

“Out of the overflow of the heart the mouth speaks.”ⁱ Everything that a person is subjected to daily makes an impact on that person’s heart. Consequently, each word spoken has been influenced in some way by these daily-encountered ideas. Wagner’s purpose in creating the Ring of the Nibelung was not “to dramatize old myths or poems for their own sake, but to interpret through his art such of their meaning as seemed to him still to have relevance for his own time, and where that meaning was lacking, to supply it himself.”ⁱⁱ The meaning that Wagner supplied himself would have come from his own beliefs and influences, his heart. Exploring the Ring of the Nibelung, the reader who is familiar with the Bible discovers that many parallels exist between the two works thus implying that the Bible influenced Wagner when he was writing the Ring of the Nibelung, but major discrepancies do exist between the two works.

Before initiating a study of the parallels between the two works, it is necessary to explore how the Bible may have influenced Wagner. Wagner was raised “in the more sober towns of Lutheran Saxony,” and when he visited Prague, he was fascinated with Catholicism.ⁱⁱⁱ Thus, it becomes apparent that at a young age Wagner was confronted with the Christian faith, and consequently, it may be assumed that Wagner was at least acquainted with Christianity and the Bible. While writing in regard to *Parsifal*, Gutman mentions that when Wagner was

“preparing to lay hands on Catholic ritual for his own histrionic purposes, [he] had come to consider the Christian subject much as he looked upon the Nibelung material, that is, as his property alone. In Nietzsche's phrase, he was about to “adjust” Christianity for Wagnerites.”^{iv}

In this brief mentioning of the Ring of the Nibelung, Gutman links Wagner with Christianity and shows how he was in fact considering Christianity while writing the operas. Gutman makes further mention of Wagner's relationship to Christianity in the writing of the Ring of the Nibelung:

“Contemplating the holy men of early Christianity, Wagner perceived a likeness between their renunciation of the world and Siegfried's drive toward arduous deeds. By the energy of his Aryan intellect, the saint overcame self, heroic pride here finding its equivalent in holy humility. Wagner wondered whether the saint did not, after all, rival the worldly hero in endurance and suffering.”^v

“Since Friedrich, Siegfried, Baldur, and Christ appeared to him as manifold manifestations of a single god, his subject but changed garments and the outward circumstances of the struggle.”^{vi}

A relationship is shown between Wagner and Christianity making it clear that Wagner did in fact take into account sections of the Bible while writing the Ring of the Nibelung.

The Bible begins with an original sin committed by man and all of the resulting consequences from that original sin. Similarly, the Ring of the Nibelung contains the concept of original sin and its repercussions. However, in the case of the Ring of the Nibelung, the original sin has taken place prior to the opening scene, but references to the original sin are made throughout the libretto and the consequences of that sin appear throughout the work. The primary influences of the Bible in regard to original sin are represented in three ways: the tree leading to death, the original sin itself, and the losing of free will implying total depravity.

Both the Bible and Wagner's Ring of the Nibelung give an account of a tree that leads to death. The account of the tree in the Bible takes place in Genesis 2: 16-17:

And the Lord God commanded the man, “You are free to eat from any tree in the garden; but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die.”^{vii}

Eating from the tree of the knowledge of good and evil will lead directly to death, and that is the consequence Adam and Eve face once they have eaten from the tree:

“Because you listened to your wife and ate from the tree about which I commanded you, ‘You must not eat of it,’ ... By the sweat of your brow you will eat your food until you return to the ground, since from it you were taken; for dust you are and to dust you will return.”^{viii}

Wotan also partakes of a tree by shaping his spear from it, and just as Adam and Eve brought death into the world through their actions, so Wotan brings death into the world:

From the World Ash-tree mighty Wotan broke a branch; and his spear was shaped from that branch he tore from the tree. As year succeeded year, the wound slowly weakened the tree; dry, leafless, and barren—death seized on the tree.^{ix}

Partaking in the fruit of the tree of the knowledge of good and evil resulted in the death of Adam and Eve, and the forming of Wotan’s spear from the World Ash-tree results in the death of the tree.

