

INTERDISCIPLINARY PERSPECTIVES
ON THE DECALOGUE'S CULTURAL RADIANCE

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This volume unites authors from various disciplines within the humanities, who approach a broad spectrum of ways in which the Ten Commandments have been received through history, applying their own respective methods. While biblical studies continues to integrate reception history and to develop an understanding of its hermeneutical aims—as John Barton shows in his preface—this collection of articles is not primarily an endeavour within biblical studies, but an interdisciplinary effort.¹ It is to be hoped that this approach will enrich both biblical scholars and researchers from any other discipline touched by the cultural radiance of the Decalogue.

This brief introduction aims first to outline the scope of the present volume within the development of scholarship on the topic. Secondly, it will reflect on three specific aspects of the Decalogue's cultural influence.

1. *The Scope of the Present Volume in the Context of Related Scholarship*

The Decalogue is one of the most intensely studied texts in history.² Not surprisingly, therefore, a great number of publications has been dedicated to specific aspects of its appropriation. Only three previous collections of articles will be specifically mentioned here.³ First, there is the volume *The Ten Commandments in History and Tradition*,⁴ which offers a wide range of

1. Probably not more than a quarter of the contributors would consider themselves biblical scholars.

2. For a survey of respective research see D. Markl, 'The Decalogue in History: A Preliminary Survey of the Fields and Genres of its Reception', *Zeitschrift für altorientalische und biblische Rechtsgeschichte* 18 (2012), pp. 279-93.

3. The only systematic monograph on the reception of the Decalogue is P.G. Kuntz, *The Ten Commandments in History: Mosaic Paradigms for a Well-Ordered Society* (Grand Rapids: Eerdmans, 2004). This book concentrates on the Decalogue's treatment in selected authors from Philo to Nietzsche.

4. This volume originally appeared in Hebrew, edited by B.-Z. Segal (Jerusalem: Magnes, 1985); English version, G. Levi (ed.), *The Ten Commandments in History and Tradition* (Publications of the Perry Foundation for Biblical Research; Jerusalem: Magnes, 1990).

articles, especially on Jewish reception. Secondly, *The Decalogue in Jewish and Christian Tradition* contains some significant contributions, especially three articles on the New Testament and two on the early Jewish and Christian reception.⁵ And thirdly, there is the recent collection *The Decalogue through the Centuries*.⁶

While the present volume does not claim to offer a comprehensive history of the reception of the Ten Commandments, it is devoted to providing a more comprehensive perspective by widening the range of genres and concentrating on themes that have been treated less thoroughly or not at all in previous anthologies. The sequence of topics roughly follows the historical development of Decalogue reception. Accordingly, the volume is divided into four parts, proceeding from the beginnings of Decalogue reception in antiquity to an intensification of interest especially in late mediaeval times, the climax in the early modern period and a gradual transformation in the eighteenth to twenty-first centuries.

The first part of the book moves from the first literary construction of the Decalogue's reception within the Pentateuch (Dominik Markl, pp. 13-27) to Innocent Himbaza's analysis of its early reception through translations (pp. 28-40) and examples from early Jewish wisdom literature and the New Testament Apocrypha, investigated by J. Cornelis de Vos (pp. 41-56) and Hermut Löhr respectively (pp. 57-71).⁷ Other prominent topics from this period, such as the Decalogue in early Jewish literature, especially Philo, and in the New Testament, have been analysed in earlier publications.⁸

The second part starts with two articles that draw lines from antiquity to the Middle Ages. Miguel Lluch Baixauli shows the continuity and development of the treatment of the Decalogue in Western theology from the Church Fathers to the thirteenth century (pp. 75-84). Ruth Langer discusses

5. Y. Hoffman and H.G. Reventlow (eds.), *The Decalogue in Jewish and Christian Tradition* (Library of Biblical Studies, 509; New York: T. & T. Clark, 2011).

6. J.P. Greenman and T. Larsen (eds.), *The Decalogue through the Centuries: From the Hebrew Scriptures to Benedict XVI* (Louisville: Westminster John Knox, 2012). After three articles on Old Testament, New Testament and early Christian reception (pp. 1-66), this volume presents treatments of the Decalogue by a selection of theological writers: Thomas Aquinas, Moses Maimonides, Martin Luther, John Calvin, John Owen, Lancelot Andrewes, John Wesley, Christina Rossetti, Karl Barth, John Paul II and Benedict XVI (pp. 67-227).

