ABSTRACT

A COMPARATIVE ANALYSIS OF THE ORIGIN AND DIVINE CAUSATION OF DEATH IN ANCIENT NEAR EASTERN LITERATURE AND IN THE OLD TESTAMENT

by

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Title: A COMPARATIVE ANALYSIS OF THE ORIGIN AND DIVINE CAUSATION OF DEATH IN ANCIENT NEAR EASTERN LITERATURE AND IN THE OLD TESTAMENT

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The present dissertation attempts a comparative analysis of both the origin of death in the creation accounts and the divine causation of death in the main flood accounts in the ancient Near Eastern (ANE) literature and the Hebrew Old Testament (OT). Both literatures are examined for their implicit or explicit conceptions of the origin and divine causation of death. The origin of death in the ANE literature is located in the Egyptian Osirian myth and the Mesopotamian Enki-Ninmah myth, Enûma Elish, Epic of Gilgamesh, and the Adapa legend. The divine causation of death is studied in the Eridu
Genesis, Atra-Hasis Epic, Gilgamesh Epic, and Berosus flood story. The origin of death in the OT is located in the creation account of Gen 1–3, and the divine causation of death is dealt with in context of the flood story of Gen 6–9. Two tables outlining the similarities and differences between the individual ANE accounts and the OT are respectively placed at the end of the section on the origin of death in the creation accounts and the divine causation of death in the flood accounts.

Following chapter 1, the introductory chapter, chapter 2 examines the ANE (Egyptian and Mesopotamian) and Hebrew OT creation accounts to discover the origin of death. The two accounts are treated separately. However, in chapter 3 the individual findings of the two accounts on the origin of death are compared and contrasted. I conclude that in the ANE literature death originated with divine deicide in war and also in a god-given human mortal nature, whereas in Hebrew literature mortality and death originated with human sinful choice to flout the divine proscription against eating the forbidden fruit.

In chapter 4 on the divine causation of death, the Mesopotamian and Hebrew flood accounts are also treated separately. But in chapter 5 the respective findings of the two accounts are compared and contrasted on the divine causation of death. In both the ANE and Hebrew accounts of the flood there is direct divine agency of the flood event; the flood is a global event involving the physical destruction of humanity, and a human remnant is divinely saved from the inundation. In contrast, in the ANE flood account,
god-given *rigmu* (noise) resulting in divine insomnia seems to be the sole cause of the flood, and the gods are capricious, deceptive, and fearful in the flood. But the Hebrew account portrays human sin as the conditional cause of the flood, *lex talionis* as the judicial principle in the flood judgment, and God is presented as gracious in probation, salvific in intent, and just in retribution.

In conclusion, the twin concepts (origin and divine causation of death) studied in this dissertation find convergence in the ANE account when the gods who created mankind endowed them with mortality, thus, the divine creators of mankind are at once the causal originators or original causers of death. This convergence is absent from the Hebrew account because at creation humanity was endowed with immortality, not mortality, and mortality and death originated with human sin. In ANE flood account, human noise leading to divine insomnia and apparent arbitrary divine will are the cause of the flood, but in the Hebrew OT flood, human sin is the conditional cause and God the effectual cause of the flood.
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A Dissertation
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Dedicated to

my dear wife, Carol-Ann,

and our four loving children,

Daniel, Jesse, Sharon, and Tamara
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LIST OF ABBREVIATIONS

**ABD**  *Anchor Bible Dictionary*. Edited by D. N. Freedman. 6 vols. New York, 1992

**ANE**  *Ancient Near East(ern)*


**AUSS**  *Andrews University Seminary Studies*

**BASOR**  *Bulletin of the American Schools of Oriental Research*


**Bib**  *Biblica*

**CAD**  *The Assyrian Dictionary of the Oriental Institute of the University of Chicago*. Chicago, 1956–

**CAR**  Center for Adventist Research

**CBQ**  *Catholic Biblical Quarterly*

**COS**  *The Context of Scripture*. Edited by W. W. Hallo. 3 vols. Leiden, 1997–

**ECT**  *Egyptian Coffin Texts*. Edited by A. de Buck and A. H. Gardiner. Chicago, 1935–1947

**JBL**  *Journal of Biblical Literature*

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<th>Abbreviation</th>
<th>Title</th>
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<tr>
<td>TLOT</td>
<td><em>Theological Lexicon of the Old Testament</em></td>
<td>Edited by E. Jenni, with assistance from C. Westermann. Translated by M. E. Biddle. 3 vols. Peabody, Mass., 1997</td>
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<td>ZAW</td>
<td><em>Zeitschrift für die Altestamentliche Wissenschaft</em></td>
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PREFACE

I wrote this dissertation on the origin and divine causation of death to gain a historical-contextual understanding of the relationship of the divine to death in particular events (creation and flood). Some have posited divine non-involvement in all acts of death and destruction attributed to God in the Bible, while others have accepted divine involvement wherever it is mentioned in sacred history. I embarked on this study to understand death and the divine in an ANE context. My previous unpublished study of the role of the divine in death and destruction was confined to the Bible. This study which covers the Hebrew OT as well as the ANE literature allowed me to study them separately, comparatively, and in historical context.

The academic achievement of completing this dissertation came by faith and prayer, spousal support, personal sweat, financial assistance, the generous accommodations and insights of my humble, caring, and scholarly Christian professors and the inspirations of the almighty God. My mother, Linda Castang, though she was unable to give me financial assistance, constantly reminded me of her faithful prayers on my behalf. My supportive wife, Carol-Ann, though in graduate school herself, gladly filled the gap of my absences to take care of our four children. My frequent night work and the financial assistance from Andrews University helped me stay financially afloat to complete this dissertation, though there were disconcerting lows.

x
My dissertation committee consisted of Dr. Randy Younker, Dr. Richard Davidson and Dr. Jiri Moskala. I am indeed grateful for their guidance, contributions, and suggestions. The gracious willingness of Dr. Younker to accept me in the Old Testament program; to serve as my dissertation committee chairperson; to allow me to write the dissertation involving history of antiquity, exegesis, and theology; to make insightful contributions in the area of history of antiquity and give occasional encouragement to keep ploughing to the end of this project all demonstrate his compassionate zeal for my success. The critique and affirmation of Dr. Davidson in the areas of exegesis and theology, his unique ability to treat his students as equals while he gives guidance, and his humble Christian spirit in scholarly interactions are worthy of emulation. Though having a hectic schedule, I am grateful for the contribution of Dr. Jiri Moskala. Thanks to Dr. Nicholas Miller for assisting in the dissertation process by accepting the fourth-reader role. Above all, I thank God for life, intelligence, opportunity, and energy to complete this dissertation. May it be to his name’s honor and glory.
CHAPTER 1

