3. Son of Mushi

Jeremoth (LXX Ιαρμωθ) is the name of one of three sons of Mushi, belonging to one of three levitical divisions (the line of Merari, son of Levi), said to have been set up by David (1 Chr 23:23). The Jerimoth (MT *Yĕrîmôt*; LXX still Ιαρμωθ) who again appears together with the same brothers as sons of Mushi in a differently organized list of Levites (1 Chr 24:30) must refer to the same person.

4. Descendant of Elam

Jeremoth (LXX Ιαρμωθ), descendant of Elam, is mentioned in a list of Israelites who had married foreign women and were forced to send away wife and children (Ezra 10:26).

5. Descendant of Zattu

Jeremoth (LXX Ιαρμωθ), descendant of Zattu, also appears in a list of Israelites who had married foreign women and who were forced to send away wife and children (Ezra 10:27).

6. Descendant of Bani

Jeremoth (MT *Yĕrēmôt* [*Ketib*]; LXX [καὶ] Ρημωθ), descendant of Bani, appears in a list of Israelites, who had married foreign women and who was forced to send away wife and children (Ezra 10:29). The *Qere* reads (*wĕ*)*Rāmôt*, in line with the LXX.

Thomas Kazen

Jeriah/Jerijah

Jeriah/Jerijah (MT *Yĕrîyâ* [1 Chr 26:31; ET: Jerijah; LXX Ιουδιας] or *Yĕrîyāhû* [1Chr 23:19; 24:23; ET: Jeriah; LXX Ιδουδ/Ιεδιας], meaning perhaps "may YHWH teach") appears in the lists of the Levites, which were supposedly established by David (1 Chr 23–26). *Yĕrîyâ* seems to be a Levite chief linked to the Hebronites working for YHWH and the king (1 Chr 26:30). Since 1 Chr 23–27 reflects the organization around the Second Temple (Williamson), one could assume that Jeriah was part of it.

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Fabian Pfitzmann

Jeribai

Jeribai (MT *Yĕrîbay*; LXX Ιαριβι), the son of Elnaam and brother of Joshaviah is one of David's mighty men who supported David to gain kingship (1 Chr 11:46). He appears in the Chronicler's additional list of David's mighty men (1 Chr 11:41b–47), but is missing in the parallel list in 1 Sam 23 (= 1 Chr 11:26–41a). Even though Jeribai is mentioned together with his father and brother in this list of the mighty men of mostly Transjordanian origin (vv. 41b–47), his tribal or geographical origin is unknown.

Jaeyoung Jeon

Jericho

I.   Archaeology
II.   Hebrew Bible/Old Testament
III. New Testament
IV.   Judaism
V.   Christianity
VI.   Literature
VII. Visual Arts
VIII. Music
IX.   Film

I. Archaeology

Jericho (MT *Yĕrîḥô*) was an ancient Canaanite and Israelite town in the lower Jordan Valley, located 10 km north of the Dead Sea and 10 km west of the Jordan River. During the Bronze and Iron Age periods the town was located at *Tell es-Sulṭān*, an elongated mound, running roughly north-south, about 4 hectares (10 acres, 40 dunnams) in size. At 250 m below sea level, Jericho was the lowest ancient settlement on the face of the earth. Its climate is tropical, with very hot temperatures in the summer, mild temperatures during winter, and very little rainfall. The water source of the ancient town was a copious spring ('*Ein es-Sulṭān*, Elisha's Spring) located at the eastern base of the tell.

Jericho is mentioned in several narrative episodes in the HB, as well as several times in passing geographical references, conquest lists, or tribal border descriptions.

Four major archaeological expeditions have excavated at Tell es-Sultan. The Austrian-German expedition of Ernst Sellin and Carl Watzinger worked at the site in 1907–9, at the time it was under Ottoman rule. John Garstang of the University of Liverpool excavated at the tell 1930–36, following his tenure as director of the British School of Archaeology in Jerusalem and director of the department of antiquities director for the British Mandate in Palestine. Kathleen Kenyon excavated at the tell 1952–58 on behalf of the British School of Archaeology in Jerusalem. More recently, Lorenzo Nigro of Rome La Sapienza University has directed the joint Italian-Palestinian Authority expedition at *Tell es-Sulṭān* from 1997 to the present. Results of these expeditions have produced a complicated picture of the ancient town.

The mound was first settled in the 9th millennium BCE, during the Pre-Pottery Neolithic A period. Consisting of circular huts made from clay bricks, the settlement was protected by a massive defense wall, recovered partially on the tell's west side. An 8.5 m wide stone tower was connected to the inside of the defense wall. The tower featured

an interior spiral staircase of twentytwo steps, and survives to a height of 7.75 m. It dates to ca. 8000 BCE and is regarded as a remarkable example of prehistoric architecture and community cooperation. After abandonment, the mound was again settled in the Pre-Pottery Neolithic B period, early in the 7th millennium BCE (ca. 6700). In this period the town, which has been compared to *Çatal Hüyük* of the same period in Turkey, was walled and featured rectangular shaped houses. Subsequent prehistoric population at the tell, during the Pottery Neolithic A and B periods, was discerned only in pits dug into the earlier period remains.

The urban age began at Jericho during shortly before 3000 BCE when a culture arrived, apparently from outside Canaan, which occupied the tell, which became a settled city throughout the 3rd millennium BCE, during all periods of the Early Bronze Age. The city was again surrounded by a fortification wall, constructed of mud bricks, which ran along the high periphery of the mound, seventeen different building stages of which have been discerned in excavations. Houses were constructed on terraces which graded the east and west sides of the tell. Burials occurred in rock cut tombs west of the town. The long Early Bronze Age duration of Jericho ended around 2200 BCE when the town was destroyed and burnt with fire. Ephemeral evidence of a small, unfortified community at the tell was found dating to the Intermediate (or Middle Bronze I) Age.