7. The latter two authors work together within the Cluster of Excellence 'Religion and Politics' of the University of Münster (Germany) on 'The Decalogue as a Religious, Ethical and Political Base Text'. Each of the first two authors had previously published a doctoral dissertation on the Decalogue.

8. Cf. especially several contributions in Hoffman and Reventlow (eds.), *The Decalogue in Jewish and Christian Tradition* (pp. 50-116); S. Pearce, 'Philo of Alexandria, De Decalogo [On the Decalogue]', in J. Kugel, L. Schiffman and L. Feldman (eds.), *The Lost Bible* (Philadelphia: Jewish Publication Society, forthcoming).

the role of the Ten Commandments in Jewish liturgy from the second temple period to mediaeval tradition, anticipating its use up to the present day (pp. 85-101). The following three papers concentrate on subjects which are diverse in both genre and cultural context. Aaron J Kleist analyses the Decalogue in Anglo-Saxon England, especially in the works of Ælfric of Eynsham (pp. 102-40).⁹ The contribution of Ralph Lee brings Africa into the geographical scope of this volume; mediaeval texts from Ethiopia developed their specific tradition of ancient Christian Decalogue reception (pp. 141-47). Randall Smith discusses the philosophical treatment of the Decalogue as related to the Natural Law in the works of Thomas Aquinas and other mediaeval writers (pp. 148-68).

Part three presents analyses of the dissemination of the Ten Commandments in early modern catechisms and catechesis. The first two articles concern early modern England. While Ian Green treats the dissemination of the Decalogue and lay responses to it (pp. 171-89), Jonathan Willis discusses its repurposing in Reformation England (pp. 190-204). H.-J. Fraas then summarizes the role of the Ten Commandments in Protestant catechisms and catechesis from the Reformation to the present day (pp. 205-15), while the following two contributions relate to the Roman Catholic tradition: James Keenan presents reflections on the Moral Manual tradition from the Council of Trent to Vatican II (pp. 216-31); and Luis Resines introduces his work on the Commandments in early missionary catechesis among native Americans, including his study of pictographic catechisms (pp. 232-57).¹⁰ The third part is concluded by Veronika Thum's analysis of the Decalogue in late mediaeval and early modern European imagery (pp. 258-77), which reveals not only differences, but also parallel developments among the emerging denominations.

The fourth part of the book, moving on to the role of the Decalogue in more recent times, is marked by a great interdisciplinary variety. In another study of images, Christopher Rowlands analyses William Blake's critical engagement with the Ten Commandments in his art (pp. 281-95).¹¹ Luciane

9. By mentioning the law code of King Alfred the Great, A. Kleist's article touches the field of Decalogue reception in mediaeval law; see J. Mielke, *Der Dekalog in den Rechtstexten des abendländischen Mittelalters* (Untersuchungen zur deutschen Staats- und Rechtsgeschichte, 29; Aalen: Scientia, 1992).

10. This contribution is exemplary of the Christian missionary attempts in early modern times. Wherever missionaries arrived, the Ten Commandments were among the very first texts translated into indigenous languages and eventually printed. For examples see D. Markl, *Der Dekalog als Verfassung des Gottesvolkes: Die Brennpunkte einer Rechtshermeneutik des Pentateuch in Exodus 19–24 und Deuteronomium 5* (Herders biblische Studien, 49; Freiburg: Herder, 2007), p. 280.

11. On the Decalogue in art see especially T.C. Aliprantis, *Moses auf dem Berge Sinai: Die Ikonographie der Berufung des Moses und des Empfangs der Gesetzestafeln*

Beduschi contributes a first systematic analysis of the musical reception of the Decalogue, especially in works of Joseph Haydn and Sigismund von Neukomm (pp. 296-317).¹² Gerhard Lauer reflects on the role of the Ten Commandments in Thomas Mann's novella *Das Gesetz* as an example of how morality is to be continually reinvented by artists (pp. 318-32). David Clines takes a critical look at the treatment of the Decalogue by Biblical scholars (pp. 333-42). Krzysztof Kiesłowski's Decalogue films and the morality reflected within them are the subject of Lloyd Baugh's paper (pp. 343-53). Steven Wilf concludes the book with his article on the 'Ten Commandments and the Problem of Legal Transplants in Contemporary America' (pp. 354-70).