INTRODUCTION

Statement of Problem

A review of literature demonstrates that there is no consensus among Old Testament (OT) scholars with regard to the origin of death in the creation account and the divine causation of death in the flood narrative of the OT. The distinct differences of opinion are found in both temporal and etiological perspectives. Some OT scholars posit that death antecedes the fall of humanity, while others advocate that it entered creation.

\[\text{Death is used to refer to the cessation of physical life and consciousness.}\]

\[\text{Sarna avers, “Man, created from perishable matter, was mortal from the outset, but that he had within his grasp the possibility of immortality. . . . Man was mortal from the beginning. Logically, therefore, the transgression should incur immediate punishment, mortality as opposed to immortality. But man and woman did not die at once, and it is not stated that God rescinded the penalty. For these reasons, ‘you shall die’ must here mean being deprived of the possibility of rejuvenation by means of the ‘tree of life,’ as existed hitherto—in other words, inevitable expulsion from the garden.”} \]

\[\text{Nahum H. Sarna, The JPS Torah Commentary: Genesis (Jerusalem: The Jewish Publication Society, 1989), 18–19, 21. Bailey asserts that mortality was programmed into humanity from the beginning, and therefore death is from within, a natural and acceptable condition. Lloyd R. Bailey, Biblical Perspectives on Death (Philadelphia: Fortress Press, 1979), 4, 109. Ramm says, “There was disease and bloodshed in Nature long before man sinned.”} \]

\[\text{Bernard Ramm, The Christian View of Science and Scripture (Grand Rapids: Eerdmans, 1976), 233. Rahner assumes that man is mortal from creation and would die regardless of sin. Karl Rahner, On the Theology of Death (New York: Seabury Press, 1973), 34. Goldingay states that, like animals and plants, death is intrinsic to human existence, and there was no qualitative difference in body and mind between original and present man.} \]

\[\text{John Goldingay, Old Testament Theology: Israel’s Gospel (Downers} \]
with sin. Moreover, concerning divine causation of death in the Hebrew OT flood


some theologians have impugned the divine character as an agent of death, while others have denied divine causation of death. Yet another has treated the entrance


6 Wright defends the divine character by the absolutization of God’s withdrawal in all acts of destruction attributed to God in the Bible. F. T. Wright, Behold Your God (Queensland, Australia: Destiny Press, 1979). Maxwell believes that sin, which separates
of death into God’s lively and good creation and the cause of death in the biblical flood account as accidents.\(^7\)

Not surprisingly, most OT scholars have explored this issue of the origin of death in the creation account or divine causation of death in the flood account mostly within the confines of the OT text. However, the OT writers lived, thought, and worked within various ancient Near Eastern (ANE) contexts—contexts that developed their own views on the relationship of the divine and death, and with which the OT writers were undoubtedly familiar and interacted. Given this broad literary context, this study attempts a comparative analysis of the origin of death in the creation accounts and the divine causation of death in the flood narratives of the ANE and the OT. This analysis is approached by exploring several fundamental questions on the origin and divine causation of death in the select accounts. These questions include:

1. Principally, what is the relationship of the divine to death in the creation accounts and the early flood narratives in the ANE literature and the OT?

2. How does the nature of death—whether biological, spiritual, eternal, or human, the sinner from God, the Source of life, changes the sinner and results in automatic death. God is not arbitrary, harsh, vengeful, and unforgiving. A. Graham Maxwell, *Can God Be Trusted?* (Nashville: Southern Publishing Association, 1977). Clute resolves the issue of divine agency of death by positing two Lords: God, good and true, and Satan, false and evil. All death-causing acts attributed to God in the Bible are reinterpreted to refer to Satan. Michael F. Clute, *Into the Father’s Heart* (Newberg, OR: God’s Last Call Ministries, 1982); idem, *The Wonderful Truth about Our Heavenly Father* (Newberg, OR: God’s Last Call Ministries, 1986).

\(^7\)Doukhan believes that after God created man “death happened as an accident (something certainly not essential to life).” He declares that the biblical flood was a “cosmic accident.” Jacques B. Doukhan, “Where Did Death Come From? A Study in the Genesis Creation Story,” *Adventist Perspectives*, January 1990, 16.
divine or semi-human/divine—differ between the ANE and OT accounts on the origin and divine causation of death?

3. What comparative theological concepts and moral images of divinity can be gleaned from an analysis of the respective ANE and OT narratives on the origin and divine causation of death?

Statement of Purpose

The major twofold purpose of this dissertation is: (1) to identify, analyze, and compare the explicit and implicit conceptions of the origin of death in the Ancient Egyptian Pyramid Texts, the Mesopotamian Enki-Ninmah myth, Enuma Elish, Epic of Gilgamesh, Adapa legend, and the Hebrew OT in relation to divinity, and (2) to determine, describe, and compare the role attributed to the divine in the event of death in the four main extrabiblical ANE flood stories (Eridu Genesis, Atra-Hasis Epic, Gilgamesh Epic, Berosus flood story) and the OT flood account (Gen 6–9).

The study entails a close investigation of relevant ANE and OT writings, their terminological and conceptual markers in the original languages and/or modern English translations and expositions. The Egyptian and/or Mesopotamian and OT writings on the origin and divine causation of death are examined separately and in relation to each other.

Justification of the Study

The study derives its justification on two grounds: first, its direct bearing on whether the traditional idea that God in the OT truly destroys rebellious people is tenable and second, a shortage of relevant studies on the subject of the origin and divine
causation of death in ANE literature and in the OT. Some scholars have argued that
divine destruction in the Bible is natural cause and effect. This means that God only
withdraws his protecting presence because of human incorrigibility and allows nature to
take its course in the punishment of sinners. This study of the origin and divine causation
of death goes behind the destructive effect to establish primary and effectual cause of
death and so it has direct relevance for the study of whether God directly, historically, and
eschatologically destroys sinners.

