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ENOS (PERSON) [Gk *Enos*]. The son of Seth and father of Cainan, according to Luke's genealogy of Jesus in Luke 3:38. See ENOSH (PERSON).

ENOSH (PERSON) [Heb ^ʔ*enōš*]. Var. ENOS. Son of Seth at the age of 105 and father of Kenan (Gen 5:6–11). Enosh lived 905 years, fathering Kenan at the age of 90. Gen. 4:26 also notes the birth of Enosh, with the observation that it was at that time that people first began to call on the name of Yahweh. Both the name of Enosh and the meaning of Gen 4:26 have been subjects of discussion.

Enosh means "man" in Hebrew. Despite attempts to prove the contrary, the term is virtually synonymous with the Hebrew root underlying the name of Adam (Maass TWAT 1: 373–75). It occurs less frequently than ^ʔ*dm*, however, most often in poetic texts where parallelism demands a synonym for the more frequent term. The name ^ʔ*dm* is unique to this figure, and ^ʔ*dm* is used both as a name and as a generic term for humanity in the opening chapters of Genesis. Similarly, the figure Enosh appears first in that line, which was destroyed in the murder of Abel but renewed by the birth of Seth. Just as in the case of the name of Adam, the name of Enosh may also form a symbolic reference to that line from which all humanity would come after the Flood. Enosh thus appears as a parallel or new Adam (Cassuto 1961: 246–47; Sasson 1978: 175; Rendsburg 1986: 24).

During the generation of Enosh, people began to call upon the name of Yahweh. Setting aside earlier attempts to translate the verb as "to profane" (for surveys, see Sandmel 1961; Fraade 1984), source critics view this statement as originating with J. They note the contrasting statements of E (Exod 3:13–15) and P (Exod 6:3–4) that the tetragrammaton remained unknown until the time of Moses (Gunkel *Genesis* HKAT, 48; Skinner *Genesis* ICC, 127). Others understand the Exodus 6 (P) passage as referring either to worship in general taking place for the first time (Westermann 1984: 340–41), or to a particular type of divine self-revelation (Speiser *Genesis* AB, 37–38). A third alternative accepts both Yahweh's name as first revealed in the time of Moses and as revealing a particular aspect of the divine character, but also as having been retrojected into the Genesis narrative (including 4:26) by a writer who discerned that aspect of divine character as apparent in God's earlier manifestations (Wenham 1980: 182–83, 188 n. 72; *Genesis 1–15* WBC, 116). Finally, an

alternate translation has been suggested for Exodus 6:3 which would relate it to the occurrences of the divine name in Genesis, "Did I not let myself be known to them by my name Yahweh?" (Martin 1955: 18–19; Driver 1973: 109). The implications of Gen 4:26 suggest that in some unspecified manner the worship of God began at this time. Whether or not this is intended to contrast with the line of Cain in the preceding verses depends upon whether or not the line of Cain is given as an example of wickedness in contrast to the righteousness of the line of Enosh (von Rad *Genesis* OTL, 112).

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ENROLLMENT. See CENSUS.

ENTRANCE OF HAMATH. See HAMATH, ENTRANCE OF.

ENUMA ELISH. A Babylonian narrative myth of about 1100 poetic lines, often misleadingly called "The (Babylonian) Epic of Creation." Its purpose was to explain and justify the rise of the god Marduk to headship of the pantheon, and creation is incidental to that. H. Gunkel and others held that it was the source or inspiration of OT passages about Yahweh's killing of Rahab, Leviathan, and other monsters, but this view is no longer tenable, since it is now known that Baal's defeat of Leviathan and Tannin lies behind the Hebrew poetic passages. However, Enuma Elish remains important as a major Babylonian cosmological text, though it was not normative for its own world and needs to be understood in the light of other Sumero-Babylonian texts. It is a highly composite work, but many of its sources still survive so that its exposition is an object lesson in ancient composition.

In this narrative, because of a primeval contretemps, a group of young gods was threatened with destruction by Tiamat ("Sea"), who had her own group of followers. To prosecute her plan, she created a number of monsters which she put under the command of her spouse Kingu.

Of the younger gods, Anshar, their king, first sent Ea and then Anu to do battle with Tiamat and her host, but both withdrew at the first glance. Marduk, Ea's son, was persuaded to take up the cause. He, however, imposed a condition that, were he to return victorious, the existing divine government would abdicate in his favor, and this was agreed. Duly armed he set out, and after falling back at the first sight of the enemy, he recovered his nerve and advanced to victory. Immediately after victory he rearranged the universe according to the Babylonian concept of the author's day and made Babylon the first city. In his newly built temple there he was celebrated by the gods as their king.

