Pharaoh's infatuation with Sarai, the defeat of the four kings and the promise of descendants. There are a number of events which are added to, or more detailed than, the biblical version: Abram's dream, predicting how Sarai will save his life (and in which he and his wife are symbolized by a cedar and a palm tree); a visit by three Egyptians (one named Hirkanos) to Abram and their subsequent report of Sarai's beauty to Pharaoh; an account of Abram's prayer, the affliction of the Egyptians, and their subsequent healing; and a description of the land to be inherited by Abram's descendants. Stylistically, the Apocryphon may be described as a pseudopigraphon, since events are related in the first person with the patriarchs Lamech, Noah and Abram in turn acting as narrator, though from 22.18 (MT 14:21) to the end of the published text (22.54) the narrative is in the third person. There are also a number of specific details in content which are shared with contemporary literature. Thus, the visit of the Egyptians (when they receive religious instruction from Abram) finds a parallel in Pseudo-Eupolemos. The greatest number of similarities are with Jubiles. Both texts, for instance, give the name of Lamech's wife as Bitenosh and specify the mountain where Noah's ark came to rest as Lubar. Nevertheless, the precise relationship between the two texts has not yet been determined. The description of Sarai's beauty is thought to be poetry, an early precursor of the Arabic wosf.

Despite the expansions and the recasting in the first person, the biblical text is still recognizable and has been viewed as an older Palestinian type (VanderKam 1979: 55). Also, as in 11Qigjh, there are a number of "double translations." It is possible that the Apocryphon is (or had as one of its sources) a Targum of Genesis and hence that it may be a forerunner of the Rabbinic Targumim (Kuiper 1968). However, its closest similarities are with Jubiles. Both texts, for instance, give the name of Lamech's wife as Bitenosh and specify the mountain where Noah's ark came to rest as Lubar. Nevertheless, the precise relationship between the two texts has not yet been determined. The description of Sarai's beauty is thought to be poetry, an early precursor of the Arabic wosf (VanderKam 1979). Some of the non-biblical parts and some of the rephrasing call to mind the later Jewish midrashic texts, but any links are tenuous.

Bibliography


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GENESIS, BOOK OF

Genesis is the first book of the Hebrew Bible. The name of the book is derived from Genesis 2:4a in the Greek translation: "This is the book of the origins (genesis) of heaven and earth." The book is called Genesis in the Septuagint, whence the name came into the Vulgate and eventually into modern usage. In Jewish tradition the first word of the book serves as its name, thus the book is called B'rēšīth. The origin of the name is easier to ascertain than most other aspects of the book, which will be treated under the following headings:

A. Text

1. The Framework: Genealogy
2. The Primeval Cycle
3. The Abraham Cycle
4. The Joshua Cycle
5. The Joseph Narrative

C. Narrative

1. Cognate Parallels
2. Typological Parallels

B. Sources

Since the beginnings of source criticism of the Pentateuch in the 17th and 18th centuries there has been much controversy over the sources of Genesis. There are several competing theories today, but the long-established identification of J (the Yahwist), E (the Elohist), and P (the Priestly source) still provides the most plausible model for the composition of Genesis (Friedman 1987; see the overview of Knight 1985). To these three sources some scholars would add the Promises writer, who also inserted a series of divine promises into the patriarchal stories of J + E (see below, B.4.). Other scholars would explain the growth of Genesis by a series of editorial expansions of a single source (Rendtorff 1977; Blum 1984) or as wholly composed by a single author (Whybray 1987), but these theo-
use of clothing to symbolize the rites de passage in the Joseph narrative (see above, C.5.) and in the Gilgamesh epic (Moran Enkidu 5: 559); Jacob's mysterious wrestling encounter with God in Gen 32:25–33 and Gilgamesh's dream of a wrestling encounter with his patron god Shamash in the Gilgamesh epic (Hendel 1987b: 105–9). There are many typological parallels from other cultures for stories about tricksters like Jacob (Hendel 1987b: 125, 129–29; Niditch 1987: 95–118), wise heroes like Joseph (Niditch 1987: 110–14), heroes who wrestle with gods (de Pury 1979), primeval floods (Dundes 1988), and many other motifs and themes in Genesis (Frazer 1918; Gaster 1950). There are also typological parallels for the overall structure of the book of Genesis, beginning with myths of origins and extending through the lives of the ancestors, e.g., the Mayan Popul Vuh (Pitt-Rivers 1977: 149–50).

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