The second reason for this study is that there is a paucity of historical-contextual\(^8\) studies that combine and compare the issues of the origin and divine causation of death in
ANE literature and in the OT. Lloyd Bailey’s book, *Biblical Perspectives on Death,\(^9\)* is
the only major scholarly theological work comparing the ANE literature to the OT on the
causes of death. Nonetheless, Bailey does not address the question of the origin of death,
the derivative theodicean and theological implications, or the genre classification of the accounts.

James Harmeling, in his master’s thesis, deals only with the nature of death, the
nature of God and his historic dealings with death.\(^10\) Marco Terreros, in his dissertation,
focuses on the secularization of the traditional fall account by Darwinian evolutionary

\(^8\)I use “historical-contextual” in reference to ANE literature of Old Testament parallels of the same chronological period and/or thematic issue.


\(^10\)James Hameling, “A Very Good Death?”
theory and its impact upon the evangelical theology of the atonement.\textsuperscript{11} Though the latter two writers address the issue of the origin of death theologically, their works are not historical-contextual, and do not speak comparatively to the combined issues of the origin and divine causation of death in ANE literature and the OT. The paucity of historical-contextual writings that combine and compare the issues of the origin and divine causation of death in ANE literature and the OT both necessitates and justifies an examination of these issues.

**Research Assumptions**

No study is absolutely objective. Implicit and explicit assumptions underlie all theological research. As such, this research is guided by the following assumptions:

1. The ANE culture is the social milieu within which the OT perspectives were born and cradled. Moreover, ANE parallels inform us about the historical and cultural setting, but do not determine or dominate the biblical meaning.

2. A text-based approach is preferred over against an extrabiblical approach in the interpretation of the biblical record on the origin and divine causation of death. The question or phenomenon of God’s historic role in causing death can be approached within the framework of the revelation in Scripture.

3. The OT is a valid and unique source for biblical inquiry into the origin and divine causation of death. While we should not claim the Divine perspective on the origin and divine causation of death, an approximation in understanding this matter seems

reasonable.

**Methodology**

The study attempts to investigate the contribution of literary sources on the issues of the origin and divine causation of death in the ANE, in particular, Egypt and Mesopotamia. To ascertain the translational accuracy of terminologies in the primary sources that is crucial to the purpose of this dissertation, the respective ancient languages (Akkadian, Egyptian, and Greek) are consulted where possible or necessary. Though the Hebrew OT writings on the origin and divine causation of death constitute a part of ANE literature, for the purposes of individual, then comparative analytic treatment, the OT is not placed under the rubric of ANE literature. The genre classification\(^\text{12}\) (whether poem,

prophecy, or myth), ethical motivation, as well as the theological and theodicean implications of both the ANE literature and the Hebrew passages on the origin and divine causation of death will be examined. The question of the origin and divine causation of death will be linguistically and contextually assessed.

In the investigation of the OT, specific attention will be focused on Gen 2:17; 3:19, 21; Ps 104:21; and Isa 65:20 which throw light on death’s origin. Divine causation of death in the early flood narratives will be approached by an analysis of key passages that are contextually and linguistically indicative of a causative agent of death. Importantly, the emergent relationship between the broader ANE world and the OT on the origin and divine causation of death will be explored and underscored.

I accept the biblical text in its final canonical form as recognized by the Christian community as a theological foundation. I rely specifically on historical/grammatical exegesis for the study of the OT passages. The


historical/grammatical approach allows me to be sensitive to the grammar and historical context of the text, and to engage in a close and intertextual reading of the text. Thus, the understanding of the OT writings on the question of the origin and divine causation of death can be grounded in revelation rather than in an extraneous source.

A key theological issue arising from such a study of ANE literature and the OT concerns theodicy. Therefore, the ANE literature and the OT passages will also be studied comparatively in terms of the theodicean implications for the origin and divine causation of death. The theological perspectives of the ANE and the OT will be juxtaposed to determine their inter-relationship on the question of theodicy.

The Scope of the Study

The first section of the study is limited by two constraints: geographical and biblical. Geographically, Egypt and Mesopotamia are two ANE regions which contain a concept of the origin of death in the Ancient Egyptian Pyramid Texts\(^\text{16}\) (Pyr.), and the Ancient Near Eastern Texts (ANET), The Context of Scripture (COS), and various other translations/expositions. In the Ancient Egyptian Pyramid Texts, “Utterance 571” (Pyr. 1466) alludes to an Egyptian mythology of death, which implies the origin of death.\(^\text{17}\)

In the ANE literature,\(^\text{18}\) the Babylonian Epic of Gilgamesh alludes to the issue of the origin of death with the episode of “Gilgamesh and the Magic Plant” (Tablet XI),\(^\text{19}\) and touches it with the divine ordination of death in Tablet X.\(^\text{20}\) The Enûma Elish locates the origin of death in divine deicide, and the Enki-Ninmah and Adapa myths put it in a God-given nature. Biblically, the passages of Gen 1–3; Ps 104; Isa 14:12–15; 65:20; and Ezek 28:11–19 are the natural confines for the study of the origin of death, since they are


\(^{17}\)Ibid., 226.

\(^{18}\)“The Epic of Gilgamesh,” translated by E. A. Speiser (ANET, 72–99).


\(^{20}\)ANET, 90.
the main passages of the OT, which throw more or less direct light on the issue.

However, such textual confinement will not result in the neglect or overlooking of other supporting texts.

The second section, which deals with divine causation of death, covers the Deluge narratives in ANE literature and in the OT (Gen 6–9). It is devoted to analyzing four main extrabiblical ANE flood stories: the Eridu Genesis,21 the Atra-Hasis Epic,22 the Gilgamesh Epic,23 and Berosus flood story.24 The ANE corpus has other translations and/or expositions25 apart from the Ancient Near Eastern Texts and The Context of Scripture, which provide comparative leverage for the assessment and interpretation of the literature.


