ON ACCOUNT OF SARAI
Gen 12:10–13:1

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The brief story in Gen 12:10-13:1 has received more than its fair share of scholarly discussion.[1] Much of the discussion has focussed on the relation of the story to the episodes in 20:1-18 and 26:1-16. Interest has been on the source analysis of the three stories or on the specific relationship between them, whether they are three oral variants or whether one story is the literary precursor of the others.[2] With recent interest in narrative criticism, increased attention has been given to the roles of the characters within the story, to how the story unfolds, and to the placement of the so-called wife/sister episodes in the larger Genesis narrative.[3]

This paper will explore some elements of the story which, in my opinion, have been neglected even in such a wide discussion. Specifically I will address the role of Sarai and argue again for the importance of her role in Gen 12:10-13:1. I will not undertake a full narrative analysis of the story here, but I will build upon such an analysis. By way of conclu-

[1]The point at which the story closes is debated. See G. J. Wenham, *Genesis 1-15* (Waco: Word, 1987) 285 for a brief summary of opinions. The point of closure will not affect the argument of this paper.

[2]See for example the studies of H. Gunkel, *Genesis übersetzt und erklärt* (6th ed.; Göttingen: Vandenhoeck & Ruprecht, 1964) 168-73; C. Westermann, *Genesis 12-26* (trans. J. J. Scullion; London: SPCK, 1985; German original 1981), 161-62; K. Koch, *The Growth of Biblical Tradition: The Form-Critical Method* (trans. S. Cupitt; London: Adam & Charles Black, 1969; German 2nd ed., 1967) 111-31; J. van Seters, *Abraham in History and Tradition* (New Haven: Yale University, 1975) 167-91; G. von Rad, *Genesis* (revised edition, trans. J. Bowden; London: SCM, 1972; German 9th ed. 1972) 167-70; and M. Noth, *A History of Pentateuchal Traditions* (trans. B. W. Anderson; Englewood Cliffs, NJ: Prentice-Hall, 1972) 102-9 for a variety of opinions on these issues. For the most recent discussion on the relation of the three stories see T. Alexander, "Are the Wife/Sister Incidents of Genesis Literary Compositional Variants?" *VT* 42/2 (1992) 145-53.

[3]The studies by D. J. A. Clines, "The Ancestor in Danger: But not the Same Danger," in *What Does Eve do to Help? and Other Readerly Questions to the Old Testament* (JSOTSup 94; Sheffield: JSOT, 1990) 67-84 and C. Exum, "Who's Afraid of 'The Endangered Ancestress'?" *Fragmented Women: Feminist (Sub)versions of Biblical Narratives* (JSOTSup 163; Sheffield: JSOT, 1993) 148-69 are examples.

sion I will suggest that Sarai's role is a major factor in the placement of the story near the beginning of the Abram-Sarai cycle.

I

The role of Sarai in Gen 12:10-13:1 has been discussed widely not only in recent feminist studies,[4] but even within the more common source critical, form critical or tradition history studies.[5] A variety of opinion has been expressed as to Sarai's willingness to participate in events. Many have interpreted Sarai's silence in the story to mean that she is an accomplice to Abram in the development and execution of his ruse. Hermann Gunkel argued "the narrative glorifies the intelligence of the patriarch, the beauty and self-sacrifice of the mother, and especially the faithful help of Yahweh."[6] Claus Westermann contends that the speech in vv. 11-13 shows that "it is a matter of dialog" between Abram and Sarai even though Sarai does not answer. It is part of the narrative technique that an answer can be omitted where silence suffices. It indicates that Sarai agrees.[7] John Skinner argues a similar case.[8] While Sharon Jeansonne's argument is in a different vein, she regards Sarai's silence not as straight complicity but as a sign of powerlessness.[9]

[4]E.g. C. Exum, "Endangered Ancestress"; F. van Dijk-Hemmes, "Sarai's Exile: A Gender-Motivated Reading of Genesis 12:10-13:2," *A Feminist Companion to Genesis*, edited by A. Brenner (Sheffield: Sheffield Academic Press, 1993) 222-34; and S. P. Jeansonne, *The Women of Genesis: From Sarah to Potiphar's Wife* (Minneapolis: Fortress, 1990).