During Middle Bronze Age II the city on the tell revived again, and a massive mud brick city wall was constructed with a glacis revetment. The glacis featured a slope of 35 degrees, and rose some 17 meters up the side of the tell to meet the base of the city wall itself. An additional sloping revetment wall of very large stones (called the Curvelinear Stone Structure by the Italian expedition) was built as a supporting , protective shell for the glacis. Mud brick buildings of the Middle Bronze Age II city terminated in a fiery destructive event which has been C14 dated to the mid-16th century BCE, and was perhaps connected with the end of Hyksos rule in the region. The cause and timing of the collapse of the Middle Bronze Age II wall, bricks of which tumbled down the glacis, is uncertain, but is not securely connected to the fire that destroyed the city. It may have occurred in a seismic event at the end of Middle Bronze Age II. Yigael Yadin speculated that this wall may have endured, and been used in the Late Bronze Age before its collapse.

Severe erosion resulted in few remains of the Late Bronze Age town being discovered atop the tell, although Late Bronze Age tombs were found nearby. Scant Late Bronze Age pottery evidence recovered on the tell suggests the town was reestablished in Late Bronze Age IIA (14th cent. BCE). It is unclear, however, whether any settlement continued at the site in Late Bronze Age IIB (13th cent. BCE). This has led to express doubt concerning the biblical narrative of the conquest of Jericho (see Josh 6).

Severe erosion also left few remains from the Iron Age atop the mound, but structures and pottery from Iron Age IIA (9th cent. BCE), and Iron Age IIC (7th cent. BCE) confirm that the town was settled during those periods, which would correlate to the stories of Hiel and Zedekiah respectively. The town was most likely occupied during Iron Age IIB (8th cent. BCE) as well.

Habitation at Tell es-Sultan effectively ceased at the end of the Iron Age. During the Hellenistic period a new town grew up 2 km southeast of the tell, in the area of the modern Jericho city center. This Second Temple period settlement endured through the Hasmonean and Herodian periods, and was the Jericho visited by Jesus (see Matt 20 : 29; Mark 10 : 46; Luke 19 : 1). The NT story of the "good Samaritan" begins with a traveler "which went down from Jerusalem to Jericho," reflecting the stark 1,000 m difference in elevation between Jerusalem at 750 m above sea level and Jericho at 250 m below sea level, though the towns are only linear separate by 20 km. During these periods, a series of palaces and pools was built by the Hasmonean royal family on the high banks of the mouth of *Wadi Qelt*, at *Tulul Abu el-ʿAlayiq*, some 3 km west of the town. Three more palaces were added to the complex by Herod the Great, who named the fortified area Cypros, after his mother. Excavation at some of these sites was carried out on 1950–51 by American teams led by James Kelso and James Pritchard. Beginning in 1973, extensive excavation at the complexes was directed by Ehud Netzer of the Hebrew University of Jerusalem. It was at Herod's third palace, which spanned the *Wadi Qelt* with an elaborate bridge, that Herod the Great died in the spring of 4 BCE (cf. Matt 2 : 19).

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Jeffrey R. Chadwick

II. Hebrew Bible/Old Testament

The town of Jericho (MT *Yĕrîḥô/Yĕrīḥô/Yĕrēḥô*; LXX Ιεριχω) is in the HB/OT also designated as "city of palm trees" (MT *ʿîr hattĕmārîm*; LXX πόλις φοινίκων; Deut 34 : 3; 2 Chr 28 : 15 [Judg 1 : 16; 3 : 13]). Located between trans- and cis-Jordan in the central area of Canaan, Jericho was a significant geographic

indicator: for locating the plain of Moab (Num 22:1; 26:3, 63; 31:12; Josh 13:32, etc.), the trans-Jordanian territory of the tribes Reuben, Gad, and half Manasseh (Num 34:15; Josh 20:8), Mount Nebo (Deut 32:49; 34:1), Gilgal (Josh 4:19), and for the geographical division between Ephraim, Benjamin, and Reuben (Josh 16:1, 7; 18:12; 20:8). According to the book of Joshua, at the end of the conquest, Jericho was finally allocated to the Benjaminites (Josh 18:21). In the monarchic period, Jericho appears as a station between Jerusalem and Rabbah Amon (2 Sam 10:5; par. 1 Chr 19:5) or Jerusalem and Samariah (2 Chr 28:15).

With such a geographical significance, Jericho and the plain of Jericho function as one of the momentous places especially in the book of Joshua. Moses' final address was located at east of Jericho (Josh 13:32); Joshua's first scouts were dispatched to Jericho (Josh 2); it's plain was the first place in the promised land where the Israelites stepped in (Josh 3:16; 4:13); and there they celebrated their first Passover (Josh 5:10); they ate the yields of the land and the Manna ceased (Josh 5:12); Joshua alone encountered the divine for the first time (Josh 5:13–15); the conquest began with the city of Jericho (Josh 6), which became the standard for the further conquest (Josh 8:2; 10:1, 28, 30). Interestingly, it is also the plain of Jericho where the last Judean King, Zedekiah, was captured by the Babylonian army, so that the period of monarchy came to an end there (2 Kgs 25:5; Jer 39:5; 52:8). In the scheme of the Deuteronomistic History, therefore, the history of Israel in the land begins and ends in Jericho.

Jericho provides spatial contexts for a number of biblical narratives. Nevertheless, they often contradict to archaeological findings and some of them have complicated history of composition. Concrete historical connections between the narratives and Jericho should therefore be scrutinized separately.

