses have been traditionally assigned to P^G or P^S, yet the recent tendency is to attribute them to post-$P^{(G)}$ redaction carried out by later priestly scribal circle in Jerusalem during the mid- or late Persian period (see, e.g., Achenbach). If this is the case, the Judahite origin of Jephunneh is a late literary invention. In the non-priestly version of the scout story (Num 13–14*), however, Caleb is introduced without paternal lineage (Num 13 : 30; 14 : 24). The invention of the Judahite tribal origin of Jephunneh and Caleb has probably been promoted by the Priestly claim of the Hebron (Gen 23 [P]), which was assigned to the Calebites (e.g., Josh 14 : 13–14; 15 : 13; Judg 1 : 20). Numbers 32 : 12 exhibits knowledge of both Kenizzite origin of Jephunneh and the "Priestly" account of the Scout story in Num 13–14, which reflects a later attempt to harmonize the two traditions. In the genealogy of Caleb in 1 Chr 2 : 18–24, which is a late addition to the Chronicles, Jephunneh is replaced by Hezron (v. 18).

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2. Son of Jether

Jephunneh (MT *Yĕpunneh*; LXX Ιφινα) is one of the sons of Jether (1 Chr 7 : 38). He is introduced in the genealogy of Asher as one of the tribal leaders and mighty warriors. In the current form of MT, Jephunneh's family is disconnected from the lineage of Asher, because his father Jether (MT *Yeter*) is not mentioned in the preceding genealogy of Asher (1 Chr 7 : 30–37). Critics assume, therefore, textual corruptions in vv. 36–37, reconstructing "and Beri and Imrah" (*ûbērî wĕyimrâ* v. 36b) as "and the sons of Imna" (*ûbĕnê Yimnāʿ*) and "and Ithran" (*wĕyitrān* v. 37b) as "and Jether" (*wĕyeter*). If this is the case, Jether is the son of Imna and, consequently, Jephunneh belongs to the family of Heber through Imna (vv. 32–36). Heber is the major figure in the Chronicler's genealogy of the Asherite (1 Chr 7 : 30–40).

Jaeyoung Jeon

See also →Caleb; →Kenaz

Jerah

Jerah (MT *Yeraḥ*, i.p. *Yāraḥ*; LXX Ιαραχ) is the fourth of the thirteen sons of Joktan (Gen 10 : 26; 1 Chr 1 : 20), an eponym for a geographical region or tribe in Arabia.

Kevin Tolley

Jerahmeel (Angel)

→Jeremiel

Jerahmeel (Person)

1. Son of Hezron

Jerahmeel (MT *Yĕraḥmĕʾēl*, "May God/El have mercy"; LXX Ιεραμαηλ) is the first son of Hezron, grandson of Perez, the great-grandson of Judah by Tamar. He is the brother of Ram and Chelubai (possibly an alternate spelling of Celeb, see 1 Chr 2 : 9, 18) and the ancestor of a Semitic tribe first mentioned residing in the Negev among the tribes of Judah (1 Chr 2 : 9, 25–27, 33, 42).

2. A Merarite

A Levite of the clan of Merari (1 Chr 23 : 21), who is the only son of Kish mentioned by name (1 Chr 24 : 29 bears this name; MT *Yĕraḥmĕʾēl*, LXX Ιραμαηλ). Eleazar, Kish's brother, had no sons. The daughters of Eleazar married their cousins, "the sons of Kish" (1 Chr 23 : 22; 24 : 28). Jerahmeel was singled out as one of these "sons."

3. A Royal Officer

A royal officer under King Jehoiakim, he and two others were ordered to seize Jeremiah the prophet and Baruch the scribe after the king heard the scroll

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