The original sin committed by Adam and Eve by the eating of the fruit of the tree of the knowledge of good and evil transfers over to Wotan. The account in Genesis 3: 6-7 depicts the moment when Adam and Eve commit the original sin:

When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it. She also gave some to her husband, who was with her, and he ate it. Then the eyes of both of them were opened...^x

By eating the fruit of the tree, Adam and Eve gained wisdom, but they also committed the first sin and brought death into the world, the consequence created by God and described

in the previous paragraph. Similarly, Wotan commits the original sin that affects the world depicted in the Ring of the Nibelung:

Wotan went to the Well of Wisdom, with its three guardian spirits the Norns. His desire for knowledge being satisfied, he made from the Tree of Life a talisman of power conditioned by law, which was the Spear; but first he had to lose an eye and thus become blind to the claims of love, and the result impoverished nature through the drying up of the Well and the withering of the Tree.^{xi}

In his pursuit of knowledge and power, Wotan drinks from the Well of Wisdom, and he subsequently goes to the Tree of Life so that he may fashion a spear that will allow him to exercise his power over others. Thus, the concept of original sin appears not only in the Bible but also in the Ring of the Nibelung.

The concept of the loss of a free will appears not only in the Bible but also in Wagner's Ring of the Nibelung. In the Bible, as previously discussed, God gave Adam and Eve a free will that was lost upon the eating of the fruit, not just for themselves but for all mankind:

Man did not come from the hands of his Creator in this depraved, corrupt condition... Originally, Adam's will was free from the dominion of sin;... but through his fall he brought spiritual death upon himself and all his posterity. He thereby plunged himself and the entire race into spiritual ruin and lost for himself and his descendants the ability to make right choices in the spiritual realm.^{xii}

Romans 5: 12-19 in the Bible further expands on the total depravity of mankind through the loss of free will caused by Adam. Wagner adapted the idea of the loss of free will to Brunnhilde. After Brunnhilde has disobeyed Wotan by defending Siegmund, Wotan condemns her with these words:

Though once you were all that I made you, what you have become you choose for yourself! No more child of my will; Valkyrie are you no longer; Henceforth remain what you chose to be.^{xiii}

Given free will, Brunnhilde chose to disobey her father's orders, and thus Wotan punishes her by taking away her free will. She may no longer fulfill her father's desires. He condemns her to eternal separation from him just as man is permanently separated from God. The loss of the free will of mankind through Adam and Eve in the Bible appears in the Ring of the Nibelung in the story of Brunnhilde.

The New Testament of the Bible begins with the salvation of mankind through Jesus Christ. This concept appears in the Ring of the Nibelung through the character Siegfried. The primary influences of the Bible on the concept of salvation in The Ring of the Nibelung are represented in three ways: the election of men, the inability of man to save himself, and the subsequent betrayal of the savior leading to his death.

In both the Bible and the Ring of the Nibelung, a heaven exists that certain men are chosen to take part in after dying. According to the second point of Calvinism:

The doctrine of election declares that God, before the foundation of the world, chose certain individuals from among the fallen members of Adam's race to be the objects of His undeserved favor. These, and these only, He purposed to save.^{xiv}

As it explains in Ephesians 1:4, "...he chose us in him before the foundation of the world, that we should be holy and blameless before him." It is apparent that God chooses certain men to spend eternity with Him in heaven. In the Ring of the Nibelung, Wagner's concept of Valhalla and the choosing of heroes by Wotan plays into the concept of election. Wotan unites with Erda to create the Valkyries whose purpose is to:

assemble [Wotan's] army: the men whom [the gods] held by [their] laws in bondage, the mortals, whom [the gods] had curbed in their pride, whom by treacherous treaties, shameful agreements, [the gods] bound in obedience blindly

to serve [them]; and [to the Valkyries] was the task to stir them to battle, and arouse brave men to ruthless war, till valiant hosts of heroes had gathered in Walhall's hall!^{xv}

Again the election of certain individuals, specifically heroes, occurs. The concept of election, the selection of individuals to take part in heaven, exists not only in the Bible but also in the Ring of the Nibelung.

A difference exists between the qualifications for getting into the heavens discussed in the Bible and the Ring of the Nibelung. According to the Bible in Romans 9: 14-16:

What then shall we say? Is God unjust? Not at all! For he says to Moses: "I will have mercy on whom I have mercy, and I will have compassion on whom I have compassion." It does not, therefore, depend on man's desire or effort but on God's mercy.^{xvi}

Thus it becomes apparent that it is only by God's desire that a man is allowed to enter heaven. However, that man must confess Jesus as Lord as it says in John 3:16,"For God so loved the world that he gave his one and only son that whosoever believes in him shall not perish but have eternal life."^{xvii} In contrast, the qualifications to enter Valhalla are set by Wotan as "valiant hosts of heroes" that are comprised of "brave men."^{xviii} While the Bible leaves open heaven to all genders and types of individuals, the Valhalla of the Ring of the Nibelung is clearly segregated allowing only men who are heroes to partake.

