

piece of land where the sun, ATUM in the Heliopolitan cosmogony, appeared for the first time. The god Atum was therefore born alone and, as the DEMIURGE, was the first of the gods and created the next generation of gods, SHU (Air) and Tefnut (whose role is still not clear, maybe Humidity) by spittle or by masturbation. Shu and Tefnut gave, in their turn, life to GEB (Earth) and NUT (Sky). The last generation of the gods of the Ennead created by Geb and Nut are the four gods, who formed two couples respectively: OSIRIS and ISIS, and SETH and NEPHTHYS. From here is known the famous story of Osiris and Seth. Osiris was the first king, and Seth's jealousy drove him to kill his brother and cut him into several pieces. So began Isis's quest for the different parts of Osiris, the birth of their son HORUS, Horus's fight with Seth and Horus's final victory. Because of this victory, every pharaoh becomes Horus on the day of his coronation.

### **Suggested Reading**

Barta, W. *Untersuchungen zum Götterkreis der Neunheit*. Deutscher Kunstverlag, 1973.  
Bickel, S. *La cosmogonie égyptienne avant le Nouvel Empire*. Vandenhoeck & Ruprecht, 1994.

## **1 ENOCH**

1 Enoch, one of the most influential Jewish sources from antiquity, is a collection of traditions composed over a period of four hundred years (late fourth century BCE to the end of the first century CE). Consisting of some nineteen distinguishable sources among five major sections and two appendices, most of the book is written in the name of the antediluvian figure of Enoch, interspersed with several works more immediately associated with Noah. The major sections, distributed among 108 chapters, are Book of Watchers, Book of Parables, Astronomical Book, Book of DREAMS, Exhortation and Epistle of Enoch, Birth of Noah, and Eschatological Admonition. Only completely preserved in Classical Ethiopic, parts of the work are variously attested in Greek, Latin, SYRIAC, COPTIC and ARAMAIC fragments. Preservation of the work among the DEAD SEA SCROLLS confirms that the original language for most of 1 Enoch was Aramaic.

### **Suggested Reading**

Boccaccini, G., and J.J. Collins, eds. *The Early Enoch Literature*. Brill, 2007.  
Nickelsburg, G.W.E. *1 Enoch 1*. Fortress, 2001.  
Nickelsburg, G.W.E., and J.C. VanderKam, *1 Enoch 2*. Fortress, 2012.

## **2 ENOCH**

This book is a Jewish PSEUDEPIGRAPHICAL composition, probably written in the first century CE in Egypt. 2 Enoch has survived in more than twenty Slavonic manuscripts and several COPTIC fragments. The book, which combines the features of an APOCALYPTIC text and a testament, can be divided into three parts. The first part describes the heavenly journey of the biblical character Enoch that culminates in his encounter with the deity revealing to the seer the secrets of creation. After the encounter Enoch returns to earth to instruct his children in the celestial knowledge received from God and the ANGELS. The second part begins with Enoch's testamentary admonitions to his sons during his short visit to earth and ends with the second ascension of the patriarch. The third part of the book describes the priestly functions of Enoch's family and the miraculous birth of Melchizedek, and ends with the Flood. The theological universe of the Slavonic apocalypse is deeply rooted in the Enochic mold of the Jewish APOCALYPTICISM of the SECOND TEMPLE Period. Yet along with appropriations of ancient traditions about the seventh antediluvian hero, the text attempts to reshape them by adding a new mystical dimension to the familiar apocalyptic

imagery. These developments demonstrate that 2 Enoch represents a bridge between the early apocalyptic Enochic accounts and the later mystical rabbinic and HEKHALOT traditions.

### ***Suggested Reading***

Orlov, A., G. Boccaccini, and J. Zurawski, eds. *New Perspectives on 2 Enoch: No Longer Slavonic Only*. Brill, 2012.

### **3 ENOCH**

This book found today in the PSEUDEPIGRAPHA, narrates Rabbi Ishmael's heavenly ascent and the revelations he receives from METATRON, identified in this work as the angelic translated form of Enoch and the vice-regent of God. The text describes the seven heavens, the angelic hosts, God's chariot, and the nature and fate of the human soul. Composed in HEBREW most likely in BABYLONIA circa 700–900 CE, this work was known as *The Book of the Palaces* (*Sefer HEKHALOT*), only receiving the title 3 Enoch from its first modern editor in 1928. This book, 3 Enoch, resembles 2 Enoch in that both works foreground the transformation of Enoch into a celestial being, but it appears to be even more closely related to works in the *Hekhalot* literature, especially those that foreground Rabbi Ishmael or Metatron.

### ***Suggested Reading***

Alexander, P. "3 (Hebrew Apocalypse of) Enoch." In *The Old Testament Pseudepigrapha* (J.H. Charlesworth, ed.), 1:223–315. Doubleday, 1983.

Schafer, P. *The Origins of Jewish Mysticism*. Princeton, 2011.

### **ENUMA ELISH**

The *Enuma Elish* (Ak. "When on High") is the most well-known creation myth from ancient Mesopotamia. The text, also known as "The Epic of Creation" and "The Babylonian Genesis," narrates the origin of the Mesopotamian pantheon, the creation of earth and humankind, and the Babylonian god MARDUK's rise to kingship. The *Enuma Elish's* precise date of composition is unknown, but the present text likely originated in the mid-to-late second or early first millennium BCE, based on political and theological grounds. The narrative begins when Apsu (ABZU) and TIAMAT, the divine representations of fresh and salt water, mix together. This mingling of waters initiates the divine genealogy. As the gods multiply, Apsu becomes annoyed by their noise and seeks to destroy them. However, the god EA kills Apsu, taking the signs of kingship from him. Ea then begets Marduk, whose awesome appearance and supremacy are apparent from birth. However, the young god disturbs Tiamat and the other primordial gods' rest, who devise a new plan to kill the younger divine generations. Tiamat creates monsters for the ensuing battle and anoints Qingu as their leader and her new lover, providing him with the tablet of destinies. In response, Marduk volunteers to fight Tiamat and her army on the condition that the gods make him their king. Following Tiamat's defeat, Marduk seizes the Tablet of Destinies and splits Tiamat lengthwise, creating the known universe. Marduk commands the construction of Babylon to serve as his cult center and then slays Qingu and creates humanity from his blood. The text ends with the exaltation of Marduk and the divine pronouncement of his fifty epithets.

While scholars have often focused on the text's cosmological connection to the story in GENESIS and the divine generations of HESIOD'S *THEOGONY*, its true focus is the supremacy of Marduk and his kingship over the gods. The text's emphasis on kingship and order is directly connected to its ritual recitation on the fourth day of the AKITU CEREMONY in Babylon. The text presented the gathered audience with a divine prototype of well-ordered government and royal