[5]In this latter group it has been a common practice to note the danger into which Abram's plan seems to bring Sarai. This story, as well as the ones in Genesis 20 and 26, has often been considered under the rubric "the ancestress in danger". Some scholars have questioned the assumption that the chief danger is to Sarai, preferring to focus on Abram's stated fear for his own life, for example, Clines refers to "scholarly gallantry", i.e. taking thought for Sarai as that which " ... disguises ... that the danger is all in the patriarch's mind to begin with, and, in addition, that the actual danger in the narratives is mainly of the patriarch's making" ("Ancestor in Danger," 67). He goes on to suggest that the real danger may not even be to the patriarch but to some other element. L. A. Turner follows Clines stressing that the story should be more correctly termed "the ancestor in danger" (*Announcements of Plot in Genesis* [JSOTSup 96; Sheffield: JSOT, 1990] 66). We will return to this below.

[6]H. Gunkel, *Genesis*, 173. Gunkel concludes that in Genesis 12 Abram tells a "necessary lie" (*Notlüge*) to save himself. He cites Jer 38:24ff to show that such an action was not taken so seriously in antiquity (p. 170).

[7]Westermann, *Genesis 12-26*, 163.

[8]J. Skinner, *A Critical and Exegetical Commentary on Genesis* (ICC; Edinburgh: T. & T. Clark, 1912) 240. See also V. P. Hamilton, *The Book of Genesis: Chapters 1-17* (Grand Rapids: Eerdmans, 1990) 382; Wenham, *Genesis 1-15*, 288; and H. C. White, *Discourse and Narrative*, 185.

[9]S. P. Jeansonne, *The Women of Genesis: From Sarah to Potiphar's Wife* (Minneapolis: Fortress, 1990) 17.

In contrast to these views Naomi Steinberg sees Sarai as a powerless victim.[10] Abram is trying to solve the problem of Sarai's barrenness. The status of Sarai poses a problem for the household concerning an heir. In Egypt Abram stands to gain through the beauty of a woman unable to fulfil her primary biological function. Sarai's silence is due to her precarious position. Steinberg concludes:

> Interpreting the episode of Abram, Sarai, and Pharaoh from a cross-disciplinary perspective, it appears that Abram is motivated by a desire to overcome the obstacle that Sarai's barrenness presents to his chance to father a biological heir. He will remove her from the family. Abram is maneuvering to be rid of Sarai so that he can get another wife for himself.[11]

Fokkelien van Dijk-Hemmes follows a similar line but reads the story in light of stories of sexual violence against women. She states that: "From Gen 12.1-9 we can glean that the narrator sympathizes with Abram."[12] Abram's recognition of Sarai's beauty evokes at first a fearful imagination of what the Egyptians will do. The narrator puts the emphasis on Abram at the start of the story and thus "prevents Sarai from appearing co-responsible for Abram's ruse."[13]

Scholarly opinion is also divided over whether Sarai is in fact an important figure in the story. Among those who see Sarai as important there is again a variety of opinion. Westermann considers Gen 12:10-20 a particularly suitable first narrative in the Abram story because in it "two cycles of motifs come together which determine the narratives of Gen. 12-25: the preservation of the family, living space, and provisions."[14] His emphasis on the preservation of the family presumes some significance for Sarai in the overall design of things. John van Seters[15] and Gerhard von Rad[16] likewise state the importance of Sarai but in neither case is any significant space devoted to exploring her role. Jeansonne's treatment of

[10]N. Steinberg, *Kinship and Marriage in Genesis: A Household Economics Perspective* (Minneapolis: Fortress, 1993) 53. There is no suggestion of Sarai's resistance to Abram's plan contra Westermann. See n. 31.

[11]Ibid., p. 54. Steinberg's view that Abram seems to be in charge of the situation is not, in my view, fully substantiated by the story.

[12]Van Dijk-Hemmes, "Sarai's Exile," 227.

[13]Ibid., 228.

[14]Westermann, *Genesis 12-26*, 162. Cf. also p. 168 where he states that the Lord will not let his promise founder at the start, which read from the point of view of the entire cycle, again presumes Sarai's importance.

[15]Van Seters, *Abraham in History and Tradition*, 170.

