

THE SHOFAR—ITS USE AND ORIGIN.*

BY

CYRUS ADLER,

Assistant Curator of Oriental Antiquities.

(With Plates XLVI-XLIX.)

The modern Jewish synagogue has preserved in its ceremonial, among other customs, the use of the shofar, translated in the English version of the Bible "cornet." Several times during the service on New Year's day, or *Rosh hashanah*, at the conclusion of the Day of Atonement, on the seventh day of the festival of Tabernacles or *Sukkoth*, *Hosh'ana Raba*, and during the entire month of Ellul, after the recital of the supplications or *Selichoth*, the shofar is sounded. Its use on all these occasions is not general and probably never was, but it still survives in many places. For the New Year's service it is the characteristic feature.

The shofar is usually made of a ram's horn, straightened and flattened by heat. All natural horns can be shaped either by heat or by cooking in oil.†

The bore of the instrument is a cylindrical tube of very small caliber, which opens into a kind of bell of parabolic form.‡

It is not only the solitary ancient musical instrument actually preserved in the Mosaic ritual, but is the oldest form of wind instrument known to be retained in use in the world.§

In the discussion of Wetzstein's paper, cited below, Prof. Steinthal pointed out that this was an instrument no doubt used in prehistoric times.

* In the abstract of this paper published in the proceedings of the American Oriental Society, October, 1889, p. CLXXI, ff., I made the request for the communication of additional information on the subject, and I have been favored with some valuable suggestions from the late Prof. Paul de Lagarde, of Göttingen.

† I have recently met a curious survival of the use and manufacture of a musical instrument made of natural horn. While walking on Pennsylvania avenue, Washington, August 22, 1890, I saw a negro boy about 10 years of age with a cow horn in his hand. He told me that he had cut off the end, shaped the mouthpiece with a hot poker, and then scraped it with a knife. On being urged, he blew it quite easily. I endeavored to secure possession of it, but the boy declined to part with his handiwork.

‡ *Musical Instruments Historic, Rare, and Unique*, by A. J. Hipkins, Edinburgh, Black, 1888, p. 12.

§ *Ibid.*, p. 1, and *South Kensington Museum Art Books*, edited by William Maskell; *Musical Instruments*, by Carl Engel, London, 1875: Chapman & Hall, p. 24.

There seems to be little doubt that it has been continuously used in the Mosaic service from the time it was established until now. (Hipkins, XII)

FORM.

The shape of the instrument varies considerably. The modern examples are usually flat (Pl. XLVI, No. 1). Two Italian specimens of the seventeenth century preserve the form of the natural horn; the first of these is in possession of the Rev. Dr. S. Morais, of Philadelphia; it was procured for him from Venice by Dr. Isaiah Luzzatto, of Padua. The second Italian specimen (Pl. XLVI, No. 2) was collected by Dr. H. Friedenwald, and belongs to the National Museum collections. The same shape is exhibited in a beautiful example figured by Hipkins (Pl. XLVII, No. 1), preserved in the Great Synagogue, Aldgate, London. A number of excellent specimens were brought together at the Anglo-Jewish Historical Exhibition, held in London in 1887. They are figured in the accompanying plates and briefly described in the list of illustrations. Occasionally the instruments contain Hebrew inscriptions. Such an one, found near Dessau, was exhibited before the Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte, at the meeting of March 20, 1880, and formed the subject of a valuable paper by T. G. Wetzstein (pp. 63-73. See Pl. XLVII, No. 3). A similarly carved and inscribed instrument is in the possession of a lady in New York (Pl. XLIX, No. 1). The inscription reads: "Happy are the people who know the sound (of the shofar)," and on the reverse, "In the light of Thy countenance shall they walk." The inscription on the Dessau instrument consists of Isaiah xxvii, 13 (quoted below), and the two blessings recited by the person who blows the instrument: "Blessed art Thou, O Lord, our God, King of the Universe, who has sanctified us with His commandments and commanded us to hear the sound of the shofar;" "Blessed art Thou, O Lord, our God, King of the Universe, who has caused us to live, and preserved us, and caused us to reach this time." (Wetzstein, p. 65.)

The shofar was not the only natural horn used by the Israelites as a musical instrument, but no copies or representations of the other instruments have come down to us.

Some commentators are of the opinion that the instrument known in the Bible by the generic name of *qeren*, was also made of ram's horn, and was very nearly identical with the *shofar*, the only difference being that the latter was more curved than the former. (Engel., p. 24.)

METHOD OF SOUNDING.

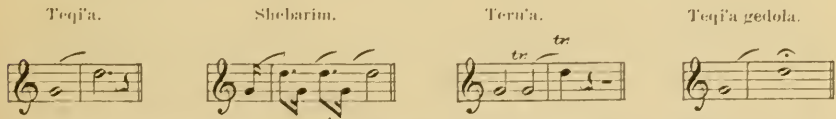
The method of sounding the shofar has been handed down by tradition, though it varies slightly in different communities. Three sounds are employed: the shortest, or *teqî'a*, a broken or interrupted sound,

shebarim, consisting in the *teqí'a*, given three times, and *terú'a*, which is simply a prolongation of the *teqí'a*. *Terú'a gedola*, or the great *terú'a*, is merely an exaggeration of the simple sound of that name. The German Jews sound the *teqí'a gedola* or great *teqí'a*. (Hipkins, p. xiii.)

The sound is produced by the ejection of a volume of air into the trumpet through the lips, which act as a reed, pressed against the orifice of the trumpet.