Due to the existence of election in the Bible, it stands to reason that man cannot save himself, and the same rationale exists in the Ring of the Nibelung apparently through Wotan's inability to save himself. As a direct consequence of original sin and the following depravity,

the natural man is totally unable to do anything spiritually good; thus Calvinists speak of man's "total inability." The inability intended by this terminology is *spiritual inability*: it means that the sinner is so spiritually bankrupt that *he can do nothing pertaining to his salvation*.^{xix}

Jesus Christ declares this to be true in John 6:44, "No one can come to me unless the Father who sent me draws him."^{xx} In this context, coming to Jesus means receiving the salvation he offers, and this is only done through God's calling of the individual. Just as man is incapable of providing salvation for himself, Wotan can not save himself in the Ring of the Nibelung. As he explains to Fricka:

[The gods] need a man who lives without [their] protection, who is free from the rule of the gods. He alone can accomplish the deed, which, although it will save us, the gods are forbidden to do.^{xxi}

Due to the contract made on his spear, Wotan is unable to save the gods from their ultimate destruction, so he must rely on a man to provide salvation for the gods by regaining the ring from Fafner thereby circumventing the end of the gods. In the Bible as well as the Ring of the Nibelung, a savior is needed to alter fate, and thus Jesus Christ and Siegfried, respectively, enter the course of events.

In the Bible and the Ring of the Nibelung, an individual close to the savior creates a plot that ultimately results in the death of the savior. In order to save man from his sin, Jesus had to be crucified. In order for his death to occur, God used the chief priests, and they turned to Judas, one of Jesus' twelve disciples:

Then one of the Twelve – the one called Judas Iscariot – went to the chief priests and asked, "What are you willing to give me if I hand him over to you?" So they counted out for him thirty silver coins. From then on Judas watched for an opportunity to hand him over.^{xxii}

Judas carries out his plot in Matthew 26: 47-56. The chief priests then put Jesus on trial and convict him with a sentence of death by crucifixion. Siegfried also faces death due to a plot by a close one. His brother-in-law Hagen plots with Brunnhilde for his demise after she discovers that Siegfried tricked her into marrying Gunther. He exclaims, “Have trust in me, offended wife! I can revenge such treachery.”^{xxiii} Later, he vows, “I’ll kill him – you shall gain!”^{xxiv} Through Hagen’s plotting, Siegfried dies upon a hunt. Just as Jesus has Judas in the Bible, so Siegfried has Hagen in the Ring of the Nibelung.

The Bible concludes with the complete destruction of the world by fire with only the elect of God surviving. Similarly, the Ring of the Nibelung closes with the termination of everything in fire. However, in the case of the Bible, God and the elect do live on in a heaven created by God whereas the conclusion of the Ring of the Nibelung may be interpreted as finishing with the total annihilation of god and man alike or the creation of a new world. The primary influences of the Bible in regard to the final days of the earth are represented in two ways: the lack of order in the end times and the consumption of the world by fire. Only these two aspects will be explored, but for further understanding of the end of the world according to the Bible, read Revelation.

In the conclusion of the Bible and the Ring of the Nibelung, disorder takes over the world. Speaking of the last days, in the Bible, Paul, Silas, and Timothy explain:

... that day will not come until the rebellion occurs and the man of lawlessness is revealed, the man doomed to destruction. He will oppose and will exalt himself over everything that is called God or is worshiped, so that he sets himself up in God’s temple, proclaiming himself to be God.^{xxv}

Following their line of thought, it becomes apparent that in the final days of the world, lawlessness will be exalted through the Anti-Christ, and order will not be apparent to man. However, it must be mentioned that God is at all times in control of the apparent chaos as shown through Isaiah:

I am God, and there is no other; I am God, and there is none like me. I make known the end from the beginning, from ancient times, what is still to come. I say: My purpose will stand, and I will do all that I please.^{xxvi}