1. The Story of Rahab (Josh 2). The story has been written in folklore style and motifs, with irony and humor, and is not well embedded in overall theme of the holy war in Josh 1–12. A prostitute, Rahab, plays the main role, while the male figures such as the king and the scouts are either ridiculed or having an ambiguous function. Rahab's speech in which she confirms that YHWH has given the land to the Israelites (vv. 9–11, see also 5:1) is sometimes regarded as a late addition. The whole story however awkwardly interrupts the preparation of the crossing the Jordan River between Josh 1:10–18 and 3:2–4:24. Many scholars therefore believe that an originally separate story of a prostitute had later been incorporated into the current narrative of Joshua's conquest or that Josh 2 is a later post-Deuteronomic insert in order to correct the deuteronomistic ideology of the conquest (Römer 2005). The Rahab story is connected to the battle of Jericho

(Josh 6) by the deal between Rahab and the spies (2:17–21) and its fulfillment (6:17, 22–23, 25). Nevertheless, these passages are isolated within the narrative, and may be later redactional inserts in order to link both stories. In their deeper structures as well, the two stories are not in consonance with each other. The scouts' report, which simply repeats Rahab's words (2:9, 24), has no strategic significance in the battle; military intelligence, anyhow, is not relevant to the miraculous conquest of Josh 6. On the surface level of the narratives, too, saving Rahab's family contradicts the dominant motif of a total destruction/devotion (Heb. ḥērem) in the conquest of Jericho (Josh 6:17, 18, 21). Also, the location of Rahab's house on the wall (2:15b) and their survival in it (6:22–23) contradict the fall of Jericho's wall (6:20). Therefore, a historical relation between the Rahab story and Jericho may also be dubious.

2. The Conquest of Jericho (Joshua 6). This is the most famous of the conquest stories, in which Jericho's massive wall dramatically falls by a divine intervention. The story begins at Jericho with Joshua's encounter with the angel of God holding a drawn sword (5:13–15), which opens the cycle of conquest in Josh 5–12 (Römer 2014). This episode is often compared to the Neo-Assyrian narrative of Assurbanipal's campaign against Elam, which is preceded by a prophetic vision of the goddess Ishtar standing before the king with a drawn sword. The story continues to describe the detailed divine instruction (Josh 6:2–5) and the fulfillment of the seven days of marching around the city of Jericho (vv. 8–15), and finally reaches its climax with the miraculous fall of the wall only by shouting and blowing trumpets (vv. 16, 20). The Israelites execute a total elimination (Heb. ḥ–r–m) of the population and livestock (v. 21), except Rahab and her family (vv. 22–23), and complete their first victorious military operation in the Land by burning the city (v. 24).

In this well known narrative, however, scholars have recognized a number literary problems: doublets, contradictions, repetitions of key priestly terms, tensions among the different themes such as the holy war, priestly celebration, the ark, and the treasury of God. Classical approaches have hypothesized two or three literary sources in the narrative; but a more recent tendency is to postulate a gradual literary growth. Most probably, the earlier story of successful conquest (6.2a, 3, 4b*, 5, 11, 14–15, 20b–21, 27) has been expanded with addition of the priestly motifs of seven days celebration with blowing horn trumpets (vv. 4, 6, 8–9, 12–13, 16a, 19–20a, 24). Probably sometime during this process, additions of linking passages with other stories were made, such as those of Rahab (6:17b, 22–23, 25), Achan (6:18; 7:25–26), and Hiel (6:26; 1Kgs 16:34). These links locate the conquest of Jericho

in the center of the narrative fabric of the first half of the book of Joshua. A number of variations in LXX, including the omission of some Priestly elements (e.g., vv. 4, 6*,13*, 24*), suggests that the text was fluid until very late date. The Priestly celebration motif should therefore be understood as a later literary imagination, rather than a historical memoir of a certain religious celebration at Jericho.

The battle of Jericho bears significance as a model for further conquests (Josh 8:2; 10:1, 28, 30). Nevertheless, its anonymous king neither appears in the battle scene, nor plays a meaningful role (Josh 2:2, 3; 6:2), which is an exception in the cycle of Joshua's conquest. Only his death is consistently referred in the following conquest accounts (Josh 8:2; 10:1, 28, 30), without a corresponding report in Josh 6.

3. Biblical Description and Archaeology. According to the biblical description, Jericho should have been a well-fortified city with a massive, casemate-shaped city wall on which residential houses can be built (Josh 2:15). However, archeology does not provide a positive evaluation of the historicity of the biblical descriptions (see above "I. Archaeology").

The Middle Bronze double wall, found on the west side of the city, might be reminiscent of Rahab's house on the wall (Josh 2:15). Nonetheless, the explanatory *kî* phrase (v. 15b) describing Rahab's house is missing in LXX and is probably a later gloss stemmed from a scribal imagination based on Israelite casemate houses. Still, however, some correspondences between the archaeological excavations and the biblical story, such as the collapse of a part of the wall and the destruction of the city by fire, raise a puzzling question of the possible transmission of the centuries old historical memory down to the biblical author.

4. The Story of Ehud. The book of Judges mentions the city of palm trees, without indicating the name of Jericho. According to Judg 3:12–14, the city was captured by the Moabite king Eglon for 18 years in a certain period of Judges. Ehud, a Benjaminite judge, killed Eglon when he was staying at the city for collecting tributes from Israel. The Israelites consequently defeated the Moabites (3:29–30), and the city probably belonged to the Benjaminites again. The story of Ehud is a sophisticated literary work written in rhythmic syntaxes, containing a number of allusions and word play, yet its historical connection to Jericho is dubious. The biblical description gives impression that the city was well defended (3:13), with a multi-level public building that may serve for the king's temporary residence (3:20, 15, 24). If the city is originally Jericho, the description contradicts the broader Deuteronomic history that the city was destroyed and burnt by Joshua and rebuilt only in the monarchic period (1 Kgs 16:34). Such contradiction may have been the reason for the omission of the name Jericho.