According to Hipkins the embouchure of the shofar is very difficult, and but three proper tones are usually obtained from it, although in some instances higher notes can be got. The short rhythmic flourishes are common, with unimportant differences, to both the German and Portuguese Jews, and consequently date from before their separation. These flourishes, as used in the ritual, are *teqí'a* CG *shebarim* C | GC | GC | G and *terú'a* CCCC | CCCC | CCCC | G usually a tongued *vibrato* of the lower note. The *gedola* is the great *teqí'a* concluding the flourishes (p. xiii). "The notes here given are those usually produced, but from the empirical formation of the embouchure, and a peculiarity of the player's lips, an octave is occasionally produced instead of the normal fifth." My own observation has led me to the conclusion that the production of the octave is quite common. The fundamental, if obtained, is not regarded as a true shofar note.

Wetzstein gives the following musical notation.



According to *Mishna Rosh hashana* (IV, 9) the order of sounding the shofar is as follows: three sounds are blown thrice, the time of the duration of six *teqí'as* is equal to that of three *terú'as*, and that of each *teqí'a* is equal to three sighs or moans.

From this it would appear that the interrupted sound or *shebarim* was not known when this Mishna was written. This conclusion, however, can not be drawn with certainty.

THE SHOFAR IN THE LITURGY.

Portions of the liturgy for New Year's Day have especial reference to the sounding of the shofar. First among these is the hymn, *Adonai beqol shofar*, by an unknown author: "With the sound of the trumpet will the Lord publish salvation, to assemble the scattered sheep at the coming (accomplishment) of the vision of salvation. God is exalted with a triumphal shout."

"With the sound of the trumpet God causes a voice to be heard from heaven, on the holy mountain, and on Jerusalem; then shall the place be established, by Thy right hand shall be restored to its primitive state. God is exalted with a triumphal shout."

“With the sound of the trumpet the Lord will reveal the period and appointed time, when He will blow the trumpet and go in the whirlwinds of the south; then shall the wicked kingdom of Edom be destroyed. *God is exalted with a triumphal shout.”

“O Lord, with the sound of the trumpet wilt Thou blow upon the holy mountain; the beautiful dwelling of Zion wilt Thou expand; Mount Seir shall be rent; the fixed stake shall be plucked up and removed. God is exalted with a triumphal shout.”

This is followed by a hymn composed of the various passages (to be discussed later on) in the Bible, in which the use of the shofar is mentioned. The sounding of the cornet thereupon follows.

The liturgy of the German and Polish Jews contains the ten reasons for sounding the shofar stated by Saadia Gaon.*

Rabbi Saadia observes that God commanded us to sound the cornet as alluding to the following subjects:

First. Because this day is the beginning of the creation on which God created the world and thus began to reign over it; and as it is customary at the coronation of kings to sound the trumpets and cornets to proclaim the commencement of their reign, we, in like manner, publicly proclaim, by the sound of the cornet, that the Creator is our king, and thus says David, “With trumpets and the sound of the cornet shout ye before the Lord.”

Second. As the New Year is the first of the ten penitential days, we sound the cornet as a proclamation to admonish all to return and repent, which if they do not, they can not plead ignorance, as having been fully informed. Thus also we find earthly kings publish their decrees that none may plead ignorance thereof.

Third. To remind us of the law given on Mount Sinai, as it is said, Exodus XIX, 16, “and the voice of the cornet was exceedingly loud,” and that we ought to bind ourselves to the performance thereof, as our ancestors did, when they said, “All that the Lord has said, will we do, and be obedient.”

Fourth. To remind us of the prophets who are compared to watchmen blowing the trumpets as mentioned in Ezekiel XXXIII, 4, “Whosoever heareth the sound of the cornet and taketh not warning, and the sword cometh and taketh him away, his blood shall be upon his own head, but he that taketh warning shall save his life.”

Fifth. To remind us of the destruction of the Holy Temple, and the terrifying alarm of the enemy’s warriors shouting to battle as mentioned in Jeremiah IV, 19, “because thou hast heard, oh my soul, the sound of the trumpet, the alarm of war,” and therefore, when we hear the sound of the cornet, we ought to beseech the Almighty to rebuild the Holy Temple.

* Saadia ben Joseph, 892-912, one of the great Jewish scholars of the middle ages. He translated the Bible into Arabic and wrote many important works.

Sixth. To remind us of the binding of Isaac who willingly submitted himself to the will of Heaven; thus ought we also willingly submit even to death itself, for the sanctification of the unity of His holy name.

Seventh. That when we hear the sounding of the cornet we may, by the dread thereof, be induced to humble ourselves before the Supreme Being, for it is the nature of these martial wind instruments to produce dread and terror. As the prophet Amos observes, "shall a trumpet be blown in a city and the people not be terrified?"

Eighth. To remind us of the great and awful day of judgment on which the trumpet is to be sounded as mentioned, Zephaniah I, 14-16: "The great day of the Lord is near, it is near and hasteneth much, a day of the trumpet and of shouting."

Ninth. To remind us to pray for the time when the outcasts of Israel are to be gathered together, as mentioned, Isaiah XXVII, 13, "and it shall come to pass in that day, the great trumpet shall be sounded and those shall come who were perishing in the land of Assyria."

Tenth. To remind us of the resurrection of the dead and the firm belief thereof, as the prophet Isaiah saith "Yea, all ye that inhabit the world, and that dwell on the earth, when the standard is lifted up on the mountain, ye shall behold when the trumpet is sounded, ye shall hear."

The Biblical passages relating to the trumpet are again employed in the additional service or *Musaf*, which is read on Sabbaths and holidays in place of the additional sacrifice commanded for those days.

In *Mishna Rosh hashana* (IV, 5) minute directions are given as to the nature of the Biblical passages to be employed.