Despite the diversity and the wide scope of the contributions presented here, readers will become aware that this is no more than an attempt to outline the horizon of a comprehensive approach to the reception history of the Decalogue. Some themes, such as the Samaritan Decalogue inscriptions,¹³ mediaeval *exempla* or the 'stories' based on the Ten Commandments (from the eighteenth to the early twentieth centuries)¹⁴ and others are not represented at all in this volume. It also lacks any consideration of the Decalogue in Orthodox Christianity.¹⁵

On a geographical level, this volume does not offer any exploration of the Decalogue's history in Asia. It would be fascinating to take a closer look

(Reihe Kunstgeschichte, 20; Munich: Tuduv, 1986); V. Thum, *Die Zehn Gebote für die ungelehrten Leut': Der Dekalog in der Graphik des späten Mittelalters und der frühen Neuzeit* (Munich: Deutscher Kunstverlag, 2006); Olivier Christin, *Les yeux pour le croire: Les dix commandements en images XV^e-XVII^e siècle* (Paris: Éditions du Seuil, 2003); J. Ribner, *Broken Tablets: The Cult of the Law in French Art from David to Delacroix* (Berkeley: University of California Press, 1993); M. Lechner, 'Zehn Gebote', in E. Kirschbaum (ed.), *Lexikon der christlichen Ikonographie*, IV (Freiburg: Herder, 1972), pp. 564-69; M.M. Mochizuki, *The Netherlandish Image after Iconoclasm, 1566-1672: Material Religion in the Dutch Golden Age* (Burlington: Ashgate, 2008), pp. 251-67.

12. To my knowledge, the only previous contribution on the musical reception was P.G. Kuntz, 'Luther und Bach: Ihre Vertonung der Zehn Gebote', in E. Donnert (ed.), *Europa in der frühen Neuzeit* (Festschrift Günter Mühlpfordt; Göttingen: Vandenhoeck & Ruprecht, 2005), pp. 99-106.

13. O. Keel, 'Zeichen der Verbundenheit: Zur Vorgeschichte und Neudeutung der Forderung von Deuteronomium 6,8f und Par.', in P. Casetti, O. Keel and A. Schenker (eds.), *Mélanges Dominique Barthélemy* (OBO, 38; Fribourg: Fribourg University Press, 1981), pp. 159-240, 175-78, lists fourteen inscriptions, which date from the third century CE to early medieval times.

14. Cf. Markl, 'The Decalogue in History', p. 283, on 'literary transformations'.

15. On Gregory of Palamas's fourteenth-century interpretation see Kuntz, *The Ten Commandments*, pp. 27-34; for a translation of the text see S. Mouselimas, 'Saint Gregory Palamas' The Decalogue of the Law according to Christ, That Is, the New Covenant,' *The Greek Orthodox Theological Review* 25 (1980), pp. 297-305.

at its inculturation on the Asian continent, from a Nestorian explanation of the Ten Commandments (Chinese, possibly seventh century CE)¹⁶ to early modern missionary expositions.¹⁷ The themes chosen in relation to other continents are also eclectic and singular rather than representative. Moreover, this volume does not venture to reconstruct the enormous historical influence of single Commandments, in phenomena such as iconoclasms¹⁸ or the observance of the Sabbath and Sunday rest.¹⁹

Moreover, the following themes that would deserve more attention should not remain unmentioned here:

- Gnostic treatments of the Decalogue such as Ptolemy's *Letter to Flora* (second century CE)²⁰
- Manichaean adaptations of the Decalogue;²¹

16. See Y. Saeki, *Nestorian Documents and Relics in China* (Tokyo: Toho Bunkwa Gakuin 1951), pp. 114-36; for a new translation see L. Tang, *A Study of the History of Nestorian Christianity in China and its Literature in Chinese: Together with a New English Translation of the Dunhuang Nestorian Documents* (European University Studies, 27/87; Frankfurt: Peter Lang, 2004), esp. pp. 145-51. Saeki, *Nestorian Documents*, pp. 113-24, suggests a dating in the earliest possible period (between 635 and 641 CE). However, the text still awaits detailed analysis.