The *locus classicus* of the biblical flood narrative is Gen 6–9. The biblical flood account of Gen 6–9 is selected because of its fuller account of the flood, its literary primacy on the question of divine causation of death, and its many parallel accounts in ANE literature. The ANE corpus is chosen based on its being parallel to the OT account, with sufficient material to make a determination on the questions of the divine causation of death, the genre of the composition, and the attendant theological and theodicean implications. Berosus’s flood account, though the latest of the ANE accounts, and of Greek composition, is included in this study as a Mesopotamian flood story. Berosus, a priest of Marduk at Babylonia, included the flood story when he compiled the history of Babylon.

The concept of death in both sections of the dissertation is confined to the physical death of humans and/or animals, and is not extended to plants, cells, or denatured microbes. However, the idea of the death of gods will have determinative value for the study of the origin of death in the selected ANE material, and, as far as possible, will be studied in relation to human and/or animal death. The operational definition of death is a loss of life and consciousness or biological cessation.

**Definitions of Terms**

**Divine Causation of Death:** Divine causation of death has to do with the historiographical attribution of the event of death to the direct action of god(s) or God. This may involve the use of natural elements like water and wind. The question of a causative relationship between the divine and death cannot be presently and empirically
validated or demonstrated; therefore an examination of this issue relies solely on literary evidence irrespective of the provenance. The aim of this dissertation is not to establish the authenticity or historicity of the events examined, but to analyze at face value their explicit and implicit perspectives on the origin and divine causation of death on the basis of the divine claim, the specific language, the context of the accounts, and the intra- or inter-textual harmony.

**Relationship Between Origin of Death and Causation of Death:** Both “origin” and “causation” have to do with etiology. Etiology is defined as “the science of causes or origins.”\(^{26}\) This study has to do with the origin of death in the creation accounts and the divine causation of death in the flood narratives in the ANE and OT literature. This dissertation is fundamentally etiological in perspective. The first section (chapters 2 and 3) deals with the origin of death and the second (chapters 4 and 5) with the divine causation of death.

In this dissertation, the term “origin” emphasizes the point of beginning or a temporal reference point for death’s inception. Origin has to do with the first occurrence of death reported in the creation account, whether by execution or natural cessation, whether divine or human or semi-human/divine. Origin also entails death in the god-given nature of the creature, that is, mortality as constitutive of the divine creation. In this context, mortality is primarily a primordial concept.

The term “causation” or cause has to do with divine agency of death in the flood narratives. Though both origin and causation can be primordial concepts, causation is not

used as a primordial concept in the second section of the dissertation. While the first section accentuates the point of beginning or the initial occurrence of death, the second explicates the divine actions that effect death.

It is possible to talk about the cause of death in addressing the origin of death in the creation narratives, but it would be anachronistic to talk about the origin of death in the flood narratives because the origin of death preceded the flood in the creation narratives of the ancient Near East and the OT. It is self-evident that creation preceded the deluge else there would be no objects of diluvial destruction. Temporal sequence negates their concurrence.

However, origin coalesces with causation in the creation accounts when the divine agent endows the creature with mortality from the inception of the creation, or executes the first death immediate to the creation. Divinity, then, would be the originator, creator, introducer, or imposer of death in the creation. The originator of death becomes the causer of death.

Since the flood is subsequent to the creation and the initial occurrence of death was not in the flood but in the creation account in both the ANE and OT, then divine causation of death is etiologically primordial only with respect to creation. Origin of death is never in the divine causation of death in the deluge accounts. However, where divinity causes the first death in the creation accounts, or bestows a mortal nature upon creatures at creation, origin of death coalesces with divine causation of death, though the occurrence of actual death may temporally succeed the origin of death as possession of a mortal nature. Only then is the causation of death in the origin of death—initial agency
of death marks temporal inception of death.

**Ethical Motivation:** Ethical motivation is an item of theodicy, that is, the justice of God/gods. In light of the question of the causative relationship between the divine and death, ethical motivation includes issues like the reason for the divine action, the principle of equivalence, the morality of the action of the offenders, and the counteraction of the divine. Ethical motivation is dealt with in context of the theodicean implications of each of the accounts.

**Genre Classification:** Since meaning is genre-dependent, that is, the genre or type of literature provides the hermeneutical principles by which one understands a literary portion or a text, then determining or describing the genre (whether historiography or mythography or “mytho-historical account”) of the literary portion is necessary. Because it is beyond the scope of this dissertation to try to establish the historicity (the actual occurrence of the events in human time and space) of the written events, the genre will be assessed from the interpretive verbal accounts of the past. In this case, the history to be examined is not the past events, but the selective telling of those events, which is really historiography.29


The genre classification (whether myth or mytho-historical account) of the written events will presuppose a “historical kernel”\(^{30}\) without attempting to list its precise constituents in entirety. This approach is in clear contrast to the views of critical scholars and the Naturalistic School in which myths are fictional and unhistorical. Also, it differs from the Historical School in which “myths are factual accounts of the world’s past, chronicles of long-ago happenings.”\(^{31}\)

I share an anthropological perspective\(^{32}\) like that of Richard Clifford and Chun Sik Park, in relation to the ANE accounts under investigation. Such anthropological perspective has a sense of history, and of tradition, and refrains from exclusively depicting the pertinent ANE accounts as mere stories about gods,\(^{33}\) thus eliminating or minimizing human role and context. In this light, then, the pertinent ANE stories of the origin of death are myths that have a historical kernel that reflects the existence of the divine in human history. Also, the ANE stories pertaining to the question of divine


\(^{33}\)For a detailed treatment of myth as mere stories about gods and for the various other definitions of myths: Historical-philosophical (etymological, literary, sociological) and phenomenological (descriptive) see John N. Oswalt, *The Bible Among the Myths: Unique Revelation or Just Ancient Literature?* (Grand Rapids: Zondervan, 2009), 29–46. A more extended comparative discussion of ANE literature vis-a-vis the OT can be found in John H. Walton, *Ancient Near Eastern Thought and the Old Testament* (Grand Rapids: Baker Academic, 2006).
causation of death in the flood accounts are myths that indicate the existence of a cataclysmic flood in the early stage of human history.
CHAPTER II

THE ORIGIN OF DEATH

The chapter is divided into two sections: the ancient Near Eastern and Hebrew sections. Under the ancient Near Eastern section the concept of the origin of death is examined in the Egyptian and Mesopotamian literature. The focus of the Hebrew section is on the Old Testament.