The order of the blessings is as follows: *Aboth* (relating to the forefathers), *qedushath hashem* (relating to the holiness of God), and *geburoth* (relating to the greatness of God), and joined with them are the *malkiyoth* (relating to God as king), and the shofar is not sounded; then come texts concerning the holiness of the day, after which the shofar is sounded; then follow the *zikronoth* (memorials), after which the shofar is again sounded. Next follow the *shofaroth* (relating to the shofar), and the shofar is sounded; he then says *abodah* (worship), *hoda'ah* (thanksgiving) and *birkath kohanim* (the priestly blessing). Such is the opinion of Rabbi Jochanan ben Nourrie; but Rabbi Aqiba objected saying to him: "If the shofar is not to be sounded after the reading of the *malkiyoth* why are they to be mentioned?" But the proper order is the following: *Aboth*, *geburoth*, and *qedushath hashem* are said with which the *malkiyoth* are to be combined; after which the shofar is to be sounded, then the *zikronoth* are to be read, and the shofar sounded; next *shofaroth* and the shofar is again sounded; after which *abodah*, *hoda'ah* and *birkath kohanim* are said. *Mishna Rosh hashana* (IV, 6) provides that no less than ten texts relative to *malkiyoth*, *zikronoth*, and *shofaroth* must be said.

Part of the Bible lesson of the day consists of a recitation of the sacrifice of Isaac, and there is a hymn in the service which dwells on

the incident. It is possible that it was sought to establish a basis for the sacredness of the Ram's horn from the fact that it was a ram or 'ayil which was caught in the thickets by its horns and which served as an offering instead of Isaac. In *Talmud Rosh hashana* we read "Ye shall blow before me with a shofar of a ram, in order that ye may be reminded of the sacrifice of Isaac, the son of Abraham."

The hymn referred to above contains the acrostic Abbas, Judah, Samuel: *i. e.*, Judah ben Samuel ibn Abbas, a poet of the twelfth century, who traveled from Spain to the Orient, and afterward became Rabbi of Fez.*

MISHNIC REGULATIONS.

The Mishna permitted the use of any horn. In *Rosh hashana* III, 3, we read: "Every kind of horn may be used because it is a qeren." Rabbi Jose remarked, are not all shofars called qeren (horn)? (*Joshua* VI, 6.)

The shofar of New Year's day was usually the straight horn of a ya'al, a kind of antelope or wild goat (chamois), the mouthpiece of which was covered with gold; while the shofar of fast days was a ram's horn whose mouthpiece was covered with silver.

The statute is found in *Mishnah Rosh hashana* III, 3: "The shofar of the New Year was the straight horn of a ya'al, the mouthpiece of which was covered with gold, and two trumpets were placed on either side. The sound of the shofar was prolonged and that of the trumpets made short, because the command of the day is for the shofar; (IV) and on fast days crooked ram's horns were used, whose mouthpieces were covered with silver and two trumpets were stationed between them. The sound of the shofar was made short and that of the trumpets prolonged, because the command of the day is with reference to the trumpets (V). The year of the jubilee is like the New Year with respect to the sounding and the blessings. Rabbi Jehudah, on the contrary, says: "On New Year they sound with the horns of rams, and at the Jubilee with chamois."

The instrument used in the modern synagoge has no adornments. It probably represents a more ancient form than the instrument described in the Mishna.

A shofar, which had been broken and joined together could not be employed, though its use was admissible, if it contained a hole which had been closed so as not to interfere with the sound.†

In the modern synagoge the shofar is not sounded on New Year's day when it occurs on the Sabbath. This seems to have been the

* Karpeles, *Geschichte der Jüdischen Literatur*, p. 496.

† "It is unlawful to use a shofar which had been rent and afterwards joined together; also one composed of several pieces joined together. If a shofar had a hole which had been closed, if it hinders the proper sound, it may not be used; but if it does not affect the proper sound it may be used."—*Mishna Rosh hashana*, III, 6.

ancient rule after the destruction of the temple, though it was subject to some modification.*

Mishna Rosh hashana, IV, provides that some person other than the reader shall sound the shofar.†

BIBLICAL PASSAGES.

We will now proceed to examine the biblical passages with reference to the shofar. Its use for religious exercise is prefaced by the presence of its sound at the giving of the law. (Exodus, XIX, 19; XX, 18.)

It is mentioned with other instruments as a fitting announcement of the new moon. The solemn feasts were similarly announced. New Year's day was a "memorial of blowing," though it will be noticed that the passages in the Pentateuch which refer to this day, both use the word "*teruah*," or blowing, without expressly mentioning the shofar itself.

"Speak to the children of Israel as follows: In the seventh month, on the first day of the month, there shall be to you a Sabbath, a memorial of blowing, a holy convocation" (Lev., XXIII, 24), while in another passage it is simply called "a day of blowing" (Numbers, XXIX, 1).

Special feasts or solemn assemblies for particular purposes were announced by the blowing of the shofar. (Joel, II, 15.)

The great year of release, which occurred after the enumeration of seven times seven years, was announced by the sounding of the shofar, not at the beginning of the year, on New Year's day, as might be expected, but ten days thereafter, on the Day of Atonement. (Leviticus, XXV, 9.)

In Isaiah's vision of the great day of judgment the shofar is blown

* "When the feast of the New Year happened on the Sabbath they used to sound the shofar in the sanctuary, but not out of it. After the destruction of the temple, Rabban Jochanan, son of Zaccai, ordained that they should sound (on the Sabbath) in every place where there is a tribunal of justice (*Beth Din*). Rabbi Eleazar says: "He only issued this order in respect to Jamnia," but they (the other sages) said unto him, "it was the same for Jamnia as for any other place in which there is a permanent tribunal of justice."

† "And in this respect also was Jerusalem privileged above Jamnia, viz, that every city from whence Jerusalem could be seen and the sounding heard, which was near enough, and to which it was allowed to go on the Sabbath, might sound; but in Jamnia it was only permitted to sound before the tribunal of justice.—*Mishna Rosh hashana*, IV, 2.