5. Reconstruction of Jericho. According to the Bible, Jericho had been reconstructed by Hiel, a Bethelite, during the reign of Ahab (1 Kgs 16:34). As was cursed by Joshua (Josh 6:26), Hiel lost his two sons during its reconstruction, which is often explained as foundation sacrifice (LXX has a plus in Josh 6:26 that it is Hozan [Gk. Οζαν] who built the city). In the broader historical frame of the Deuteronomic History, it may not be a mere coincidence to locate the reconstruction of Jericho, which is the first Canaanite city destroyed by the Israelites, in the time of Ahab when the Canaanite Baalism revived in Israel. Archaeological finds of some pottery or pottery fragments from this period (Iron Age IIA: early 9th cent. BCE) exhibit that Jericho was resettled then. Nevertheless, the description of the text such as to construct (*b–n–h*) with foundation (*y–s–d*) and gate (*d–l–t*) indicates a fortification of some sort of city rather than forming a simple settlement.

6. Episodes of Elisha. As was anticipated by Hiel's reconstruction, Jericho appears again as a settled town in the episodes of Elijah and Elisha. In the episodes, Jericho is described as a residence of Elijah's disciples (2 Kgs 2:4, 15); Elijah and Elisha pass by there before the former's ascension (v. 4); and later Elisha stays in Jericho and cures its water source (vv.18–21). Interestingly, with the two prophets Jericho is once again geographically related to the dividing of the Jordan (2 Kgs 2:8, 13–15 cf. Josh 4:13).

7. Capture of Zedekiah. After the destruction of the wall of Jerusalem by the army of Nebuchadnezzar, Zedekiah, the king of Judah, fled from the city soon to be captured by the Chaldean army at the plain of Jericho (2 Kgs 25:5; Jer 39:5; 52:8). Archaeological excavations found an extensive occupation of the city in this period (7th–early 6th cent. BCE), with a massive building with typically Israelite, tripartite plan.

8. Post-Exilic Resettlement. The list of the first returnees from Babylonia with Zerubbabel and Jeshua contains the record of 345 former inhabitants of Jericho (Ezra 2:34; Neh 7:36). There is, however, no further information whether they resettled in the city. Later, in the mid-5th century BCE, the inhabitants of Jericho is reported to participate in Nehemiah's rebuilding of the wall of Jerusalem (Neh 3:2). Archaeological findings of a few jar handles with seal impression "*yhd*" around ʿEin es-Sulṭān, nearby *Tell es-Sulṭān*, proves that this area was resettled in the Persian period.

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Jaeyoung Jeon

III. New Testament

Twice the NT refers to Jericho only in passing. Hebrews 11:30 mentions the city when summarizing the story of the walls falling down in Josh 6, and in Luke 10:30 the place is part of the setting for a parable ("a man was going down from Jerusalem to Jericho"). The Synoptics associate two stories with Jericho (the NT site being about a mile south of the HB/OT site). One story appears in all three Synoptics with striking differences. In Matt 20:29–34, Jesus heals two unnamed blind men as he leaves Jericho. In Mark 10:46–52, blind Bartimaeus is healed as Jesus departs. In Luke 18:35-43, a single blind beggar is healed as Jesus approaches the city (cf. 19:1). Older commentators sometimes understood the differences between the three accounts to entail that two or even three similar but different healing episodes took place near Jericho. Modern scholars tend rather to see the differences as signs of the freedom with which the evangelists reworked their sources. The other event associated with Jericho appears uniquely in Luke 19:1–10. This relates the story of Zacchaeus, a tax collector who, in response to Jesus, promises to give away half his possessions to the poor. Scholars have disagreed as to whether the episode was linked with Jericho before Luke or whether the evangelist first made the connection (cf. Fitzmyer: 2:1222).

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Dale C. Allison, Jr.

IV. Judaism

Among the central aspects of the Jewish reception of Jericho are: (1) exegetical clarification of the nature of the city's walls and the Israelite circumambulations around them; (2) exploration of the city's status as symbolic of the land of Israel in its entirety; and (3) its visual representation in the form of a labyrinth.

On the basis of the emphatic repetition in Josh 6:1 (*sogeret u-mesugeret*, closed tight) early medieval exegetes deduced the presence of two city walls (*Pitron Torah* [ed. Urbach: 233]; Saadia Gaon, *Tefillot* [Oxford, Bodleian Library, MS Heb f 37, fol. 28a]). An alternate, more enduring interpretation, likely arising from juxtaposition of the seven-fold circumambulations around Jericho (Josh 6:4 and 6:15)

with the identification of the seven indigenous Canaanite peoples as masters of the city (24:11), spoke of seven walls. This tradition is first attested in the Syriac *Book of the Cave of Treasures* (ed. Wallis Budge: 155).

According to a tradition reported in the Jerusalem Talmud (*ySuk* 4:3) but absent in its Babylonian counterpart, the seven circumambulations of the temple altar (and later processions in the synagogue) undertaken on Hoshana Rabba were carried out in memory of Jericho. This tradition was referred to repeatedly in medieval, especially Ashkenazic sources. See, for example, Eleazar ben Judah of Worms' *Sefer ha-Roqeaḥ* (section 221, where Jericho's seven walls are also mentioned).

The above-mentioned association of the seven nations with Jericho prompted the notion, ascribed to the Amora Samuel bar Naḥmani, that "Jericho is the dike of the land of Israel. If Jericho is conquered then immediately the entirety of the land is conquered" (*BemR* 15; in variants on this tradition the term *dike* is replaced with *bolt* or *lock*). An alternative *pars pro toto* approach appears in Zohar Hadash (*Parashat Bereshit*): "R. Judah said in the name of Rav: Jericho was the equivalent of the entire land of Israel owing to the great delights found within her. As R. Judah said in the name of Rav, Why was she called Jericho? Because of her fragrant smell" – a pun based on *reaḥ*, meaning "fragrance."

Between at least the 13th and 19th centuries, Jericho was represented in Jewish texts in the form of a labyrinth. This visual trope represents a very rare, indeed perhaps the only, Jewish labyrinth tradition, but was shared with Christians (Western and Eastern alike). The Jewish labyrinths are distinct from their Christian counterparts in neglecting Joshua and instead depicting Rahab's house.