Ancient Near East

This section examines the origin of death in specific Egyptian and Mesopotamian literature. The Egyptian concept of the origin of death is drawn primarily from the earliest Egyptian literary material—The Ancient Egyptian Pyramid Texts.¹ The Pyramid Texts date from the middle of third millennium B. C. during the period of the Old Kingdom.² The Old Kingdom is estimated to have existed from 2740–2270 B.C.³

¹Faulkner’s translation of the Pyramid Text is used for this study.

²The Pyramid Text is a collection of hieroglyphic texts inscribed on the interior walls of the pyramids of certain of the pharaohs, that is, the pyramids of Unis, the last king of the fifth dynasty, and of Teti, Pepi I, Merenre I, and Pepi II, the first four kings of the sixth dynasty. S. G. F. Brandon, Creation Legends of the Ancient Near East (London: Hodder and Stoughton, 1963), 15; idem, “The Origin of Death in Some Ancient Near Eastern Religions,” Religious Studies 1, no. 2 (1966): 218; idem, “Ritual Technique of Salvation,” in The Saviour God, ed. S. G. F. Brandon (Manchester: Manchester University Press, 1963), 18; idem, Man and His Destiny in the Great Religions (Manchester: Manchester University Press, 1962), 32, 34; George Hart, Egyptian Myths (Austin, TX: University of Texas Press, 1990), 9; William Kelly Simpson, ed., The
The language of Mesopotamians was Akkadian. The Sumerians, Babylonians, and Assyrians were participants of Mesopotamian civilization. Mesopotamian civilization was uniquely cosmopolitan and its religion tended toward universalism. These two features of Mesopotamian civilization enabled it to transcend ethnic, linguistic, and political boundaries to achieve cultural unity.\(^4\) Hence, the concept of the origin of death in the Sumerian and Babylonian literature is treated in the Mesopotamian section. Assyrian as well as Hittite literary fragments are considered only where they are used in the reconstruction of Mesopotamian myth called the Epic of Gilgamesh.\(^5\) Otherwise, the Assyrian or Hittite literature is not utilized in this Mesopotamian section because it is either too fragmentary, or not extant, or just a reiteration of its analogue or prototype.

The concept of the origin of death in Mesopotamia is gleaned from four of the earliest Mesopotamian myths: the Sumerian Enki-Ninmah myth, the Babylonian Enuma Elish, Gilgamesh Epic, and the Adapa Myth. The Enki-Ninmah myth is a creation story that dates to the third millennium B.C.\(^6\) The Enuma Elish is generally thought to date

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\(^3\)Brandon, *Creation Legends of the Ancient Near East*, 15.


from the period of the First Babylonian Dynasty (1894–1595), that is, the early part of the second millennium B.C. It is likely based on “earlier Sumerian texts, especially since many of the gods mentioned are of Sumerian origin.”

The Gilgamesh Epic “dates from about 1600 B.C., at the end of the Old Babylonian period, and was composed in Akkadian.” It is divided into twelve tablets, though the twelfth appears to be a secondary addition to the original eleven. Like the Enuma Elish, the Gilgamesh Epic has Sumerian analogues or prototypes. The Adapa

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11“The Epic of Gilgamesh,” translated by E. A. Speiser (ANET, 73); Kovacs, Introduction, xxii; Jacobsen, The Treasures of Darkness: A History of Mesopotamian Religion, 195. Concerning the relationship between the Sumerian fragments of the Gilgamesh Epic and Semitic Babylonian version, Heidel offers this caveat: “But the question as to the origin of the material of the various episodes cannot as yet be answered with any certainty. To judge from the Sumerian fragments of the epic which have so far come to light and from the fact that the Semitic Babylonians became in general the heirs of Sumerian culture and civilization, it appears reasonable to assume that also the other episodes in the Gilgamesh Epic were current in Sumerian literary form before they were
Myth is extant in four fragmentary clay tablets (I, II, III, and IV). The oldest and longest fragmentary account (II) dates from the first half of the fourteenth century B.C.

Egypt

The Egyptian subsection of the study examines the origin of death in “Utterance 571” and in the legend of Osiris by presenting their genre classifications and functions, giving account analyses, and by laying out their theological and theodicean implications. The two are selected because only “Utterance 571” in the Egyptian Pyramid Texts provides a brief allusion to the origin of death, and the legend of Osiris serves as the embodied in the composition of this Semitic Babylonian poem. From this, however, it does not necessarily follow that all this material had its origin with the Sumerians, either in their former home or after they had occupied the plains of the Tigro-Euphrates Valley. Instead, the material itself may have originated, at least in part, with the Semitic Babylonians, from whom the Sumerians may have taken it over, adapting it to their own views and beliefs and giving it expression in their own script and language. But irrespective of the origin of the raw material, the earliest literary form of most, if not all, of the tales or episodes imbedded in the Gilgamesh Epic was doubtless Sumerian, as far as available evidence goes. And these Sumerian literary pieces were then utilized by the Babylonians Semites in the production of their great national epic. The work of the Semites, however, did not consist simply in translating the Sumerian texts and combining them into one continuous story; rather, it constituted a new creation, which in the course of time, as indicated by the different versions at our disposal, was continually modified and elaborated at the hands of the various compilers and redactors, with the result that the Semitic versions which have survived to our day in most cases differ widely from the available Sumerian material.” Heidel, The Gilgamesh Epic and Old Testament Parallels, 14.


raison d’être of the Egyptian mortuary cultus. The account analysis seeks to draw out the relevance of the allusion to the origin of death, crystallize the inferential importance of the Egyptian hieroglyphic determinative sign for mwt (death), and correlate the probable connection of the origin of death to the legend of Osiris. Both the theological and theodicean implications are considered in relation to the origin of death and are principally built on the legend of Osiris.