Just as it appears that man is living in lawlessness in the end times of the Bible, so the world in the Ring of the Nibelung ends without order. Order and law are embodied in Wotan's spear. The representation of the end of law occurs when Siegfried confronts Wotan as the Wanderer and breaks his spear:

Then my father's foe faces me here? Glorious vengeance I've found at last! Stretch out your spear: and see it break on my sword! (Siegfried with one blow strikes the Wanderer's spear in two... The fragments of the spear fall at the Wanderer's feet. He quietly picks them up.)^{xxvii}

By overtaking Wotan, Siegfried has overcome all of the laws that Wotan had created. Consequently, the Ring of the Nibelung parallels the Bible in that an apparent lack of order exists.

The lack of order will cease altogether upon the swiftly following demise of the world by fire as shown in both the Bible and the Ring of the Nibelung. God detested the world in the time of Moses and destroyed it through a flood, but the second and final destruction of the world will occur through fire:

... long ago by God's word the heavens existed and the earth was formed out of water and by water. By these waters also the world of that time was deluged and destroyed. By the same word the present heavens and earth are reserved for fire, being kept for the day of judgment and destruction of ungodly men.^{xxviii}

The fate of the world has already been determined by God and declared through His Word, the Bible. Just as the Bible announces the inevitable end of the world in flames, the Ring of the Nibelung concludes with fire. The original sources tell of a serpent that gnaws at the root of the world, and the world's demise is caused through this gnawing.^{xxix}

Wagner adapted the sources so that the world ends in fire as the Norns foresee:

When that wood blazes furious and bright, when the flames seize on that glorious abode, the rule of the gods is ended; darkness falls on the gods.^{xxx}

After the remnants of the World Ash Tree are placed around Walhall and the pyre of Siegfried, flames subdue the world, as shown through the stage directions in the conclusion. The Bible and the Ring of the Nibelung display a belief that the world will end in fire.

After delving into the expanse of material that shows the influence the Bible has on Wagner's Ring of the Nibelung, one must place a disclaimer. The similarities between the two works are not absolute. One can not assume that the principles set forth by the Ring of the Nibelung may be interchanged with the principles of the Bible and vice versa.

The difference that underlies all of the others is the fact that a man, namely Richard Wagner, authored the Ring of the Nibelung, but the one and only true God provided the inspiration for the writing of the Bible:

Above all, you must understand that no prophecy of Scripture came about by the prophet's own interpretation. For prophecy never had its origin in the will of man, but men spoke from God as they were carried along by the Holy Spirit.^{xxxi}

All scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness, so that the man of God may be

thoroughly equipped for every good work.^{xxxii}

God intended the truths set forth in the Bible to be accepted and acted out within society by humanity. However, Wagner's intent for the Ring of the Nibelung was primarily as a mythology uniting the German people through a shared experience in the theater. Wagner studied history in an effort to create a production, but he found that his purposes would be fulfilled only through myth and not reality.^{xxxiii} As Wagner biographer Robert Gutman wrote:

Concluding that, because it was addressed to the understanding, history was unsuited to drama, he saw in myth, arising from the pathos of man, the only material meet to stir emotions in the theater, a frankly sensuous purpose, which, in his judgment, alone justified the stage.^{xxxiv}

Thus, the primary discrepancy between the Bible and the Ring of the Nibelung results from the authorship and the intended purposes of the two works.

At this point in the paper, it is necessary to address the objections of the critics of the Bible who claim that it is actually a myth and not a historical account. In the October 1999 issue of U.S. News & World Report, an article writes about how:

“In extraordinary ways, modern archaeology has affirmed the historical core of the Old and New Testaments – corroborating key portions of the stories of Israel's patriarchs, the Exodus, the Davidic monarchy, and the life and times of Jesus.”^{xxxv}

The article further goes on to quote William Albright by writing:

“...thanks to archaeology, the Bible ‘no longer appears as an absolutely isolated monument of the past, as a phenomenon without relation to its environment.’”^{xxxvi}

As Geisler writes in *Miracles and Modern Thought*,

“It may seem a gross exaggeration, to one not familiar with the evidence, to claim that there is more documentary evidence for the reliability of the New Testament than for

any other book from the ancient world. But it is true, nonetheless. The evidence for this claim is abundant.”^{xxxvii}

When faced with the vast amount of evidence that exists for the veracity of the Bible, many skeptics have admitted ignorance. Werner Keller, one such skeptic, finally admitted:

“In view of the overwhelming mass of authentic and well-attested evidence now available, as I thought of the skeptical criticism which from the eighteenth century onward would fain have demolished the Bible altogether, there kept hammering in my brain this one sentence: ‘The Bible is right after all!’”^{xxxviii}

The problem the non-Christian faces is that if the Bible is an accurate portrayal of history, then its claim that God became man in Christ would also be accurate. Thus, the entire ideology of the non-Christian would be false.