In the medieval period this image appears in Hebrew Bibles, typically at the very outset of the codex, as if to suggest that entry into Jericho is symbolic of entry into Scripture. In the early modern context the image migrates to booklets, scrolls, or broadsheets depicting holy sites in the land of Israel. Frequently placed at the outset of its respective textual home and annotated with an inscription emphasizing the need to circumambulate the city seven times in order to enter it because of its seven walls, Jericho here appears symbolic of entry into, or pilgrimage to, Israel as a whole. For a published example, see *The Casale Pilgrim* (ed. Roth: 34–35).

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Daniel Stein Kokin

V. Christianity

■ Greek and Latin Patristics and Early Medieval Times ■ Medieval Times and Reformation Era ■ Modern Europe and America

A. Greek and Latin Patristics and Early Medieval Times

The church fathers refer to Jericho primarily when engaging in controversy, commenting on scripture's historical sense, or elaborating its typological or allegorical significance. In matters of controversy, for instance, various fathers, defending Jesus against Jewish charges of Sabbath-breaking, cite the Jews' marching around Jericho on the Sabbath as a precedent for Jesus' healings on the Sabbath day (Tertullian, *Adv. Jud.* 4; Epiphanius, *Pan.* 66.84.7; John of Damascus, *Exp. fid.* 4.23; Didymus, *Comm. Ps.* 5.5; Basil, *Princ. Prov.* 12.12). Chrysostom (*Poenit.* 7.5.17) likewise defends Rahab against the charge of culpable prevarication (cf., however, Augustine, *C. mend.* 15.31–17.34).

Commenting on Scripture's historical sense, Theodoret conjectures that God placed Jericho under the ban (Josh 6 : 17–18), because he who receives the first fruits of Israel's crops (Exod 23 : 19 and par.) should also receive the first fruits of Canaan's plunder (*Quaest. Jos.* 7). Augustine (*Cons.* 2.65.126) distinguishes Bartimaeus (Mark 10 : 46–52) from the blind man of Luke 18 : 35–43, moreover, because Jesus healed Luke's blind man as he entered Jericho, but healed Bartimaeus only as he left.

Elaborating scripture's typological and allegorical significance, the fathers identify virtually every aspect of Jericho's downfall as a figure of some other reality. Joshua, according to many, prefigures Jesus (Aphrahat, *Dem.* 21.11; Romanos the Melodist, *Kont.* 10.7). Jericho represents the world (Origen, *Hom. Jes. Nav.* 6.4; Caesarius of Arles, *Serm.* 115.5) or the convert's former lifestyle (Gregory of Nyssa, *Iis diff. bapt.*). The spies represent John the Baptist (Origen, *Hom. Jes. Nav.* 3.3), the law and the prophets (Hilary of Poitiers, *Tract. myst.* 2.9), or even the divine persons (Irenaeus, *Adv. haer.* 4.20.12). The scarlet cord symbolizes redemption by Christ's blood (*1 Clem.* 12; Justin Martyr, *Dial.* 111; Prudentius, *Dittochaeum* 16). The city's fall prefigures the world's end (Jerome, *Jov.* 1.21; Procopius, *Comm. Jos.* 6 : 5). Rahab and her house, whose occupants alone escape Jericho's destruction, represent the church, whose children alone escape damnation (Cyprian, *Unit. eccl.* 8; Gregory Baeticus, *Tract. Orig.* 12; Fulgentius, *De rem. pecc.* 20.1–2; 22.1).

The fathers explore Jericho's symbolic significance, naturally, in scriptural narratives other than that of Jericho's demise. Maximus of Turin (*Serm.* 84.4), for instance, likens Jericho, whose sterile waters Elisha heals (2 Kgs 2 : 19–22), to the church, whom Christ renders progenitive (Isa 54 : 1; Gen 4 : 27). Various fathers, commenting on Luke 10 : 25–37, discern in the ambushed traveler's descent from Jerusalem to Jericho (Luke 10 : 30) a figure of Adam's descent from paradise to this world (Ambrose, *Exp. Luc.* 7.73; Isidore of Seville, *Alleg.* 204).

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Dennis W. Jowers

B. Medieval Times and Reformation Era

Jericho typified the earthly world in the Middle Ages, an association based on the city's defeat at the hands of Joshua in the battle of Jericho (Josh 6 : 1–27). As the earthly world, Jericho was frequently contrasted with the heavenly Jerusalem. Jericho was associated with human sin and the need to vanquish it. The continuations of the 7th-century *Chronicle of Fredegar* likened Charles Martel's capture of Muslim-held Avignon in 736 to Joshua's capture of Jericho, linking Charles with a leader of God's chosen people and Avignon with the irreligious biblical city (Wallace-Hadrill: 93–95). Jericho was also a subject of sermons, such as sermon no. 161 by Caesarius of Arles. Caesarius compared Jericho to the human race which, like the moon, rises and wanes. In this he followed Augustine (*Quaest. ev.* 2.19), for whom the injured man in the parable of the good Samaritan became Adam headed for the moon, which represented Jericho and human mortality, both physical and spiritual (via a play on the Hebrew words for "moon" and "Jericho"). Other writers, such as the 14th-century Brother of the Common Life Gerard Zerbolt of Zutphen, also followed Augustine's exposition. These figurative interpretations of Jericho reflect the essentially allegorical approach to biblical exegesis throughout the Middle Ages (Osborne: 308).

As a famous site of God's triumph over faithlessness, Jericho was also considered a medieval travel and pilgrimage destination. The anonymous 6th-century work *Antoninus' Travel* describes a guided group trip to the Holy Land, including Jericho. It was among the cities visited by the bishop Arculf in the 7th century, whose journey is recounted in Adamnan, *De locis sanctis*. The Good Samaritan window from Sens Cathedral (ca. 1210–15) shows a traveller on his way from Jerusalem to Jericho.