In history, Babylon and Marduk, its patron god, were insignificant until Hammurabi made Babylon the capital of southern Iraq ca. 1750 B.C. and promoted Marduk to be a "great god" (among other great gods). It was only under Nebuchadnezzar I (ca. 1120 B.C.) that Marduk was officially exalted as "king of the gods," though there are rare hints of this earlier. Enuma Elish was probably composed at about that time to support and justify this promotion (Lambert 1964).

The text is divided by most ancient scribes into seven tablets, but though seven is a significant number, the author does not seem to have composed the text with this division in mind. Many pieces of this text written in cuneiform script on clay tablets have been recovered from both Babylonian and Assyrian sites, since it was a very popular composition at least with scribes in the second and third quarters of the 1st millennium B.C. Most date from between ca. 750 and 200 B.C., but there are four small fragments from Assur of about 900 B.C. The lack of earlier pieces and of allusions to the text opposes a date of composition substantially earlier than Nebuchadnezzar I, and nothing internal supports an earlier dating. Berossus narrates a very similar story, but it is different enough in some details that his dependence on the text we know is not completely certain. All the available evidence argues that this is an original composition, using very freely earlier sources. There is no reason to suspect that this is a lightly revised version of an earlier text (now lost).

The major motif of threatened gods (gods actually worshipped in the author's time) saved by one of their juniors who is rewarded for the service is known from two other Babylonian texts, the Anzû Myth and the Slaying of Labbu. Enuma Elish clearly depends on the former, though all but a few of the details are changed. The text begins with a theogony that combines elements from the traditional ancestries of the gods Anu and Enlil. The only original elements are the pair at the head, the male Apsû (the underworld body of water on which springs draw) and the female Tiamat ("Sea"). The concept of water as the prime element is commonly attested elsewhere in the ancient world, in Sumer with Nammu/Namma, mother of Ea, but only in Enuma Elish and dependent sources are the male-female pair Apsû and Tiamat used. Since there is no evidence of a Sumero-Babylonian background for Tiamat as the origin of everything, there have been suggestions that this concept was borrowed from the West, perhaps from the Amorites. However, there is no good support for this idea ("Sea" there is Yam, a male deity), and there is now evidence of Tiamat as a primeval god from the Diyala

region in the later 3d millennium. So the author himself probably married the Sumerian male Apsû to the Semitic Tiamat (perhaps from the Diyala region) and used them as the prime elements. In Enuma Elish Tiamat in fact varies between being a body of water and a monstrous female goat. The theogony leads up to Ea, Marduk's father.

At this point the junior gods disturb Apsû and Tiamat by their noise, so Apsû proposes to exterminate them, despite Tiamat's objections. Ea acts first by killing Apsû and sets up his abode on the dead body. This is etiological, explaining how (in Sumero-Babylonian thought) Ea lived in the Apsû. In this new abode of Ea, Marduk, Ea's son is born and promptly disturbs Tiamat by creating a wave. Gods of unspecified origin now urge Tiamat to act before she meets the fate of Apsû, so she creates eleven monsters (the victor of the Anzû Myth had defeated eleven opponents) and puts Kingu in charge. The author has incorporated verbatim a passage from a lost text describing the monsters. No explanation of Kingu's origin is given, but he is an alter ego of Enmesharra, who, with his sons (paralleling the monsters of Enuma Elish), was defeated by Marduk in another myth. From this point to the victory the Anzû Myth provides the outline of the narrative.

Marduk's reorganization of the universe involves the Apsû, which already existed and was put at the bottom; the body of Tiamat, which was split into two to provide the watery upper heavens and the solid earth; and a lower heaven ("Esharra"), the only part specially created. The author is in fact blending three originally distinct cosmologies: (1) a two-level universe of heaven and earth resulting from splitting a body of matter (an extremely widespread concept), (2) a Sumero-Babylonian three-level universe for the Neo-Sumerian trinity consisting of Anu in heaven, Enlil on earth, and Ea in the Apsû (most clearly attested in the Atra-hasis Epic), and (3) the concept of three heavens (in Enuma Elish, the uppermost is half of Tiamat's body, the middle one was apparently made *ex nihilo*, and the lower one is the level of the stars, and not given any particular name). No netherworld is mentioned, though it was believed to exist below the Apsû. Enlil, the god Ea displaced as head of the pantheon, is first mentioned at this point, when Marduk assigns him the second heaven as his abode. Creation continues with the furnishing of the void between the base of the lower heaven and the surface of the earth. The heavenly bodies were appointed, but the author had no interest in astronomy as such and only deals with those heavenly bodies conceived to regulate the cultic calendar: the thirty-six stars that regulate the year; the moon, which regulates the month, and the sun, which governs the day. Meteorological phenomena are supplied, and the physical features of the surface of the earth are arranged from parts of Tiamat's animal body (the Tigris and Euphrates flow from her eyes, etc.). The various levels of the universe thus set up are finally stabilized by a cosmic cable and Marduk's battle net, which was spread around them. Images of the eleven monsters were then set up as a memorial of Marduk's victory (etiology in fact: representations of them existed in the author's day).