† "It was not permitted for the purpose of sounding the shofar on the feast of New Year, to go beyond the Sabbatical limits, to remove a heap of stones under which a shofar is buried, mount a tree, ride on any animal, or swim over the waters to get a shofar, nor may he cut it with anything that may not be used, on account of transgression against the Sabbatical rest, nor disobey on its account any negative precept of the law; but a person may, if he choose, pour water or wine into the shofar to improve its sound. Children should not be prevented from sounding, but on the contrary it is lawful to be occupied in teaching them to sound."—*Mishna Rosh hashanu*, IV, 8.

to assemble "those who are lost in the land of Asshur and those who are outcasts in the land of Egypt." (xxvii, 13.)

When David removed the ark to Jerusalem the sound of the shofar was heard in the procession. (II Samuel, vi, 15; I Chron., xv, 28.)

It is mentioned along with other musical instruments as a proper accompaniment of psalmody. "Praise Him with the blowing of the shofar, praise Him with the psaltry and the harp." (Ps., cI, 3; cf. also xcviI, 6.)

Some years ago I was informed it had been introduced into opera by an Italian composer, with what success I do not know.

WAR HORN.

The most ancient use of signals of any sort was no doubt to apprise a tribe of the coming of an enemy and to call together the clansmen for defense. Possibly the earliest, certainly the most frequent use of the shofar in Israel, was for military purposes.

The ancient Egyptians used a trumpet for military purposes, but it was a long, straight metallic instrument like the Hebrew *haçoğera*. (Wilkinson, I, 104f.)

The troops seemed to have marched to its notes. (*Ibid.*, woodcut 289, and Rawlinson, History of Ancient Egypt, Vol. I, p. 491.)

The shofar could be heard at a great distance. There is an allusion to its loudness in Isaiah (LVIII, 1): "Cry with a full throat, spare not, like the shofar lift up thy voice, and declare unto my people their transgression, and to the house of Jacob their sins."

It played an important part in the imposing demonstration made before the walls of Jericho. (Joshua, vi, 4, 5, 6, 8, 9, 13, 16, 20.)

When Gideon was filled with the spirit of the Lord he assembled the outlaws who composed his army by blowing the shofar (Judges vi, 34). Each man carried one of the instruments and the noise thereof very materially contributed to the surprise of the Midianite army. (Judges, vii, 8, 16, 18, 19, 20, 22.)

In the actual narrative itself, the shofar is not as frequently mentioned as the constancy of its use for certain purposes might lead us to expect. The infrequency of its mention is in a way, however, a sort of evidence of the frequency of its use. The blowing of the bugle is as regular a part of a charge as the horses on which the cavalry is mounted. Its picturesqueness would naturally strike the mind of a poet and so the references to the shofar in the prophetic books are numerous.

In the following nineteen passages from the prophets, the shofar symbolizes war:

"Tell ye in Judah, and publish in Jerusalem, and say, Blow ye the shofar in the land: call out, gather together, and say, Assemble yourselves, and let us go into the fortified cities." (Jeremiah, iv, 5.)

"My bowels, my bowels! I am shaken, at the very chambers of my

heart; my heart beateth tumultuously in me; I can not remain silent; because the sound of the shofar hast thou heard, O my soul, the alarm of war." (Jeremiah, IV, 19.)

"How long shall I see the standard, hear the sound of the shofar?" (Jeremiah, IV, 21.)

"Assemble, O ye children of Benjamin, to flee out of the midst of Jerusalem, and in Thekoa, blow the shofar and on Bethhakerem set up a fire signal; for evil is seen (coming) out of the north, and great havoc." (Jeremiah, VI, 1.)

"Then did I set watchmen over you, (saying) Listen to the sound of the shofar. But they said, We will not listen." (Jeremiah, VI, 17.)

"Saying, No; but into the land of Egypt will we go, that we may not see war, nor hear the sound of the shofar, and that we may not have hunger for bread; and there will we dwell." (Jeremiah, XLII, 14.)

"Lift ye up a standard in the land, blow ye the shofar among the nations." (Jeremiah, LI, 27.)

"And if he see the sword coming over the land, and blow the shofar and warn the people." (Ezekiel, XXXIII, 3.)

"And whosoever heareth the sound of the shofar and taketh no warning; and the sword cometh, and taketh him away, his blood shall be upon his own head." (Ezekiel, XXXIII, 4.)

"The sound of the shofar hath he heard, and he hath taken no warning; his blood shall be upon him. But had he taken warning he would have delivered his soul." (Ezekiel, XXXIII, 5.)

"But if the watchman see the sword coming, and blow not the shofar so that the people be not warned, and the sword cometh, and taketh away from among them some person, this one is taken away for his iniquity; but his blood will I require from the watchman's hand. (Ezekiel, XXXIII, 6.)

"Blow ye the shofar in Gib'ah, the trumpet in Ramah; blow the alarm at Beth-aven. (The enemy is) after thee, O Benjamin." (Hosea, V, 8.)

"Set the shofar to thy mouth. (Let the enemy come) like the eagle against the house of the Lord; because they have transgressed my covenant, and against my law have they trespassed." (Hosea, VIII, 1.)

"Blow ye the shofar in Zion, and sound an alarm on my Holy Mount; let all the inhabitants of the land tremble; for the day of the Lord cometh, for it is nigh." (Joel, II, 1.)

"And I will send a fire against Moab, which shall devour the palaces of Keriyoth; and Moab shall die in the tumult, in the shouting, amidst the sound of the shofar." (Amos, II, 2.)

"Shall a shofar be blown in a city and the people not become afraid? Shall there be evil in a city, and the Lord have not done it." (Amos, III, 6.)

"A day of the shofar and alarm, against the fenced cities, and against the high battlements." (Zephaniah, I, 16.)

"With impatient noise and rage he holloweth (with his hoof) the

ground, and keepeth not quiet when the shofar's voice (is heard)." (Job, XXXIX, 24.)

OTHER USES.

From the Talmud we learn that the use of the shofar as a note of alarm of war was transferred to other seasons of danger and distress. Famine, plague of locusts, and drought (Mishna Taanith, I, 6) occasioned the blowing of the shofar.