17. See P. Braido, *Lineamenti di storia della catechesi e dei catechismi: dal 'tempo delle riforme' all'età degli imperialismi (1450-1870)* (Studi e ricerche di catechetica, 14; Turin: Elle di Ci, 1991), pp. 123-33; P.C. Phan, *Mission and Catechesis: Alexandre de Rhodes and Inculturation in Seventeenth-Century Vietnam* (New York: Orbis Books, 1998), esp. pp. 111-21. For an example from the Philippines see A.-M. Rosales, *A Study of a 16th Century Tagalog Manuscript on the Ten Commandments: Its Significance and Implications: Juan de Oliver's 'Declaracion de los mandamientos de la ley de Dios'* (Quezon City: University of the Philippines, 1984).

18. The prohibition of images is closely related to iconoclasm; see M. Aston, *England's Iconoclasts. I. Laws against Images* (Oxford: Clarendon, 1988), pp. 220-342.

19. K.A. Strand (ed.), *The Sabbath in Scripture and History* (Washington: Review and Herald, 1982), contains a rich collection of contributions on the historical development of the reception of the Sabbath Commandment (despite the unconcealed tendency of this book to promote Seventh-Day Adventist views). On the political implications of the interpretation of the Fourth Commandment in early modernity see R. Bast, *Honor your Fathers: Catechisms and the Emergence of a Patriarchal Ideology in Germany, 1400-1600* (Studies in Medieval and Reformation Thought, 63; Leiden: Brill, 1997).

20. See G. Quispel (ed.), *Ptolémée: Lettre à Flora: Texte, traduction et introduction* (Sources chrétiennes, 24; Paris: Cerf, 1949); B. Layton, *The Gnostic Scriptures* (New York: Doubleday, 1987), pp. 306-15, esp. 311; and the rich analysis by A. von Harnack, 'Der Brief des Ptolemäus an die Flora: Eine religiöse Kritik am Pentateuch im 2. Jahrhundert', in his *Kleine Schriften zur alten Kirche. I. Berliner Akademieschriften 1890-1907* (Opuscula, 9/1; Leipzig: Zentralantiquariat der DDR, 1980), pp. 591-629.

21. M. Tardieu, *Manichaeism* (transl. M.B. DeBevoise; Urbana, IL: University of

- the allegorical interpretation of David’s ten-stringed harp as an allusion to the Ten Commandments, which was introduced at the latest by Athanasius (fourth century CE) and remained a standard motif through Medieval interpretations of the Psalms;²²
- kabbalistic interpretations of the Decalogue, e.g. in the *Bahir* (1176 CE) or the *Zohar* (thirteenth century CE);²³
- the astrological correlation between the Ten Commandments and the planets, which seems to have been introduced by Abraham Ibn Esra in his commentary on Exodus (1153 CE) and to which Jean Bodin referred in his *Colloquium* (early 1590s).²⁴

Notwithstanding the limits of the present volume, we shall try to offer a few more general reflections on the Decalogue’s influence.

Illinois Press, 2008), pp. 68-69; N. Tajadod, *Mani le Bouddha de lumière: Catéchisme manichéen chinois* (Sources Gnostiques et Manichéennes; Paris: Le Cerf, 1990), p. 218; for German translations of relevant sources see A. Böhlig, *Die Gnosis. III. Der Manichäismus* (Bibliothek der alten Welt; Zürich and München: Artemis, 1980), pp. 40-41, 189-90, 203, 206, 208.

22. See H. Giesel, *Studien zur Symbolik der Musikinstrumente im Schrifttum der alten und mittelalterlichen Kirche (von den Anfängen bis zum 13. Jahrhundert)* (Kölner Beiträge zur Musikforschung, 94; Regensburg: Gustav Bosse, 1978), pp. 146-49; M. van Schaik, *The Harp in the Middle Ages: The Symbolism of a Musical Instrument* (Amsterdam: Rodopi, 1992), pp. 81, 156. The background of this motif is the instrument mentioned in Ps. 33.2; 92.4; 144.9. The Hebrew expression עֶשְׂרֵי (נבל) was rendered ψαλτήριον δεκάχορον in LXX and ‘psalterium decem chordarum’ in the Vulgate. There is archaeological evidence of a Phoenician ten-stringed instrument from the eighth century BC: C. Sachs, *The History of Musical Instruments* (New York: W.W. Norton & Company, 1940), p. 118.