**Genre Classification and Function**

Simpson indicates that the *Pyramid Texts* constitute

the oldest collection of Egyptian religious and mythological texts, consisting of mortuary rituals which had developed over a period of centuries. The general theme of these texts is the burial and rebirth of the deceased king, and the texts themselves are rich in varied mythological traditions of the Old Kingdom. The texts were constructed from a number of originally separate mythological strains and were used during and after the burial rituals of the king.\(^{14}\)

“Utterance 571,” which contains a brief reference with an assurance of Pharaoh’s birth preceding the existence of death, is a part of the mortuary rituals of Egypt written in poetic form.\(^{15}\) Mercatante declares that some of the oldest funerary texts were discovered in the pyramids and date from the end of the Old Kingdom. These ritual or funerary texts

\(^{14}\)Simpson, ed., *The Literature of Ancient Egypt*, 247. Brandon characterizes the *Pyramid Texts* as “an amorphous collection of spells, incantations, hymns and what appear to be fragments of mystery plays, which clearly derived from various sources and range in date from a very archaic period down to the time of the construction of the pyramids in which they were inscribed.” Brandon, *Man and His Destiny in the Great Religions*, 34; idem, “The Origin of Death in Some Ancient Near Eastern Religions,” 219; Hart, *Egyptian Myths*, 9.

were recited while the priests burned incense over the bier and mourners gathered together to walk to the necropolis.\textsuperscript{16}

“Utterance 571” as well as the legend of Osiris participated in the mortuary ritual of Egypt. The mortuary rituals, in words (e.g., hymns, prayers, and tales), in actions (dramatic performances), in objects and pictures (e.g., images, non-figural emblems, plants, and heavenly bodies), or in living beings (e.g., the king and animals) cause or recall a spiritual experience and support the idea that Egyptian mythology was reflective rather than imaginative and poetic. The mortuary ritual being mythological was symbolical of an entity in the divine world. It was considered true as long as it made something of the divine world conceivable in human terms and was accepted by faith.\textsuperscript{17}

\textbf{Account Analysis}

“Utterance 571” is analyzed to determine its contribution to the concept of the origin of death. This account analysis is not an exhaustive dissection of the full account, but of the relevant portions in context of the full account. The analysis of the account involves an examination of the pertinent terminological and conceptual markers that illumine the concept of the origin of death.

\textsuperscript{16}Mercatante further states that “the texts were created to grant eternal life to the dead. The magic words were written on the walls of the tombs or on the furniture and on the papyri which were placed in the tombs. At first the texts were written for the Pharaoh alone who was certain to enter into eternal life. In time, however, the hope of eternal life was granted to all.” Mercatante, \textit{Who Is Who in Egyptian Mythology}, 48.

\textsuperscript{17}Kramer, \textit{Mythologies of the Ancient World}, 21–24.
Utterance 571

The King’s mother was pregnant with him,
(Even he) Who was in the Lower Sky,
The King was fashioned by his father Atum, before the sky existed,
Before the earth existed,
Before men existed,
Before the gods were born,
Before death existed.

Our principal concern in this passage is with the statement: “The King was fashioned by his father Atum . . . , before death existed.” Simpson translates it as “This Pepi has been begotten by his father Atum . . . , (at a time) when death had not yet come into being.” The obvious conclusion from this statement in context of the rest of “Utterance 571” is the doctrine of the immortality of the king, whether as an individual

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18Hart identifies Atum as “lord of Heliopolis” and “lord of the sky,” “the demiurge, the creator of the world, who arose out of Nu at the beginning of time to create the elements of the universe. . . . The underlying notion of the name Atum is one of totality, thus as the sun god he is Monad, the supreme being and quintessence of all the forces and elements of nature. Therefore, he contains within himself the life-force of every other deity yet to come into being. In Egyptian thought totality had a positive power, as in the idea of completing an eternity of existence, as in consigning an enemy to the flames. This dualism inherent in the Monad allows for the future birth of a constructive goddess such as Isis as well as a god of chaos and confusion such as Seth.” Hart, Egyptian Myths, 11-12.


20Simpson, ed., The Literature of Ancient Egypt, 262.

king (whom Brandon and Simpson assume to be Pepi) or as a corporate king—the dynasty of the pharaohs.

The immortality of the king is supported repeatedly in the following ascriptions to the king: “The King escapes his death” (Pyr. 1467); “This King will not die” (Pyr. 1468); “For the King is an Imperishable Star” (Pyr. 1469); “Ré has taken this King to himself to the sky so that this king may live” (Pyr. 1469); “Horus has offered this King his arms on his own account” (Pyr. 1471). In “Utterance 422,” passage 764 says: “O King . . . May your name live on earth, may your name endure(?) upon earth, for you shall not perish, nor shall you be destroyed.”

The birth of the king preceded death’s existence. The account does not indicate whether the sequential anaphoric enumeration within the passage above indicates the creational order or priority of existence of sky, earth, men, and gods and then death. However, such creational order would be incompatible with the theogony of the priests of Heliopolis in which the existence of some gods preceded the existence of sky, earth, and

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22 Brandon, *Creation Legends of the Ancient Near East*, 16.


24 In ancient Egypt, rulers worshiped Horus, the last of the god-kings, and traced their descent from him, each king being a reincarnation of Horus himself. Ludlow Bull, “Ancient Egypt,” in Bainton et al., *The Idea of History in the Ancient Near East*, 7.

25 Concerning this passage Brandon indicates: “The logic implicit in the statement is the king could not really die, since he belonged to the order of being that was prior to that in which death had power or currency. Clearly a primordial state was envisaged, existent even before the so-called ‘first time’ (*sp tpy*), when there was neither death nor decay; in other words, a state of being outside Time. Of how death did originate, and whether it was contingent on creation and the start of the temporal process, nothing is said.” Brandon, “The Origin of Death in Some Ancient Near Eastern Religions,” 219.
man. Osiris, the god of the underworld, the god of death, is the sixth god of the strict Ennead from Atum to Nephthys. The implication is that death preceded human existence.

The king really belongs to a different order or a primordial state of being that pre-existed the inanimate creation, mankind and gods, when there was neither decay nor death. This observation creates confusion and an anomaly since Atum was the father of the king, and Atum arose out of Nu or Nun, the primeval being, a limitless ocean of inert water, symbolic of non-existence before creation. Since both Nu and Atum (the king’s father) were Egyptian gods, then the pre-Nu existence of the king appears illogical. Mercer provides a solution for such conundrum when he states: “Here Atum, like Nun is made to precede the gods, as according to Heliopolitan theology he did, bringing gods into being by masturbation, even his later wife, Nut. Apparently, there was a time when nothing existed, except perhaps Atum and the Abyss (male and female).”