The shofar was employed at the public ceremony of excommunication.* (Wetzstein, p. 67.)

A very curious use of the shofar in later times was in funeral ceremonies (Wetzstein, p. 67). I agree with Wetzstein that this use of the instrument is quite apart from the usual Semitic custom and was probably borrowed.

As a signal instrument of war it had various uses, possibly according to the note that was blown. It was the signal for going out to battle, for the announcement of a victory, and for a recall of the troops.

It was with the shofar that Ehud assembled the people. "And it came to pass, when he was come, that he blew the shofar on the mountain of Ephraim, and the children of Israel went down with him from the mountain and he before them." (Judges, III, 27.)

"And again there happened to be a worthless man, whose name was Sheba, the son of Bichri, a Benjaminite, and he blew the shofar and said, 'We have no part in David, nor have we any inheritance in the son of Jesse; every man to his tents, O Israel.'" (II Samuel, XX, 1.)

Isaiah refers to this use (XVIII, 3):† "All ye inhabitants of the world, and dwellers on the earth, when the ensign is lifted upon the mountains, see ye; and when the shofar is blown, hear ye."

When Jonathan had defeated the Philistines in Geba, "Saul blew the shofar throughout all the land, saying, 'Let the Hebrews hear,'" (I Samuel XIII, 3), and thus become acquainted with the victory.

It announced the end of the struggle between Abner and Joab which succeeded the death of Saul. (II Samuel, II, 28.)

After the death of Absalom, which really ended the revolt against David, Joab blew the shofar and the people returned from pursuing after Israel. (II Samuel, XVIII, 16, *cf.* also II Samuel, XX, 22.)

The shofar was employed to announce the coronation of a king. This may be considered but a feature of its use for military purposes, since, as some of the passages about to be quoted show, the coronation

* In *Sauhedrin*, 7 b., we read: "Rab Huna when about to hold court was accustomed to ask for the implements of his trade: a rod, a strap, a shofar, and a sandal." The shofar, remarks Rashi, was for use at an excommunication.

† Nakáveh Kháneh, a rock near Bandamir, in Persia, is so called (according to tradition) because at the sound of drums and trumpets the workmen engaged on the walls and dikes in the neighborhood assembled there to receive their wages and provision. (Ouseley, II, 186.)

of the king and the announcement of his victory over some other tribe or faction were one and the same event.

When Absalom was engaged in the revolt against his father he sent spies among all the tribes of Israel announcing his intentions and informing them that when they heard the shofar sounded they might say that he had become king. (II Samuel xv, 10.)

In the directions given with regard to the coronation of Solomon the use of the shofar is expressly mentioned (I Kings, I, 34 and 39), and its sound affrighted Adonijah and guests at their banquet. (I Kings, I, 41.)

The overthrow of the house of Ahab and the coronation of Jehu were proclaimed in the same way. (II Kings, IX, 13.)

ETYMOLOGY.

The etymology of shofar is not at all clear. Gesenius derived it from the stem *shafar* "to be bright, clear, beautiful—possibly on account of its clear sound," but this is hardly satisfactory. The editors of the eleventh edition of Gesenius retain the same explanation.*

Nothing can be learned from Arabic *šabbûr*.† This is simply borrowed from the Talmudic form *šippûra* or *šippûr*, the b in Arabic representing the Hebrew p, as the Arabic possesses no p, but only f.‡

The trumpet now used by the Arabs of Asia Minor, which they call *šefur*, is a metallic instrument. It is possible, however, that the word was originally applied by the Arabs to an instrument of horn.§

The Arabian Jews called the shofar *šaafar*. We may, however, get some light from Assyrian. ||

According to Stade (Grammar, par. 218a) the Hebrew shofar stands for a form *sappar*, and exactly this form has been found in Assyrian. In a cuneiform list of animals (II Rawlinson, VI, 6 cd) we find, following *atûdu*, "he goat," the word *šapparu*, which is accordingly the name of an animal, possibly of the goat order. The word also occurs in a

*They say parenthetically that the shofar was the shape of a horn and possibly made of horn.

†Wetzstein, p. 73, proposes an Arabic etymology; *šufra* and *šafîr* in Arabic mean edge or corner, and it is probably his idea that they bear the same relation to shofar that corner bears to Latin *cornu*. The late Prof. de Lagarde compared shofar with Armenian *shifora* (*Armenische Studien*, p. 117, No. 16931).

‡Cf. Siegmund Fraenkel, *Die Aramaischen Fremdwörter im Arabischen*, Leyden, 1888, p. 24.

§ See Musical Instruments and their Homes, by Mary E. Brown and William Adams Brown (New York, 1888), p. 196. It is principally interesting because it resembles the trumpet played by an Assyrian warrior on a bas-relief of Nineveh and the Hebrew trumpet represented on the arch of Titus at Rome. This latter is not identical with the shofar; it is the straight metallic trumpet or *haçoçera* which is represented on the arch of Titus (Engel, p. 24).

|| Fr. Delitzsch, *Prolegomena eines neuen Hebräisch-Aramaischen Wörterbuches zum Alten Testament*, Leipzig, 1886, p. 125.

bilingual incantation (V Rawlinson, 50, 47-49b) describing the action of the disease called *usakku*. The passage reads: *turāha ina qaqqadišu u qarūišu iĉĉabit, atūda šappār šadi šappartāšunu iĉĉabit*, "the mountain goat by its head and horns it seizes, the he goat, the šappār of the mountain, by its šappartu it seizes." Here *šappartu* undoubtedly means "horn," being the feminine form used in Semitic to denote lifeless objects (Gesenius, Grammar, par. 107, 3, a); the conclusion would, therefore, be that the shofar is so called because it was originally made of the horn of the species of goat called *šappār*.* The Hebrew shofar corresponds to Assyrian *šappartu*, it being worthy of notice that shofar, although not possessing the feminine termination in the singular, always makes a feminine plural.