[16]Von Rad, *Genesis* 169. Von Rad makes the assumption that Sarai is significant already in the narrative sequence but as the structure of the narrative makes clear that is not necessarily seen to be the case yet.

this passage gets us little further.[17] Ephraim Speiser gives greater attention to Sarai but this is focussed on his now questioned ideas on the wife-sister status based on his interpretation of the Nuzi texts.[18]

Victor Hamilton, as well as seeing Sarai as Abram's accomplice, likewise gives importance to her. He states: "Sarai is the pivotal figure here. Abram prospers because of her. Pharaoh suffers because of her. She is a catalyst for good and for evil."[19] While Hamilton is right to focus on this, he does not detail the full extent of Sarai's centrality. Moreover, in referring to her as a catalyst he detracts from her importance. To a degree she is a catalyst, an inert character in the story who triggers reaction in others, but I will argue she is no inconsequential part of the action but rather the very reason the story takes the shape it does.

In contrast to these positions, several scholars read Sarai's silent role as a sign of insignificance. David Clines argues that in Gen 12:10-20 all Abram and the reader know to date is that Abram is promised descendants, Sarai is barren, and that Lot goes with them. The promise does not say Abram's descendants are to come through a literal son so Lot is the only possible candidate to fulfil the promise in Abram's reasoning.[20] He concludes that "nothing hangs upon her continued survival."[21] Hugh White argues that in the story Abram assumes the existence of a law which forbids adultery. While Abram knows his life is endangered because of Pharaoh's desire for a beautiful woman he also knows his opponent "is caught in a contradiction between his public appearance and his private deeds ... (and) Abram's solution is to create a fiction which is designed to cause the Pharaoh to become entrapped by his own desire."[22] White argues that Abram knows that as soon as Sarai enters the harem the king would be violating a taboo and be subject to its consequences, so Sarai would be returned.[23] George Coats[24] and Walter Brueggemann give no prominence to Sarai. The latter speaks of Sarai's part only as it contributes to the overall humour of the story. Sarai is an aged beauty,

[17]Jeansonne, *Women of Genesis*, 17.

[18]E. Speiser, *Genesis*, (Garden City: Doubleday, 1964) 93-94.

[19]Hamilton, *Genesis: Chapters 1-17*, 384.

[20]Clines, "Ancestor in Danger," 69.

[21]Ibid., 70. Turner follows Clines and also stresses that the promise of descendants in Gen 12:2 does not mention Sarai as mother (*Announcements of Plot in Genesis*, 61). Abraham's hopes are clearly invested in his nephew (pp. 63-65).

[22]White, *Discourse and Narrative*, 182. I believe White presumes too much here in the story. The Pharaoh is not really portrayed as negatively as White suggests.

[23]Ibid., 183. Again I believe he assumes too much knowledge of the background for the story.

[24]G. W. Coats, *Genesis with an Introduction to Narrative Literature* (FOTL 1; Grand Rapids: Eerdmans, 1983) 111.

curiously desired by Pharaoh from all the women available in the empire.[25]

II

I will now turn my attention to aspects of the story that have to do with Sarai and her role. First, Sarai is silent throughout the story. We have no word from her at all in Genesis before Genesis 16. In this regard Gen 12:10-13:1 is not out of place. Moreover, the silence of Sarai penetrates further than the recorded events. Abram's plan to save his own life when the Egyptians see Sarai's beauty is to have her say she is his sister (v. 13). At the end of the story Pharaoh asks the patriarch, "Why did you say, 'She is my sister, so that I took her for my own wife?" (v. 19). Even in the execution of the plan, when it was intended Sarai speak, there is no witness to her words even from the mouth of Pharaoh.[26] The question of Sarai's compliance with Abram's plan remains a mystery as we have only silence on her part.

Second, we note the beauty of Sarai first mentioned in Gen 12:11.[27] Here is a quality which singles Sarai out in a positive way.[28] Westermann treats Sarai's beauty in a purely functional manner. It is the thing which brings Abram's life into danger.[29]

Beauty can be recognized in people of any rank in the Old Testament (Deut 21:11; Prov 11:22); it can make the person desirable. However, in a majority of cases beauty is associated with people of high rank or great importance[30] or with others connected with them.[31] Thus, besides being a functional element in the story, the beauty of the matriarch could be read as either something befitting of the wife of the patriarch or as something

[25]W. Brueggemann, *Genesis*, (Atlanta: John Knox, 1982) 128.

[26]In the *Genesis Apocryphon*, Col xx.10, Sarai is said to declare to Pharaoh that Abram is her brother. Jubilees 13:13 follows the biblical text.