The four classic cosmogonic systems of Egyptian mythology were the Heliopolitan, Memphite, Hermopolitan, and Theban systems. Though illogical at


28 In Egyptian literature, Nun is both deified and personified. Brandon, *Creation Legends of the Ancient Near East*, 17; Nun is called “the eldest god” in *ANET*, 11.


certain ideological junctures, the post-Heliopolitan systems were syncretistic and conservative, thus accommodative of the previous system(s). Consequently, the Egyptians were able to hold together in their religious thinking ideas that are mutually contradictory.\textsuperscript{31}

With this observation of cosmogonic accommodation, we can now briefly survey death’s origin in relation to Egyptian cosmogonic thought on a whole. The idea that the king’s birth preceded death’s existence puts his birth before or within the primordial age or state. In this regard, “Utterance 486,” passage 1040, proclaimed the king as “born in the Abyss (Nun) before the sky existed, before the earth existed, before that which was to be made firm existed, before turmoil existed, before that fear which arose on account of the Eye of Horus existed.”\textsuperscript{32}

Brandon unequivocally concluded that the Egyptians regarded the creator-god Atum (Re) as himself the creature of the pre-existing Nun.\textsuperscript{33} Nun, the primaeval waste of water, both personified and deified as “the eldest god,” “the father of gods,”\textsuperscript{34} and his female counterpart Naunet constitute the first pair of the Hermopolitan Ogdoad.\textsuperscript{35} The

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\textsuperscript{31}Brandon, \textit{Creation Legends of the Ancient Near East}, 51, 52, 54. Kramer talks about this Egyptian accommodation as a mythological concept involving “the tendency to both change and continuity.” Kramer, \textit{Mythologies of the Ancient World}, 25.
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\textsuperscript{32}\textit{Pyr.}, 173.
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\textsuperscript{33}Brandon, \textit{Creation Legends of the Ancient Near East}, 25.
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\textsuperscript{34}Ibid., 16; “Delivery of Mankind from Destruction,” translated by John Wilson (\textit{ANET}, 11).
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\textsuperscript{35}The other three pairs are Huh/Hauhet, Kuk/Kauket, and Amun/Amunet. Brandon, \textit{Creation Legends of the Ancient Near East}, 46; Hart, \textit{Egyptian Myths}, 20.
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Ogdoad or eight primordial beings were the first gods of the first time (the Golden Age). According to Brandon, it is believed that after these eight primordial beings completed their work of creation, they apparently died and returned to the underworld, where they continued to serve the world above by causing the Nile to flow and the sun to rise each day. If this observation is correct, then the death hypostatized in “Utterance 571” in Heliopolitan cosmogony refers to and finds illumination in the probable death of the Ogdoad of Hermopolitan cosmogony.

The temporal location of the Egyptian origin of death, though imprecise, accordingly is situated after the primordial birth of the king, whether within time as it is humanly known or outside time, that is, in eternity. Brandon correctly points out that the Pyramid Texts say nothing about how death originated, and whether it was contingent on creation and the start of the temporal process. In Egyptian cosmogonic speculation, the Egyptian apparently never tried to account for or produce a myth concerning the origin of death.

“Utterance 571” offers only the temporal idea that death’s existence is after the birth of Atum’s son. If the death of the Hermopolitan Ogdoad is accepted, then death was actually within or ends the primordial or Golden age. Death happened with the first gods and its etiology is indeterminate or unknown.

36 Brandon, *Creation Legends of the Ancient Near East*, 48, 49.


The determinative sign of *mwt*

The *Pyramid Texts* express a prior death-free age or state of the world. In “Utterance 571,” passage 1466, the term “death” in its Egyptian determinative sign can be logically or inferentially connected to the death of Osiris. The word *mwt* (“to die”) has as its determinative sign the figure of the falling man with blood streaming from his head. The same determinative sign are used for the substantives *mwt* (“death”) and *ḥḥty* (“enemy”).39 Two other expressions used for death (“*mni*” and “*ḥḥpt*”) have as their determinative signs the figure of a recumbent mummy or embalmed body.40

The Egyptian semiotic identity between the terms “death” and “enemy” is the figure of a falling man with blood streaming from his head. This determinative sign suggests that the Egyptians may have conceived of “death as an enemy, and the process of dying as the consequence of a hostile attack.”41 There is a correlation between this conception of death/enemy pictured in the determinative signs and the legend of Osiris. In the *Pyramid Texts*, “Utterance 478” expresses the ideas of hostility and of a man falling: “You have come seeking your brother Osiris, for his brother Seth has thrown him down

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on his side in yonder side of Ghsty,” and “Utterance 532” says: “They have found Osiris, his brother Seth having laid him low in Nedit.”

The ideas of blood streaming from the head and of mummification or embalmment seem apparent from indications in “Utterance 532.” Concerning Osiris it is said: “They prevent you from rotting”; “They prevent your putrefaction from dripping to the ground”; “They prevent the smell of your corpse from becoming foul.” The idea of “falling” may be captured by “thrown down”; of “death” by “corpse”; of “enemy” by “Seth”; of “embalmment/mummification” to “prevent your putrefaction” and of “blood” by prevention of putrefaction fluid “dripping” to the ground.

If this inference drawn from the Egyptian determinative signs is correctly reflective of the Egyptian conception of the Osirian legend, then, in Egyptian mythology, the death of Osiris marks the entrance of death into the world. The death of Osiris appears to be a stronger argument in favor of death’s beginning than the alleged death of the Hermopolitan Ogdoad. Consequently, the primordial death-free state and age would be prior to the Osirian death, if not prior to the alleged death of the Hermopolitan Ogdoad.

The legend of Osiris

The legend of Osiris is pivotal for a theology of death in ancient Egypt. The Pyramid Texts portray the death of Osiris at the hand of his antagonist-brother, Seth (also

42Pyr., 166.

43Ibid., 200.

44Ibid.
spelled Set). In “Utterance 532,” Seth laid his brother Osiris low in Nedit. Simpson points out that the term “Nedit” refers to the bank of a river, which is used as a mythological location where Osiris was struck down by Seth. Posthumous expressions of prevention of the physical results of death like “rotting,” “putrefaction,” and “the smell of the corpse from becoming foul” in “Utterance 532” presuppose the biological death of Osiris.