In the discussion on the Wetzstein paper Mr. Hartmann suggested that the peculiar shape of the horn given to it artificially was intended to imitate the shape of the horn of some wild animal, possibly the wild sheep (*Ovis cyprias*); not that I apprehend that the suggestion is exactly correct, since, as will be seen, the shape is not uniform. The suggestion, however, that the horn was not that of a domesticated animal, but of an animal more difficult to get, seems to have a certain inherent probability.

Wetzstein is of the opinion that the use of the ram's horn may have been borrowed by the Israelites and goes back to a people who were engaged solely in the care of sheep. By these it was used as a signal of alarm.

SIMILAR INSTRUMENTS.

Various ancient and modern nations have used the horns of animals for wind instruments. The following specimens are preserved in the collection of musical instruments in the U. S. National Museum.

At the time of the Festival of the Prophet the Berbers use a horn which consists of two rams' horns joined at the ends and provided with metal mouth-pieces. This instrument is now called *zamar*. The specimen belongs to the National Museum and was collected by Mr. Talcott Williams.

The Shringa, "an ancient outdoor wind instrument of the horn species. It is commonly known as the Indian horn. It was the favorite instrument of the Hindu god Siva." It is a common ox or buffalo horn of dark color, scraped and polished, the tip cut off and the embouchure enlarged and shaped with a hot iron. It is 12½ inches in length and the diameter varies from five-eighths to 2½ inches. In form it differs in nowise from the shofar. (PL. XLVI, No. 4.)

The *Embuch*, also known as the *Ponza*, *Apunza*, and *Oukpwe*, an African trumpet or war horn made of an elephant's tusk, the natural cavity

* Baron von Korf, in the discussion of Wetzstein's paper, asserted that the goat horn was still used for making shofars by the Jews of Poland. If this statement be correct it would point to a tradition more ancient than that contained in the Jewish liturgy.

forming the bore of the horn. (Pl. XLVI, No. 10.) The embouchure is formed on the inner or concave side of the tusk, the ivory being worked away so as to leave a projecting mouthpiece $3\frac{5}{8}$ inches long, $1\frac{1}{2}$ inches wide and one-half inch high. The instrument itself is $21\frac{1}{2}$ inches long; the diameter tapers from $3\frac{1}{4}$ by $3\frac{3}{4}$ to three-fourths of an inch. It is made by the Palla Balla negroes of the Lower Congo.

African war horn made of elephant's tusk, rudely carved about the mouth hole and smaller end. It is suspended by a cord of human hair sennit. The natural cavity forms the bore of the horn. The embouchure is made in the concave side of the horn and is elliptic in shape. The instrument is 20 inches long, the diameter of the bell being $3\frac{1}{2}$ inches. There are four other war horns of elephant's tusks, made in various parts of Africa, which do not differ in form from the specimens described above.

The natives of Sumatra use a trumpet made of the horn of a cow.*

The earliest metal trumpets were constructed on the same principle as the shofar, and in some cases the form of the instrument is plainly a copy of some natural horn.†

In one of the smaller mounds at Tello, M. de Sarzee discovered a fragment of a large bronze statue. "It was," he says, "a life-sized bull's horn of bronze plating, mounted on a wooden frame, but the wood was carbonized by the action of fire."

There is a Siamese engraved copper horn in the U. S. National Museum shaped like a buffalo horn. (Pl. XLVI, 5.) The British Museum possesses a bronze Etruscan cornu (engraved), constructed on the same principle (Engel, p. 33). Of similar pattern was the tuba. Both the cornu and the tuba were employed in war to convey signals (*ibid.*, p. 36).

The Greeks had a curved horn, *keras*, made of brass, and a straight horn, *salpinx*, exclusively used in war (*ibid.*, p. 32). Trumpets are often mentioned by writers who have recorded the manners and customs of the Indians at the time of the discovery of America (*ibid.*, p. 67). No specimen of such trumpets have so far been discovered among North American aboriginal remains. A wooden wind instrument is in use among the Carvadoo, an Indian tribe in Brazil. "With this people it is the custom for the chief to give on his war trumpet the signal for battle, and to continue blowing as long as he wishes the battle to last" (*ibid.*, p. 69).

The metallic descendant of the Indian buffalo horn, the *shringa*, mentioned above, is the *rana shringa*, an outdoor instrument made of copper, formerly used in military and now universally in religious processions throughout India, both by Hindus and Mohammedans, the

* *Indonesien, oder die Inseln des malayischen Archipel, von A. Bastian. III. Lieferung. Sumatra und Nachbarschaft.* Berlin, 1886, Pl. II, No. 5.

† Babelon: *Manual of Oriental Antiquities*, p. 37; *Revue archéologique*, 1883 (3^e série, t. II), Pl. xx.

performers usually being Hindus of the lower caste. In the villages of southern and central India the watchmen blow it at sunset and at certain hours of the night, like the German *nachtwächter*. In large cities a horn-blower is always attached to the police. There is seldom a guard or detachment of native irregular troops without one. It is employed in all processions, temple services, marriages, and other festive occasions, and at funerals.*

Another trumpet of the same class is the kurna, used chiefly in religious processions, or in festivals in honor of local divinities. Only Brahmins and persons of a certain rank are permitted to use the kurna. It is esteemed by all Brahmins to be the most ancient instrument of music in existence, and the sound of it to be especially pleasing to the gods in various particular ceremonies and at solemn parts of the sacrifices (Cf. *Ibid.* loc. cit.).

CONCLUSIONS.

In conclusion, the following deductions, which seem to be legitimate, are drawn, though all are not advanced with equal confidence:

(1) The oldest wind instrument used by inland peoples was the horn of an animal, with a natural cavity, and a mouthpiece formed by cutting off the end. Horns which required hollowing came later into use.