During the Reformation, Jericho was used as a polemical device by Protestant leaders. In his *Appeal*

to the Christian Nobility of 1520, Luther famously visualized Rome as a Jericho "walled off by a theology of glory" that would fall at the clarion call of God's justice and truth (Thompson: 37). In 1569, John Jewel exhorted Protestants in Norwich by preaching that though they were few in number, they could defeat the enemy because God's truth was on their side, as Joshua did in the battle of Jericho. This use of Jericho shows, in itself, that the medieval allegorical interpretation of Jericho did not change in the Reformation.

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Anna Dorofeeva

C. Modern Europe and America

By the mid-1600's Ottoman-controlled Jericho, according to the reports brought back to Europe by the occasional traveler, was barely surviving, a desolate shell of the earlier flourishing town. By this time Europe's attention had turned westward for a variety of reasons, including: the rise of the Ottoman Empire effectively ended the possibility of pilgrimage eastward; and the efficacy of pilgrimage was cast into doubt by the Protestant reformers. Jericho remained a potent metaphor, however, because of the OT mention of Jericho's fruitfulness (Deut 34:3); the OT narrative of the conquest of Jericho (Josh 6); the NT accounts of Jesus' healing of the blind (Mark 10:46–52; Matt 20:29–34; Luke 18:35–43); and the Lucan (Luke 10:25–37) account of the good Samaritan's actions on his way from Jerusalem to Jericho.

Early Puritan settlers of the North American continent used the "new Jerusalem" and "city on a hill" references of Revelation and Matthew as interpretive lenses for their mission; language of "conquest" of this new land also had biblical background and drew on Josh 6. Other uses of the biblical place name occurred as well: In 1692 in New York, a group of Quakers named their settlement "Jericho," either because of the mention of the city in Deut 34:3, in the hopes that their farming community would be similarly fruitful, or because of the miraculous stories associated with Jericho (Mark 10:46–52; Matt 20:29–34; Luke 18:35–43).

A stanza from a Charles Wesley hymn provides insight into how the Jericho of the Josh 6 narrative of the conquest of Jericho by the Israelites had, by the time of the first Great Awakening of the 1740's, morphed into a metaphor for humanity's inclination to sin, capable of conquest only with God's help:

Who dares approach those towers?
Who can those walls o'erturn?
The city braves all human powers,
And laughs a siege to scorn.
Who shall the city take,
The Jericho within?
Not all the powers of earth can shake
The strength of inbred sin.

The well-known African American spiritual "Joshua fit the battle of Jericho" was composed by slaves in the first half of the 19th century; on the surface a song about the Josh 6 event, the lyrics suggest that the "walls that come tumbling down" could refer to the condition of slavery.

Martin Luther King Jr., in a talk at Riverside Church, used the road upon which the good Samaritan was travelling when he encountered and aided the beaten and bleeding man, as a metaphor: "One day we must come to see that the whole Jericho road must be transformed so that men and women will not be constantly beaten and robbed as they make their journey on life's highway." Jericho road becomes, in King's talk, a metaphor for the world that is in need of transformation.

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Deirdre Dempsey

VI. Literature

Jericho's mentions in English literature range considerably in register. In informal correspondence, the city often functions as a humorous herperbole, as in Leigh Hunt's criticisms of the troubled painter Haydon whose laughs were "like the trumpets of Jericho and threaten to have the same effect" (1813). Lord Byron, on his fated way to Missolonghi, writes to one Mr Bowring of the less practical equipment among those supplied to him: "the use of trumpets, too, may be doubted, unless Constantinople were Jericho, for the Hellenists have no ears for bugles" (1823). In more formal writing, the city takes on the register of a bested foe. In the preface to his play *Saint Joan* (1924), George Bernard Shaw writes that the French hero "did not expect besieged cities to fall Jerichowise at the sound of her trumpet," making Joan a kind of equivalent to Joshua. Patric Dickinson's verse play *The Seven Days of Jericho* (1944) juxtaposes the seven days of creation (Gen 1–3) with Jericho's week-long siege (Josh 6) as an exploration of the human propensity for destruction. By contrast, in the poetry of Francis Thompson Jericho is alluded to as a positive space. In "The Grace of the Way" the city is the refuge for Joshua's spies, who become metaphorical forerunners of Jesus in a complex allusion to the story of the good Samaritan, which takes place on the road to Jericho (Luke 10:25–37). In "The Sere of the Leaf," Thompson makes reference to his soul blos-

soming in arid climbs "like a rose of Jericho." This botanical image mimics the late medieval use of the phrase "rose of Jericho" to denote something that can grow again once apparently dead, as in the fifteenth century prayer "Mirror without Spot, Red Rose of Jericho."

In wider literature, the destruction of Jericho's walls becomes a metaphor for social and colonial struggles. In Rudolph Fisher's *Walls of Jericho* (1928), the African-American novelist satires the structures of class and racial prejudice in 1920s New York. The biblical theme is used to evoke themes of segregation, the search for an authentic sense of self and the problem of fractured communities. Dev Virahsawmy, a Mauritian politician and writer, revisits the island's 1999 riots in his novella *Jericho* (2000) where the idea of the falling walls symbolizes a hoped-for political renewal. Similarly, German poet Günter Kunert's "Jericho, kürzlich" (Jericho, recently), later retitled "Jericho 1989," parallels the fall of the Berlin Wall with that of Jericho. It follows on from Kunert's earlier poem "Schofar" (1977), which also recalls Joshua's defeat of the city. Crucially, Virahsawmy's and Kunert's versions of the Jericho story depict the city's fall as political liberation rather than as a massacre. Racial, personal and political boundaries also come to the fore in the more ambivalent "Jericho, Jericho, Jericho" (1935), the most famous work of the Tennessee-based writer Andrew Nelson Lytle. The story shows close attention to the moment of death and alludes to the biblical tale throughout. It closes poignantly with the refrain of perhaps the best known re-telling of the Jericho story, the spiritual "Joshua Fit de Battle of Jericho."