[27]A great deal is made of Sarai's beauty in the *Genesis Apocryphon*, Col xx.2-8; likewise in *Gen. Rab*. 40.4-5

[28]A number of commentators remark on the fact that Sarai must be about 65 years old in this episode (e.g. Wenham, *Genesis 1-15*, 288 and Hamilton, *Genesis: Chapters 1-17*, 380). Wenham, in particular, sees this as curious but finally notes that even "well-endowed matronly figures" can be seen as the "ideal of womanhood" in traditional societies. Such reasoning seems to lose sight of the context of the story in the face of an over zealous literalism.

[29]Westermann, *Genesis 12-26*, 164.

[30]E.g. a king's wife, Abigail (1 Sam 25:3), a king's daughter, Tamar (2 Sam 13:1), or Esther (Esth 2:7 etc.)

[31]E.g. Job's daughters (Job 42:15) or Abishag (1 Kgs 1:3). The case of Abishag is interesting in that while she is found as beautiful and appropriate to keep king David company in his old age, her beauty is noted for its being fitting for the court but she does not play a significant part in the narrative.

indicative of a character of great significance. In the story's present context it is not clear which way to read it.

Third, the fact that the Hebrew noun *ʾiššâ* "woman, wife" is mentioned eleven times in Gen 12:10-13:1 should be noted. The frequency of this noun draws the reader's attention to the status of Sarai as Abram's *ʾiššâ*. In fact the distribution of meaning of *ʾiššâ* between "wife" and "woman" helps structure the story and focus the plot. At the start, when Abram reveals his scheme to Sarai she is twice noted as Abram's wife (vv. 11 and 12). However, once the couple reach Egypt Sarai is referred to as *ʾiššâ* in the sense of "woman". Not until the Lord steps in to smite Pharaoh in v. 17 is Sarai again referred to as "wife", specifically the wife of Abram. The main focus of Pharaoh's speech to Abram is not so much on the disaster that has befallen his house, but on the fact that Sarai is really Abram's wife. Pharaoh had only taken her believing her to be Abram's sister. We are reminded five times in four verses (12:18-13:1) whose wife Sarai really is. This leaves the reader in no uncertainty as to Sarai's status.

Fourth, a point to be made in relation to Sarai is that all the other characters in the story, who are all male—Abram, the Egyptian princes, Pharaoh, and I would include the Lord here—do what they do within the story "on account of Sarai". That is, all action is directed toward her, or takes place in some way because of her. Abram acts in fear when he first proposes his plan to Sarai saying: "Say you are my sister, so that it might go well with me because of you, and that I might be spared on your account" (v. 13). In v. 16, after Sarai has been taken into the harem, Pharaoh deals well with Abram "on account of her". Thus what Abram had hoped for in v. 13 does in fact come about. Finally, in v. 17 the Lord intervenes in the situation: "But the Lord afflicted Pharaoh and his house with severe plagues because of Sarai, Abram's wife."

Each of the three main male characters acts in some way "on account of Sarai." Of course we should note that three different expressions are used to relate the male action in the story to Sarai: *baʿăbûr* (2 times in vv. 13 and 16), *biglal* (v. 13), and *ʿal dĕbar* (v. 17). *baʿăbûr* and *biglal* are virtually synonymous prepositions meaning "on account of, because of".[32]

The phrase *ʿal dĕbar śāray* in v. 17 does need some further comment. The preposition *ʿal* can be used in the sense of the "ground" or "basis" of something (cf. Gen 20:3). Frequently *ʿal* is combined in construct with a

[32]See *BDB*, 721a for *baʿăbûr* and 164a for *biglal*. Note that Dijk-Hemmes, "Sarai's Exile," 229 reads *baʿăbûr* as "for the price of", seeing Abram's first argument to Sarai regarding his proposal as one concerned not only with his own safety but with his own prosperity. She compares Amos 2:6 and 8:6 and notes Sarai's beauty could cost Abram his life but also could and does yield him wealth.

noun.[33] *ʿal dĕbar* might be translated literally "on the basis of (the) thing/matter of" (cf. Gen 24:9). In this sense *dĕbar* virtually loses its nominal status. If we read this case in Genesis 12, we note that some ambiguity still exists in the whole construct chain depending on whether we prefer to read the sequence as "on account of the matter of Sarai" (i.e. because of what has happened to Sarai), or "on account of the matter concerning Sarai" (i.e. because of what has been done to Sarai). In either case, the focus on Sarai as the basis for the Lord's action is evident.