From this point, between the remaining episodes, the gods repeatedly proclaim Marduk king. First Babylon is built on the earth and centrally in the universe to serve as

Marduk's home, where the gods of upper and lower cosmic regions will meet in assembly. Thus Nippur, Enlil's town, where the gods met in Sumerian myths, was displaced, just as its god was. Now man is created by interplay between Ea (the traditional Sumero-Babylonian creator) and Marduk (who replaces the Mother Goddess of tradition). The particular version of creation used is that of the Atrahasis Epic, in which Ea and the Mother Goddess make man from clay mixed with the blood of a slain god, but in Enuma Elish much of the detail is omitted. There is no mention of clay, only of the slain god's blood (Kingu in Enuma Elish), but probably readers were expected to be familiar with the notion of clay being mixed with the blood. Kingu is judicially found guilty of causing the war (wrongly, according to the story of Enuma Elish: Tiamat was responsible), and he is condemned to die so that man can be created from his blood. It is assumed that life can come only from preexisting life. The contradiction in the story results from using the myth about Enmesharra as the basis of the judgment scene. In that story Marduk defeats Enmesharra and his sons, who had rebelled, and after a short period in prison their father is condemned to death as the ringleader while his sons are pardoned. The author deftly changes this freeing from prison into the freeing of the younger gods from the hard labor required of them to provide them with their daily bread. In Sumero-Babylonian thought the human race existed solely to supply the gods with food and drink, which they did with regular meals set before the statues of the gods in the temples. With the gods now content with this supply of food and drink, Marduk proceeds to organize them in two groups, those of heaven and those of the netherworld, which suddenly appears from nowhere. At this the gods in gratitude build Marduk's temple in Babylon, Esagil, and, seated at a banquet, admire his net and bow and then, for the fourth time, proclaim him king and in addition take a loyalty oath, after which they proclaim his fifty names. This listing of names together with etymological and (more often) pseudo-etymological interpretations occupies 172 lines and was borrowed by the author from a triple-column god list with a little rearrangement and expansion (Bottero 1977). The interpretations constitute a theology of the god.

The concluding epilogue hopes that this work, whose compilation was undertaken for the benefit of posterity, would teach the greatness of Marduk to scholar and shepherd alike.

It is known that under the Late Babylonian empire this text was recited to Marduk's statue on the fourth day of Nisan in the course of the New Year festival (ANET, 332). During the same festival, about a week later, Marduk ceremonially defeated Tiamat and was proclaimed king by the other gods, who had assembled in Babylon for this purpose. It has been argued that Enuma Elish was the "scripture" for this annual reenactment, an example of the interplay of myth and ritual. But the recitation did not take place in connection with the Akitu rites in the course of which Tiamat was defeated. Furthermore it is known that Enuma Elish was also recited to Marduk on the fourth day of Kislimu, when no Akitu house battle took place, and information about the fourth day of the other ten months is lacking. Thus it is possible that Enuma Elish was

recited to Marduk on the fourth day of every month, so the occurrence in Nisan is not especially significant. In any case there is no evidence that Enuma Elish was composed with cultic recitation in view. The epilogue states clearly that it was intended to serve in spreading knowledge of the greatness of Marduk throughout the population, by oral recitation. Thus the context of Enuma Elish is the rise of Marduk in history, in the reign of Nebuchadnezzar I, not the cult of Babylon, in which its use was presumably secondary.

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ENVY. Envy is not a topic of any significance in either the OT or the NT. There is, for instance, no passage in which envy itself is discussed. This is in striking contrast to the importance it is accorded in Greek and Latin literature and in the writings of the Fathers of the Church. In this latter body of literature, envy is singled out as a moral failing particularly to be avoided by Christians, because it is the peculiar fault of the Devil and because it is the very antithesis of the injunction that we love our enemies. Envy is the peculiar fault of the Devil, since it was envy that brought about his fall and it was his envy that caused man's fall (Cypr. *Zel. et liv. PL* 4:665-66); it is the antithesis of loving our enemies, since the envious man will hate even a friend if that friend is fortunate (John Chrysostom, *Invid. PG* 63:679). It is true that frequent citations from the Bible lend a seeming authority to the teaching of the Church Fathers on envy, but the real intellectual underpinning of that teaching is provided by Greek literature and philosophy. We have then something of a paradox: envy plays little part in the Bible but is a key concept in developed Christian theology.

- A. *Phthonos*
- B. OT References
- C. NT References
- D. Extrabiblical Material

A. Phthonos

The Fathers of the Church were the products of a culture that was acutely conscious of envy; they possessed