23. See A. Kaplan (ed.), *The Bahir: An Ancient Kabbalistic Text Attributed to Rabbi Nehuniah ben HaHakna* (New York: Samuel Weiser, 1979), p. 47, no. 124; D.C. Matt (ed.), *The Zohar*, ספר הזוהר, IV (Pritzker Edition; Stanford: University Press, 2007), pp. 476-534. An intriguing example of the reception of kabbalistic elements in a Decalogue painting of Russian Orthodox dissenters was most recently analysed by I. Rodov, ‘Kabbalistic Traces in a Russian Old-Believer Painting’, in W. Moskovich, R. Mnich and R. Tarasiuk (eds.), *Galicja, Bukovina and Other Borderlands in Eastern and Central Europe: Essays on Interethnic Contacts and Multiculturalism* (Jews and Slavs, 23; Jerusalem and Siedlce, 2013), pp. 13-34.

24. D.U. Rottzoll (ed.), *Abraham Ibn Esras langer Kommentar zum Buch Exodus. II. Parascha Jitro bis Pekudej (Ex 18–40)* (Studia judaica, 17/2; Berlin: W. de Gruyter, 2000), pp. 615-21; J. Bodin, *Colloquium of the Seven about Secrets of the Sublime: Colloquium heptaplomeres de rerum sublimium arcanis abditis* (trans. M. Leathers and D. Kuntz; Princeton, NJ: Princeton University Press, 1975), p. 190; G. Miletto, ‘Die Bibel zwischen Tradition und Innovation’, in G. Veltri and G. Necker (eds.), *Gottes Sprache in der philologischen Werkstatt: Hebraistik vom 15. bis zum 19. Jahrhundert* (SEJ, 11; Leiden: Brill, 2004), pp. 97-110, esp. 101.

2. *The Decalogue's Cultural Radiance through Two and a Half Millennia*

The abundant traces of the Decalogue's influence may seem overwhelming to anybody who begins to study it in greater depth, but it is the more important to try to isolate issues of particular interest and relevance. The following reflection will concentrate on just three topics: the double nature of the Decalogue as religious law; its common inheritance by different religions and denominations; and a critical look at its reception history.

Within the Pentateuch, the Decalogue is presented as the programmatic starting point of Israel's law, given immediately by God at Sinai (Exod. 20) and interpreted by Moses in Moab (Deut. 5). Being of divine origin, Israel's law does not depend on any political authority such as a king,²⁵ but is to be studied and kept by the people as a whole (Deut. 31.9-13). This concept of divine law is unique to Israel in the Ancient Orient. How has this idea played out in the Decalogue's reception history?

While the Decalogue has predominantly been studied, taught and interpreted in religious contexts—such as Torah study, preaching and catechesis—it has at some points in history entered, or at least touched, the sphere of secular law: for example in the early mediaeval Bavarian Laws, which refer directly to the Sabbath Commandment;²⁶ in Philipp Melanchthon's idea of the Christian magistrate as the 'guardian of both tables of the law' (*custodia utriusque tabulae*);²⁷ and in contemporary discussions in the US (see Steven Wilf's article). If one considers the use of the Mosaic tablets as a symbol of law even in the context of the French Revolution,²⁸ it seems that the idea of the divine origin of law symbolized by the tablets of the Decalogue has been adopted in secular contexts, particularly during crises when political identities were and are to be redefined. As a matter of course, the promotion of the Decalogue into the sphere of secular law has sparked conflict and discussion regarding the relationship between politics and religion since early modern times.

Through the ethical amplification of the Ten Commandments (as far as we can reconstruct them) in the teaching of Jesus, the Decalogue became the critical element in the diverging hermeneutical approaches to the Torah which were to separate the religious practices of emergent Christianity and Rabbinic Judaism. Since the Decalogue became the pre-eminent centre of divine law for Christians, who increasingly neglected the practical relevance

25. The law is strictly seen above the highest political authority, since the king is instructed to study the Torah daily and act according to it: Deut. 17.18-20.

26. D. Augsburg, 'The Sabbath and Lord's Day during the Middle Ages', in Strand (ed.), *The Sabbath in Scripture and History*, pp. 190-214 (199).

27. R. Bast, 'From the Two Kingdoms to Two Tables: The Ten Commandments and the Christian Magistrate,' *ARG* 89 (1998), pp. 79-85.

28. Ribner, *Broken Tablets*.

of the rest of the Torah, Rabbinic Judaism sought to avoid any hermeneutical elevation of the Ten Commandments in order to emphasize the validity of the Torah in its entirety.