A subsequent disparity between the Bible and the Ring of the Nibelung is the concept set forth in regard to divinity. While the Ring of the Nibelung consists of a world created by Wagner from myth that is ruled by five primary gods, namely Wotan, Fricka, Freia, Froh, and Donner, the Bible is an absolute reality with a single God ruling over the world. The gods set forth by Wagner “are treated as symbols of humanity.”^{xxxix} Wotan, the head of the gods, has absolutely no control or power over fate and in essence is merely a pawn. However, God is omnipotent and omniscient.

Remember the former things, those of long ago; I am God, and there is no other; I am God, and there is none like me. I make known the end from the beginning, from ancient times, what is still to come. I say: My purpose will stand, and I will do all that I please. From the east I summon a bird of prey; from a far-off land, a man to fulfill my purpose. What I have said, that will I bring about; what I have planned, that will I do.^{xl}

Thus, the attributes of God as well as the number of gods are incongruous between the Bible and the Ring of the Nibelung.

A third contrast between the two works results from the differences in the persons of Siegfried and Jesus. The Siegfried of the Ring of the Nibelung can not be considered a great moralist, but a reader of the Bible will discover Jesus to be a great moralist and ultimately perfect. For the purposes of this paper, morals will be defined as acting in a congruous manner to the principles of right and wrong action or good and bad character. Siegfried fails to meet this definition on multiple counts, but in the interest of brevity, only his disregard of Wotan, the main god of the Ring of the Nibelung, will be explored. Siegfried displays his depravity by directly contesting and defying Wotan's authority embodied in Wotan's spear. In the attempt to prevent Siegfried from reaching Brunnhilde, Wotan uses his spear to challenge Siegfried to which he replies, "my sword will smash it to pieces!"^{xli} Siegfried backs up his words by shattering Wotan's spear, symbolizing Siegfried's blatant disobedience of Wotan in every way. In contrast, Jesus always acted obediently in accordance with His father's will, even to the point of sacrificing his life for those the father chose to redeem. In the Garden of Gethsemane, Jesus exemplifies perfect submission when he prays, "My Father, if it is possible, may this cup be taken from me. Yet not as I will, but as you will."^{xlii} In complete obedience and in accordance with God's will, Jesus willingly died on the cross. Thus, Siegfried and Jesus are not equivalents in all aspects.

The final difference between the two works that must be emphasized above all is that in reality Jesus Christ is the one, true Savior and Siegfried is not. In order to be

reconciled to God, one must be called to salvation. Salvation is only through Christ Jesus, as he says, “I am the way and the truth and the life. No one comes to the Father except through me.”^{xliii} The death of Christ Jesus on the cross is sufficient to reconcile us to God, leaving nothing to be done by us except believe.

... if you confess with your mouth Jesus as Lord, and believe in your heart that God raised Him from the dead, you shall be saved; for with the heart man believes, resulting in righteousness, and with the mouth he confesses, resulting in salvation. For the Scripture says, “Whoever believes in Him will not be disappointed.”^{xliv}

Thus, the death of Jesus on the cross was the ultimate atonement for man’s sin, and salvation is ensured through His actions. In contrast, Siegfried does not provide salvation. Although his purpose is stated clearly by Wotan:

We need a man who lives without our (the God’s) protection, who is free from the rule of the gods. He alone can accomplish the deed, which, although it will save us, the gods are forbidden to do.^{xlv}

The deed that Wotan refers to is, of course, obtaining the ring so that Wotan may prevent Alberich from obtaining it and using its power to conquer the world. However, the Ring of the Nibelung ends in the death of Siegfried and the destruction of Valhalla, through fire. Thus, Siegfried does not prevent the demise of the gods, and he consequently provides no salvation while Jesus does provide salvation.