(2) These horns were originally used as signals in time of danger and for making announcements in general.

(3) Many of these important announcements had a religious character. The antiquity of the instrument caused its permanent adoption for sacred purposes.

(4) The shofar, speaking especially of the instrument of that name, was originally a wind instrument, made of the horn of a wild goat. Its sacred character may be connected with sacrificial use made of the goat.

(5) The etymology of the word is to be sought in the Assyrian *šappar*, a species of wild goat; *šappartu* (the feminine form) meant originally the horn of the *šappar*, and it may afterwards have been used for horn in general.

Tribes dwelling near the sea used shells for the same purpose. Biblical Hebrew possesses two other words for the horn of some special animal, *qeren* and *yobel*, which were originally applied to animals. It is interesting in this connection that Hebrew *qeren*, Latin *cornu*, and English horn are all used both for a wind instrument and for the horn of an animal.

* Cf. Capt. Meadows Taylor. Proceedings of the Royal Irish Academy, Vol. IX, Pl. I, p. 110.

LIST OF ILLUSTRATIONS.

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2. Shofar; Italian form. Museum collections.
3. African war horn (antelope). Museum collections.
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5. Siamese copper horn. Museum collections.
6. Large African war horn of ivory, from plaster cast in National Museum. Original in museum of Wesleyan University, Middletown, Conn.
7. Small African war horn of ivory, from plaster cast in National Museum. Original in museum of Wesleyan University, Middletown, Conn.
8. Ivory war horn; Byanzi, Africa. Museum collections.
9. African war horn. Museum collections.
10. Embuchi; ivory war horn, Pala Ballas, Africa. Museum collections.
11. Ivory war horn; west coast of Africa. Museum collections.
12. Ivory war horn; Byanzi, Africa. Museum collections.

PLATE XLVII.

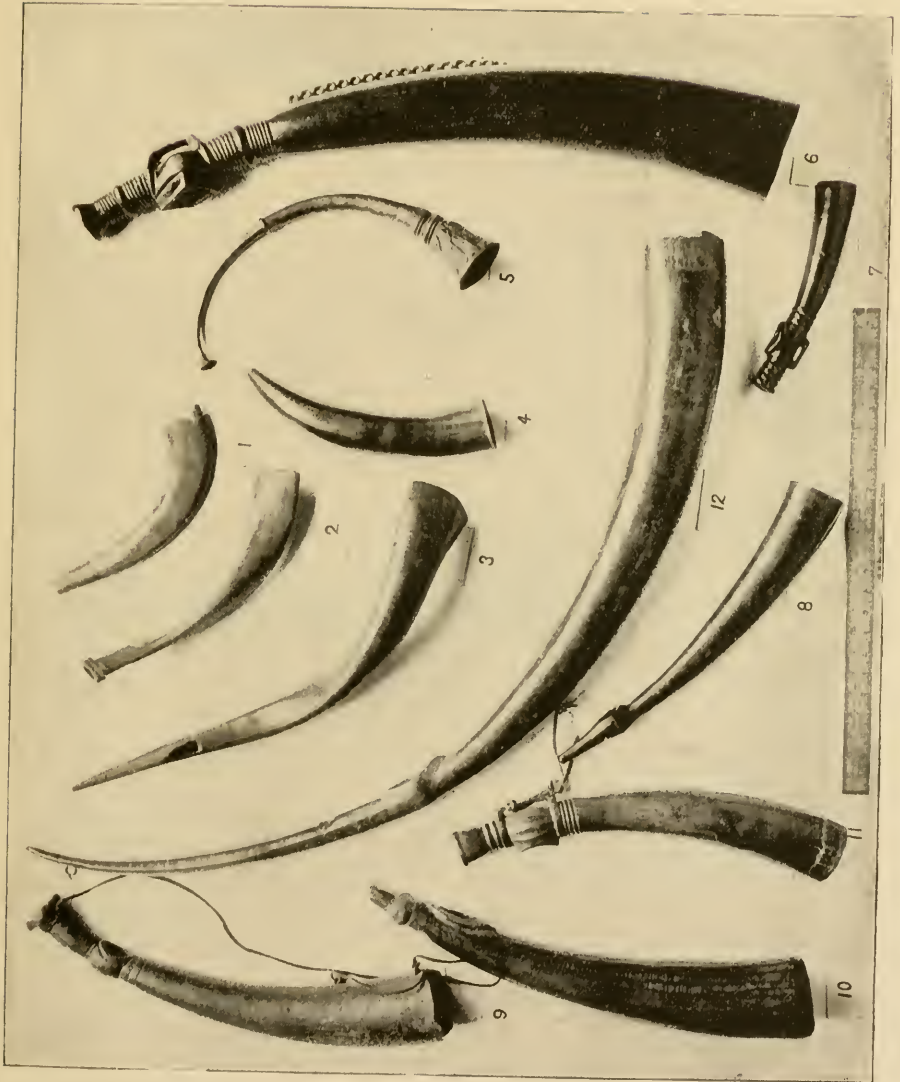
- Fig. 1. Shofar, of the great Synagogue, Aldgate, London. Photograph from Hipkins.
2. Shofar, exhibited at Anglo-Jewish exhibition. Supposed to belong to the preëxpulsion period (1290) of the English Jews. From a photograph. (Catalogue No. 2.)
3. Shofar, carved and with inscription. Photographed from Wetzstein's paper.

PLATE XLVIII.

- Fig. 1. Shofar of the eighteenth century, from Bagdad. Exhibited at the Anglo-Jewish exhibition. Enlarged from a photograph. (Catalogue 1546.)
2. Shofar, exhibited at the Anglo-Jewish exhibition. Enlarged from a photograph. (Catalogue 1537.)
3. Shofar (black from age) belonging to the great Synagogue, London. Exhibited at the Anglo-Jewish exhibition. From a photograph. (Catalogue 1548.)
4. Shofar, exhibited at the Anglo-Jewish exhibition. Enlarged from a photograph. (Catalogue 1536.)
5. Shofar used by the Bene-Israel, a colony of Jews settled in Bombay and neighborhood. It was brought from Aden, and is said to be made of the horn of an animal called the "eudoo." Exhibited at the Anglo-Jewish exhibition. Enlarged from a photograph. (Catalogue 920.)