However, their common heritage and the symbolical power of the tablets of the divine law has brought the two religions at times surprisingly close to each other. We could experience this, for example, by taking a walk from London's Temple Church to the Bevis Marks Synagogue: in the Temple Church we may contemplate the Ten Commandments in English on Sir Christopher Wren's altar screen (1682), while the Torah shrine in the synagogue (1701) presents the Ten Commandments in Hebrew. In both cases they appear in golden letters on two black, round-topped tablets.²⁹

The Decalogue brought the Christian denominations even tragically close when they were fighting each other most fiercely.

As the Ten Commandments rose to new prominence in the systems of indoctrination devised by all major confessions, Catholic theologians... employed the same images as Protestants in powerful petitions, urging their princes as Christian magistrates to enforce the Decalogue for the sake of moral betterment and religious orthodoxy. In one of the more bitter ironies of the age, both sides regularly promised that God would reward such zeal with peace and prosperity.³⁰

From a Christian perspective, these observations prompt us to see the Decalogue as a reminder of a core religious ethics, which would have spared much bloodshed had it been taken seriously simply as such, and to remain aware of this ethics' rootedness in the Hebrew Bible, which Christians respectfully share with their Jewish 'elder brothers and sisters'.

Like many other biblical texts, the Decalogue has lost its innocence through history. Some forms of abuse by Christian zealots have proved particularly destructive. Painting with a broad brush, yet not entirely wrongly, one could say that in the name of the Decalogue witches were burnt and the ancient religions of the Americas were ruthlessly exterminated. Historical facts such as these cannot be piously overlooked.

Does the Decalogue—despite its historical constraints and despite its historical abuse—have any value as a source of serious and creative ethical engagement today? It seems clear that the Ten Commandments, which

29. It would be interesting to explore if this design of the Torah shrine was imposed by the architect Joseph Avis, who was a Quaker, or if it was approved of or wished by the community; or, moreover, how the depiction of the tablets in synagogues and churches influenced each other and what they signified for the relationship between Jewish and Christian communities in early modern times.

30. Bast, 'From the Two Kingdoms to Two Tables,' pp. 94-95. In one of the less bitter ironies of the age, the image of Martin Luther as a preacher found its way into the *Catechismus romanus* (see the article of Veronika Thum, p. 275).

played such prominent role in catechetical teaching from the Reformation to the twentieth century, have lost their dominant centrality in Christian ethics during the last decades.³¹ To some contemporary readers, the Ten Commandments may seem to be a symbol of the dull and antiquated ethics of religious institutions, which are out of touch with new developments.

However, during the same period, the Ten Commandments have received renewed creative attention from authors and artists who are not committed to institutional religious teachings. The First and Second World Wars gave rise to Hollywood's blunt moral propaganda in Cecil DeMille's *The Ten Commandments* (1923 and 1956), but also to Thomas Mann's reflection on Moses' commandments with its fine ethical implications (see Gerhard Lauer's article). When the grand narrative of Soviet Communism was breaking down, Krzysztof Kieślowski released his subtle films based on the Decalogue (1989). The French author Christophe Donner, who had left his atheist family and was inspired by Paul Ricœur's approach to the Bible, has written ten stories entitled *Le décalogue* (Paris: Stock, 2000), in which the main characters are children and adolescents.³² The creativity of artists, arising from unexpected directions, gives the Decalogue the chance of being perceived in a new and inspiring light.³³

31. The remarkable continuity of the Decalogue's role from the sixteenth to the twentieth century in both the Protestant and the Roman Catholic tradition, but also its decline in the twentieth century, become clearly visible in the articles by Hans-Jürgen Fraas and James Keenan in this volume.

32. A comparable book is A. Longo, *Dieci* (Milan: Adelphi, 2007). These short stories are set in the context of the Neapolitan mafia. Ironically, Kieślowski's, Donner's and Longo's works are shaped in structural analogy to the pious stories or tales about the Ten Commandments of earlier centuries, while their subtle treatment of the moral questions concerned are, of course, in stark contrast to the simple and often naive doctrine of their predecessors.

33. Undoubtedly, the cultural influence of the Ten Commandments deserves broader and deeper reflection than the few aspects which have been discussed here. I hope, therefore, that this volume will stimulate further thought and work.