Van Dijk-Hemmes sees v. 17 at the heart of the story. She notes the various ways *ʿal dĕbar śāray* can be translated and adds a third, "because of the word of Sarai", which implies that Sarai spoke to the Lord. While we are not informed of the content of Sarai's word she suggests it may have been a cry.[34] She says:

> ... Sarai's history, which could have ended up a blind alley, starts again because YHWH interests himself in her welfare and because, one might say, he has been 'hearing her to speech'. Thus YHWH now reveals himself as Sarai's covenant partner.[35]

Dijk-Hemmes's argument, however, presumes much more than we are told by the storyteller. Her reading may be grammatically possible but it is an extreme possibility. It seems far more likely that a reader should interpret the phrase *ʿal dĕbar śāray* in its more common vein. While I see Sarai as important in the story, I do not wish to describe that importance in the terms used by Dijk-Hemmes.

The fact that the three main male characters in the story act in various ways "on account of Sarai" draws attention to her. This is an important aspect of this story at the beginning of the ancestral cycles but, other than in a few articles mentioned above, commentators have given it little consideration.

However, before we draw any conclusions we should note that there is another group of people in the story, the Egyptians (vv. 12, 14) or Pharaoh's officers (v. 15). The content of the story and their titles indicate that these too are males. We are not told literally that these act "on account of Sarai" but the same can be said about them because, having seen her beauty, they praise her before Pharaoh. Thus all action by the males in the story takes place in one form or another because of Sarai. However, in the case of the Egyptians, another important aspect emerges. Abram first posed his plan to Sarai because he thought the "Egyptians" might kill him when they saw her beauty (v. 12). In v. 14, when they enter Egypt, it is the "Egyptians" who see Sarai. In neither case are the

[33]*BDB*, 753b.
[34]Van Dijk-Hemmes, "Sarai's Exile," 231.
[35]Ibid., 232.

particular Egyptians specified. Abram has not been portrayed to date as a wealthy or important man so the Egyptians he fears could be any men who have an eye for a beautiful, foreign woman. But in v. 15 the scene changes. The Egyptians who see Sarai include, or turn out to be, Pharaoh's officials. Abram's and Sarai's lives, including the fears of the former, are suddenly brought into contact with the highest levels of the land. While this is appropriate for a story about the great ancestors of Israel we must realize that in the course of the Genesis narrative the stakes in Abram's little scheme have suddenly risen. He is now dealing with Pharaoh. The potential for disaster is greater, at least in terms of being up against a more powerful opponent. But the potential for reward is likewise enhanced. Because of Sarai, Abram enters the world of national and international power brokers for the first time. Is this not the world in which the Lord's promises (Gen 12:1-4) will ultimately be tested? In this arena, at least in Egypt at the beginning of the Abram narrative cycle, Abram, who may not even have acted appropriately, comes away with greater material wealth and stature on account of Sarai (v. 16).

III

Let me summarize what I would argue about Sarai's role in the story if it is read sequentially. At the start of the story all we know about her is that she is the wife of the patriarch who accompanies him on his divinely directed journey, and that she is barren (11:29-30).[36] In contrast to Milcah, Nahor's wife, we do not even know Sarai's family line. The Lord promises descendants to Abram (12:2, 7) but the idea that descendants will be through a son of Abram and Sarai is not stated and would seem an impossibility in light of 11:30. As the narrative will later show there are other possible avenues to the promise. The promise of descendants has not yet become a promise of a son to Abram and Sarai.[37] At this stage in the story a reader could see Lot as a potential source of descendants for Abram but this possibility is removed in Gen 13:8-12 when Abram and Lot separate.[38]

[36]Jeansonne argues that already the double reference to Sarai's barrenness in v. 30 draws attention to her (*Women of Genesis*, 15).

[37]Note that *ṣera*ᶜ "seed" in its metaphoric sense can refer to both literal offspring as well as "lineage, family, tribe, group, community". See *TDOT*, IV, 144.

[38]See Turner, *Announcements of Plot in Genesis*, 66 and Clines, "Ancestor in Danger," 70. While I would agree that a reader might suppose Lot to be a source of descendants, I do not accept the argument of Turner and Clines that Abram consciously sees Lot as the source of future descendants. There is no reference to Lot in this way in 12:10-20 or Genesis 13. Cf. also Jeansonne, *Women of Genesis*, 15.