PLATE XLIX.

- Fig. 1. Shofar in possession of Miss Elizabeth F. Aaron, New York. Photograph from the original drawing through the courtesy of the Century Company, New York.
2. Shofar belonging to the Great Synagogue, London. Exhibited at the Anglo-Jewish exhibition. From a photograph. (Catalogue No. 1550.) Inscribed.



1. Modern shofar, ordinary form.
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 3. African war horn (antelope).
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 12. Ivory war horn; Fyanzil, Africa.



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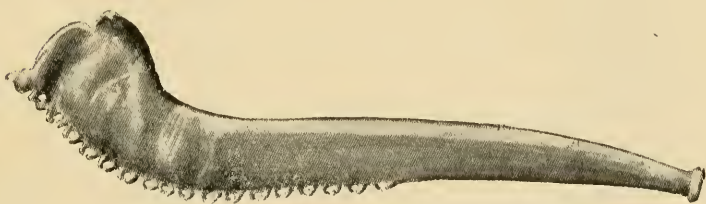
1. Shofar of the Great Synagogue, Aldgate, London.
2. Shofar, supposed to belong to the preexpulsion period (1290) of the English Jews.
3. Shofar, carved and with inscription.



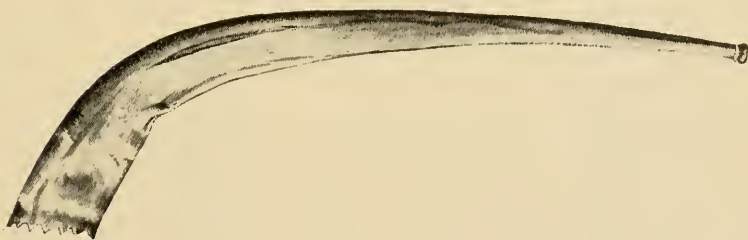
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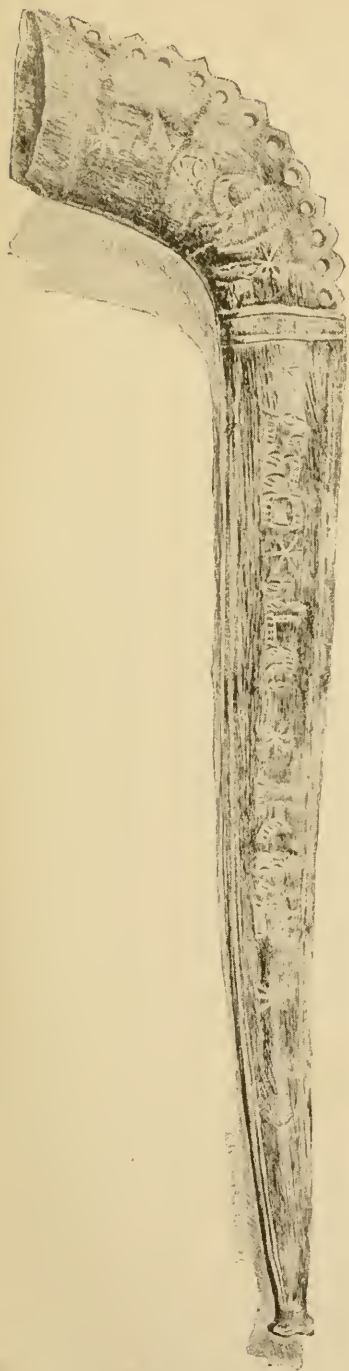
1. Shofar of the eighteenth century, from Bagdad.

2. Shofar exhibited at the Anglo-Jewish exhibition.

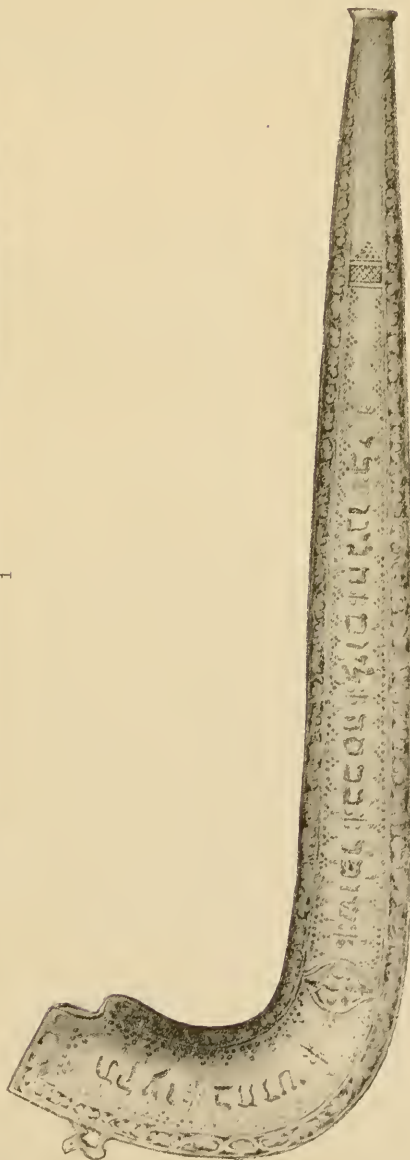
3. Shofar (black from age) belonging to the Great Synagogue, London.

4. Shofar exhibited at the Anglo-Jewish exhibition.

5. Shofar used by the Bene-Israel.



1



2

1. Shofar in possession of Miss Elizabeth F. Aaron, New York.

2. Shofar belonging to the Great Synagogue, London.