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Chris Meredith

VII. Visual Arts

The importance of the ancient city of Jericho as a gateway to the biblical promised land, the "land flowing with milk and honey" (Exod 3 : 8, 17; 33 : 5; etc.) along with the dramatic battle scenes of conquest, and the location for a scene of Jesus' healing, has given artists much interpretative material.

The Farhi Bible (1366–83, Letchworth: Sassoon Collection MS. 368, Bank Vault, Switzerland) includes a personification of Jericho. As the Israelites wandered in the wilderness, so too must the contemporary viewer follow a traditional, patterned labyrinth from the entrance gate into the center of the city. The mazed image of Jericho is illustrated with a circular path. The meandering walkway is depicted as blue trail lined with a stone wall defended with intermittent watchtowers. The walk-

way begins at the closed city gate, buttressed by two opposing four-story watchtowers and ends at the central high-density city center.

Jericho as a subject of a labyrinth theme is repeated with its graphic inclusion on a Jewish nineteenth century map. The city of Jericho appears twice as a maze on Moses Ganbash's shiviti (1838/ 39, Jewish Museum, New York). This paper shiviti from Istanbul combines the traditional inscription of Ps 16 : 8, "I am ever mindful of the Lord's presence," with an unusually detailed west-to-east topographic map of holy sites.

In the OT narrative cycle of mosaics visible in the Santa Maria Maggiore (432–440, Rome), Jericho is depicted as an ancient walled city. Nevertheless, with the aid of Rahab, the impregnable fortifications are breached and the city's walls collapse before the encircling Israelite army (Josh 6). In addition, these early artists, with theological skill, recontextualized a Jewish motif, the conquest of a pagan city, to represent a supersessionist message of Christianity in church art.

Centuries later, James Tissot (1836–1902) illustrated the same narrative with four muted colored gouaches on board paintings in his pictorial Old Testament (1896–1902, Jewish Museum, New York). Tissot's Jericho appears in individual painted scenes that recreate the conquest narrative in more vivid detail, calling to mind the beginning of archaeological excavations of sites such as Jericho. Tissot depicts *The Harlot of Jericho and the Two Spies*, *The Flight of Joshua's Two Spied from Jericho*, *The Taking of Jericho*, and *The Seven Trumpets of Jericho*.

Other biblical illustrators, such as Marc Chagall also found the action-filled narrative of the conquest of Jericho to be an engaging subject. Chagall interpreted the narrative with two colored lithographs, *Rahab and the Spies of Jericho* and *Joshua before Jericho*. They are included in his second series of biblical images, titled *Drawings for the Bible*, which comprises twenty-four color lithographs (Chagall 1960). Jericho, in Chagall's imagery, is a collection of peasant huts, i.e., de-glorified architecture exposing a more vulnerable population.

The Harlem-based African American artist Romare Bearden created two images together called *Sermons* and individually entitled *The Walls of Jericho* (1964, Hirshhorn Museum and Sculpture Garden, Washington D.C.) and *Joshua at Jericho* (1977–78, Jewish Museum, New York). Bearden's motifs reflect his own life's context. Born in North Carolina, his family migrated as part of the Great Migration of African Americans from the South to the North and western part of the United States. The *Sermons*' apocalyptic imagery transposes the sociopolitical struggles of Jericho to America of the early 1960s Civil Rights struggle utilizing African masks, military hardware, and architectural ruins. The multirace soldiers in Joshua at Jericho are depicted in an

epic medieval equestrian battle scene with Jericho burning in the background.

Contemporary Chinese Sacred Art artist, He Qi, depicts *Joshua Blowing the Trumpet* (2005, OMSC, New Haven, Conn.) as a bold, color-filled ancient Chinese armor-and-chariot scene. He Qi focuses on the pre-battle preparations, thus avoiding ethical dilemma of God-ordered violence against the Canaanites.

As a promotional response to the request of the Council of Trent in 1653, El Greco (Domenikos Theotokopoulos) created a Counter-Reformation image of *Christ Healing the Blind* (ca. 1570, Metropolitan Museum, New York City, other versions in the collections of Gemäldegalerie Alte Meister, Dresden, and the Galleria Nazionale, Parma). El Greco used a composite of biblical healing references in his iconography of the event in Jericho to communicate spiritual illumination and encourage deepening piety to his paintings' viewers.

Among the art collection of Louis XIV is Nicolas Poussin's life-size painting of Jesus in *The Healing of the Blind of Jericho* (1650, Louvre, Paris). Poussin expresses his Augustinian-style mysticism by painting a majestic Jesus figure healing the blind man while surrounded by a small crowd of disciples and others outside the city gate of a scenic Jericho. He expands the spiritual message of the painting by including an allegorical image of Charity with the figure of a young woman holding a child.

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Laura Krauss

VIII. Music

Over the centuries the musical reception of Jericho has almost exclusively treated the narrative about the battle and fall of Jericho, Josh 6:17–21. While seemingly not reflected in medieval liturgy (where Jericho is found rather in its more peripheral NT contexts), the story of Jericho's fall became an important topic for oratorios and other narrative musical representations, especially in the 18th century. A Latin libretto by an anonymously authored oratorio *Iericho urbis casus* (Rome 1683; the music lost; The fall of the city Jericho) is preserved (*Libretti der Musikgeschichtlichen Bibliothek*; see also Smither: 2:313). George Frideric Handel's famous oratorio *Joshua* (1747) portrays the battle of Jericho, employing trumpets making a dramatic effect in order to illustrate the power that the instruments had to bring down the walls, as described in Josh 6. Exactly these instruments were rendered in the KJV as trumpets (Schipperges: 50–51).

The very same episode constitutes the middle part of Jules Massenet's oratorio *La terre promise* (1897–99; see also "Genocide VII. Music" for Massenet's as well as Handel's reception of Josh 6). In addition to Handel's *Joshua*, there are also other oratorios by 18th-century composers based on this narrative: *The Fall of Jericho* (ca. 1740–50; Jones/Heighes) by William Hayes, *La conquête de Jéricho* (1760; Cyr) by Pierre Just Davesne (now lost), and *La déstruction de Jéricho* (1778; Brook/Viano) by Henri-Joseph Rigel.