In Gen 12:10-13:1 the narrative engages the reader in a way that draws attention to Sarai. While some aspects of Sarai's role are initially open to interpretation, especially her beauty, the fact that her position as Abram's wife is stressed and that all action takes place on account of her draw our attention as readers. Of course, the actions of Abram and Pharaoh in relation to Sarai could be read as purely mercenary, the one to ensure his safety, the other to bolster his harem and status. But the fact that the Lord also acts "on account of Sarai", who in the same clause in v. 17 is specified again as "Abram's wife," casts a new light on the whole situation. The one who is an enigma at the start of the Abram cycle (being barren yet the wife of the one to whom many descendants are promised) suddenly becomes the centre of attention. Thus at an early stage, the shape of the narrative subtly moves our thoughts as readers or hearers toward the route that the story of the promise will take while not yet fully disclosing it.[39] Gen 12:10-13:1 plays an important part in this movement.

Something of the complexity involved in the fulfilment of the promise is already foreshadowed in the isolated statement in 11:30 that Sarai is barren although in the sequence of the narrative the reader or hearer is not fully informed of the import of this statement. They know only that there is a certain tension between 11:30 and the promise in 12:2. The extent of the complexity of the fulfilment of the promise is further suggested in Gen 12:10-13:1 where our attention rests so firmly on the fact that Sarai is Abram's wife, regardless of his actions toward her, and that the Lord has a decided interest in this wife whose body would seem to be a hindrance to his promise.[40] The initial tension between the fulfilment and Sarai's barrenness is heightened by this passage.

Von Rad comes close to my view but fails to draw a conclusion about the focus on Sarah in the overall narrative structure.[41] Clines also hints in this direction when he argues that in Gen 12:10-20 it is the plot of the

[39]Van Seters is typical of earlier scholarly opinion when he says: "There is very little adaptation of the story to the Abraham tradition as a whole" (*Abraham in History and Tradition*, 170-1). But he fails to note the emphasis on Sarai as an important element in the story. Indeed he fails to note that what is in danger in Gen 12:10-13:1 is not just Abram, or Sarai but rather the plot of the promise in the wider narrative.

[40]Westermann indicates this when he says that a motif of the story is "the preservation of the family" (*Genesis 12-26*, 162) and that the Lord will not let the promise founder at the start (p.168). However, he does not develop the argument for these statements in terms of how the narrative works for the reader.

[41]Von Rad, *Genesis*, 169. He assumes that Sarah is significant before Gen 12:10-20 but as I have argued that is not necessarily the case. Confirmation of the outworking of the course of the promise awaits the next few narratives.

Genesis narrative in general that falls into greatest danger.[42] However he goes on to say that it is when we read the story a second time with the perspective of how the Abraham story unfolds, we know that the greatest danger is to Sarah, who is mother to be, and to the promise. Narrative interest, he suggests, "consists very largely in the tension between the first reading and all subsequent readings."[43] I would suggest, however, that the situation is the other way around. The narrative sequence guides the "first-time reader" toward a situation in which tension is felt around the role of Sarai: she is barren and yet the wife of the one to whom the promise is given and one in whom great interest is shown particularly by the Lord. One might expect that knowledge gained about Sarai through an awareness of how the story works out might lead those reading the story for a second time or more to a greater focus on her during her oppression in Egypt. This, however, does not seem to happen in many of the commentators except in the most fleeting way. Sarai's silence could play a part in this. Many commentators focus on the more vocal characters whose activity raises more immediate questions of knowledge or lack of it, of motivations, morals, and rewards. The silent one who is the centre of the attention for the male characters is moved to the periphery by readers or discussed in sexist terms.[44] In this context Sarai seems to suffer not only from the patriarchy of her fellow characters but also from the patriarchy of later generations of readers.[45]

[42]Clines, "Ancestor in Danger," 67, 70. Clines bases his argument on the assumption that Abram is actively endeavouring to secure the promise through Lot but we are not really told this.

[43]Ibid., 72.

[44]For example in the studies of Gunkel, Westermann, von Rad, and van Seters referred to above.

[45]Only Clines, or someone with a specific reading agenda like, for example, van Dijk-Hemmes, proves an exception.