Wagner was clearly influenced in many ways by the Bible while writing the Ring of the Nibelung, but the two works can not be confused one with the other. Although he focused primarily on Scandinavian sources, it is apparent that Wagner supplemented the material. In order to supplement the material, he turned to his own thoughts and views as well as to ideas he encountered throughout his life. Consequently, the reader discovers

that Wagner turned to his version of Christianity that he created based on the Bible.

Clearly the things Wagner encountered daily had an effect on his writings, and it can be said that his written word was an overflow of his heart.

Notes

ⁱ *Life Application Bible: New International Version* (Wheaton: Tyndale House Publishers, Inc., 1991) Matt. 12:34.

ⁱⁱ Cooke, Deryck, *I Saw The World End: A Study of Wagner's Ring* (New York: Oxford University Press, 1998) 83-84.

ⁱⁱⁱ Gutman, Robert, *Richard Wagner: The Man, His Mind, and His Music* (San Diego: Harcourt Brace Jovanich, 1990) 13.

^{iv} Gutman 336.

^v Gutman 424.

^{vi} Gutman 121.

^{vii} Gen. 2: 16-17

^{viii} Gen. 3: 17-19

^{ix} Wagner, Richard, *The Ring of the Nibelung: Twilight of the Gods* (New York: W W Norton & Company, 1977) 248.

^x Gen. 3: 6-7

^{xi} Cooke 159.

^{xii} Steele, David N. and Curtis C. Thomas, *The Five Points of Calvinism* (Phillipsburg: Presbyterian & Reformed Publishing Co., 1963) 25.

^{xiii} Wagner, Richard, *The Ring of the Nibelung: The Valkyrie* (New York: W W Norton & Company, 1977) 141.

^{xiv} Steele and Thomas 30.

^{xv} Wagner, Richard, *The Ring of the Nibelung: The Valkyrie* (New York: W W Norton & Company, 1977) 107-108.

^{xvi} Rom. 9: 14-16.

^{xvii} John 3: 16

^{xviii} Wagner, Richard, *The Ring of the Nibelung: The Valkyrie* (New York: W W Norton & Company, 1977) 108.

^{xix} Steele and Thomas 25.

^{xx} John 6:44

^{xxi} Wagner, Richard, *The Ring of the Nibelung: The Valkyrie* (New York: W W Norton & Company, 1977) 101.

^{xxii} Matt. 26: 14-16

^{xxiii} Wagner, Richard, *The Ring of the Nibelung: Twilight of the Gods* (New York: W W Norton & Company, 1977) 300.

^{xxiv} Wagner, Richard, *The Ring of the Nibelung: Twilight of the Gods* (New York: W W Norton & Company, 1977) 303.

^{xxv} 2 Thess. 2: 3-4

^{xxvi} Isa.46: 4

^{xxvii} Wagner, Richard, *The Ring of the Nibelung: Siegfried* (New York: W W Norton & Company, 1977) 231.

^{xxviii} 2 Pet. 3: 5-7

^{xxix} Sturluson, Snorri, *The Prose Edda: Tales From Norse Mythology*, trans. Jean I. Young (Berkeley: University of California Press, 1984) 42-43.

^{xxx} Wagner, Richard, *The Ring of the Nibelung: Twilight of the Gods* (New York: W W Norton & Company, 1977) 249.

^{xxxi} 2 Pet. 1: 20-21

^{xxxii} 2 Tim. 3: 16-17

^{xxxiii} Holman, J.K., *Wagner's Ring: A Listener's Companion & Concordance* (Portland: Amadeus Press, 1998) 23.

^{xxxiv} Gutman 120-121.

^{xxxv} Jeffery L. Sheler, "Is the Bible True? Extraordinary insights from archaeology and history," *U.S. News & World Report* Oct. 25, 1999: 52.

^{xxxvi} Sheler 59.

^{xxxvii} Geisler, Norman L., *Miracles & Modern Thought* (Dallas: Probe Books, 1982) 141.

^{xxxviii} Keller, Werner, *The Bible as History* (New York: William Morrow, 1964) xviii.

^{xxxix} Cooke 304.

^{xl} Isa. 46: 9-11

^{xli} Holman 343.

^{xlii} Matt. 26: 39

^{xliii} John 14:6

^{xliv} Rom. 10: 9-11

^{xlv} Wagner, Richard, *The Ring of the Nibelung: The Valkyrie* (New York: W W Norton & Company, 1977) 101.

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