In modern times, modernist composers have produced works evoking the memory of Jericho and its downfall even in critical ways, such as Luciano Berio in his *Cronaca del Luogo* ("Chronicle of the place," 1999; see "Berio, Luciano" and "Geography II C. Music General") and Wayne Siegel's *Jericho 2.0* composed for two trombones and computer-technology (2008; see "Electronic Music"). Further modern compositions include Reginald Smith Brindle's *The Walls of Jericho* for tuba and tape (1975; Larner/Wright) and Lettie Beckon Alston's *Conquest of Jericho* (1990) for narrator, chorus, piano, and string orchestra.

However, the most well-known musical reception of the fall of Jericho is undoubtedly the Afro-American spiritual "Joshua Fit the Battle of Jericho" which has been sung in slightly different versions by numerous famous singers, as for instance Mahalia Jackson, Elvis Presley, and Bing Crosby. It has also been included in song books for general use (Dowling Long/Sawyer: 127; hymnary.org; lyricsmode). In their album simply titled *Jericho* (1993), the Canadian-American rock group The Band recount in their song "The Caves of Jericho" the story of a mining accident. Although there is no direct connection to the Bible in the song, the symbolic power of Jericho resonates well with the socio-historical context of the song as a ballad commemorating the struggles of Kentucky coalminers and serves as a symbol of earthly warfare and strife.

Benjamin Britten's *Cantata Misericordium* (1963) was based on the parable of the good Samaritan, which takes place on the road to Jericho (see "Good Samaritan V. Music"). More generally, numerous popular songs and hymns mention Jericho as a biblical place based on or including references to either Jesus or the good Samaritan, as for instance the songs "Jericho Road" and "On the Jericho Road" (Dowing Long/Sawyer: 118, 178; Hymnary.org; Lyricsmode.com).

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Nils Holger Petersen and Brian W. Nail

IX. Film

Given how well known the story of the battle of Jericho is, it is remarkable to note that a literal depiction of the battle remains almost entirely absent from film. One of the very few exceptions to this rule is the television epic, *Joshua and the Battle of Jericho* (dir. James L. Conway, 1978, US). This depiction is notable for the particular liberties it takes in representing the inhabitants of Jericho as irredeemably depraved – illustrated most dramatically by the joy they take in child sacrifice – and thus deserving of genocide. The same point about Jericho is made in an equally fictional but less melodramatic fashion in the TV miniseries *The Bible* (prod. Mark Burnett/ Roma Downey, 2013, US/UK), with the immorality of the city represented by the licentious behavior of a guard who harasses Rahab. Similarly one-sided readings of the biblical account are evident in movies set in fictional towns named Jericho: *The Walls of Jericho* (dir. John M. Stahl, 1948, US), *Rough Night in Jericho* (dir. Arnold Laven, 1967, US), and *Last Man Standing* (dir. Walter Hill, 1996, US). In each instance Jericho is a site of corruption, duplicity, and violence, with a righteous few attempting to bring some degree of moral order to the town.

The violence of the Jericho siege is naturally downplayed in animated versions of the story produced for children, such as the *VeggieTales* episode "Josh and the Big Wall" (dir. Chris Olsen/Paul Vischer, 1997, US). Here the inhabitants of Jericho are rude peas with French accents (perhaps intentionally echoing a similar scene in *Monty Python and the Holy Grail*, dir. Terry Gilliam/Terry Jones, 1975, UK), who taunt Joshua and the Israelites and pelt them with purple slushies from atop the city wall. After the wall collapses, the bruised peas emerge from the rubble virtually unharmed.

At times the city's famous walls are evoked to symbolize the obstacles that people must surmount to achieve happiness. When Motel in *Fiddler on the Roof* (dir. Norman Jewison, 1971, US) is given permission from Tevye to marry Tzeitel, he sings: "But like he did so long ago in Jericho / God just made a wall fall down." Terri in *Raise Your Voice* (dir. Sean McNamara, 2004, US) similarly refers to the Jericho walls "tumbling down," expressing her hope of

Fig. 18 *It Happened One Night* (1934)

overcoming the difficulties she faces in becoming a professional singer. Perhaps most famously, in *It Happened One Night* (dir. Frank Capra, 1934, US, see fig. 18), Peter separates himself from Ellie with a blanket hung across the motel room when the two are stranded together during a storm, a blanket he refers to as "The Walls of Jericho." Although Ellie is married the two fall in love, and as the various apparently insurmountable barriers to their union finally give way at the end of the film, Peter sends a telegraph declaring: "The Walls of Jericho are toppling."

Finally, the story of Jericho is used in films as an analogy for bringing down the literal or figurative walls that enclose people. *Jericho* (dir. Henri Calef, 1946, FR) is the code name of a WWII operation undertaken by the RAF and the French Resistance; they are attempting to breach the jail in Amiens, France, where the German army is holding fifty civilians hostage. Tony Stark in *Iron Man* (dir. Jon Favreau, 2008, US) demonstrates the new missile system he's developed, the "Jericho," a terrifyingly powerful weapon that "you only have to fire once" in order to achieve total devastation and overwhelm the "bad guys" in "their caves." Friar Santiago, the idealistic sixteenth-century monk in *Jericó* (dir. Luis Alberto Lamata, 1990, VE), imagines himself as part of a peaceful Christian mission to dissolve the walls of ignorance trapping the Indigenous people of the Amazon in primitive beliefs and practices. In the end, however, he comes to see these people as immeasurably more civilized than the brutally genocidal Spaniards of his home culture. As such, *Jericó* is one of the very few films that does *not* appear to view the biblical story of Jericho as triumphant, that instead shows awareness of how "the biblical claim of the divine promise of land is integrally linked with the claim of divine approval for the extermination of the indigenous people" (Prior: 287).

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