Osiris was the eldest son of Geb (the earth god, who personified the land of Egypt and through him the link was established with the throne of the reigning pharaoh) and Nut (the sky goddess). Nut bore Geb four children—Osiris, Isis, Seth, and Nephthys. As the eldest son, Osiris inherited the right to govern the land of Egypt. In pre-dynastic times, Egypt was under the rule of a succession of gods—Ptah, Re, Shu, Geb, Osiris, Seth, and Horus.

Among those pre-dynastic gods, Osiris was the one murdered by Seth. Seth usurped the throne of Egypt by violent assault. Osiris and Isis (his sister-wife) were ruling in “a golden age,” with “an idyllic scene.” Egypt was in prosperity and “all animal life followed a perfect pattern of procreation.” As a result of Seth’s monstrous usurpation and murder of Osiris, violence and chaos became attributes of Seth, and death seems to have entered the world.

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47 Ibid., 30.
Theological Implications

The myth of Osiris provides a window into Egyptian theology of the origin of death. The first theological implication is that though the gods were considered immortal, they can physically die like humans. Osiris died a violent death, and for the Egyptian the death of Osiris came to symbolize and epitomize the experience of all men. Obviously, the creation or physical death of the gods was not conceived as a negation of their immortality.

The coexistence of the concepts of the physical death and immortality of the god Osiris can be explained in relation to Ka, “the double or abstract personality,” an independent existence, a symbol of “divine life,” which “could separate itself from or could unite itself to the body and could move from place to place. A dead man’s Ka had to be preserved if his body was to become everlasting. Funeral offerings, such as meats, cakes, wines, and unguents, were made to the Ka, and when the food was not available, 

\[48^{\text{Tobin indicates that the Egyptian gods were “by nature immortal, while man was mortal. Even the pharaoh himself was mortal despite his divinity. Frequently, however, the mortuary literature shows the deceased as identified with the various gods. Such seems to indicate that the deceased had within himself something of the divine nature which enabled him to conquer death.” Vincent Arieh Tobin, Theological Principles of Egyptian Religion, American University Studies, series 7; Theology and Religion vol. 59 (New York: Peter Lang, 1989), 129.}\]


\[51^{\text{Tobin, Theological Principles of Egyptian Religion, 126.}\]
offerings were painted on the walls, accompanied by the recitation of specific prayers.”

In the *Pyramid Texts*, “Utterance 600” says concerning Atum’s transmission of his *Ka* to Shu, Tefënet, the king and the pyramid:

O Atum-Khoper, you become high on the height,
You rose up as the *bnbn*-stone in the Mansion of the ‘Phoenix’ in Ōn,
You spate out Shu, you expectorated Tefënet,
And you set your arms about them as the arms of a *ka*-symbol,
That your essence might be in them.
O Atum set your arms about the King, about this construction,
And about this pyramid as the arms of a *ka*-symbol,
That the King’s essence may be in it, enduring forever.

The thought in this passage is that “the individual’s *Ka* did not exist before him, but rather was given to him at birth by a superior power, a deity, in this case Atum.”

Apparently, the *Ka* gave things, men, and gods their immortal (“enduring-forever”) nature. The king’s external royal *Ka* portrayed “the dualism of the king’s nature, which combines divine and mortal components: divinity is realized through the Ka.” In Egyptian hieroglyph, the *Ka* was represented by two upraised arms.

The second theological implication is that a god can bring death upon another god. In the *Pyramid Texts*, none of the five cosmic deities (Atum, Shu, Tefnut, Geb and Nut) of the Heliopolitan Ennead caused any of the other cosmic gods to die. Death occurred among the remaining four gods of the Ennead, the children of the cosmic

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deities. Set, the son of Geb, and Nut, the god of chaos,\(^{56}\) who became “the god of evil and darkness”\(^{57}\) caused the death of Osiris, “god of the dead and resurrection.”\(^{58}\) Set’s murder of Osiris demonstrates both the power of an Egyptian god to kill and the vulnerability of an Egyptian god to die physically.

The third theological implication is that there was a god of death in Egyptian thought. Paradoxically, the god of death (Osiris) did not cause the first death or subsequent death of anyone, but he (Osiris) was caused to die. Set can really be called the god of death from the perpetrator’s perspective, though he was never actually represented as the god of death.\(^{59}\)

In “Utterance 571,” death is hypostatized, but in the Osirian myth death is deified and ritualized. The death of the god of death provided the rationale of the Egyptian mortuary cultus in which “by virtue of the Osirian mortuary ritual, every deceased person, on whose behalf the rites were performed, was ritually assimilated to Osiris in both death and resurrection.”\(^{60}\) Therefore, “the legend of Osiris constituted a dramatic aetiology, 


\(^{58}\)Ibid., 112.


\(^{60}\)Brandon, “The Origin of Death in Some Ancient Near Eastern Religions,” 219; cf. idem., *Creation Legends of the Ancient Near East*, 64.
which both explained the incidence of death and sanctioned hope that salvation could be had from its dread entail."\textsuperscript{61}

The fourth and final theological implication is that for the Egyptians death was an enemy. Death and enemy share the same Egyptian hieroglyphic determinative sign. The death of Osiris ensued from a brother-enemy attack. This suggests that death was an unnatural event and an unnecessary thing. Also, in Egyptian iconography, Set, the murderer of Osiris, “the Egyptian devil or god of Evil,” is the one who, “either by himself or through his assistant demons, brought death to man by violent assault.”\textsuperscript{62} Therefore, both the Egyptian hieroglyphic determinative sign and their iconography point to death as an enemy in Egyptian conception.

In the \textit{Egyptian Coffin Texts}, death is personified in a prayer as an enemy that attacks and seizes its victim: “Do not seize me, do not catch me, do not against me your intent.”\textsuperscript{63} The ideas of death’s seizure and catch of a person and of a god turning into a death-dealing devil suggest that to the Egyptian mind death was “essentially accidental, even if unavoidable.”\textsuperscript{64} Death was inevitable because “the legend of Osiris really

\begin{itemize}
\item[61.] Brandon, “The Origin of Death in Some ancient Near Eastern Religions,” 220-221.
\end{itemize}
constituted a typology of human fortune. . . . Osiris was ‘Everyman’. Accordingly, his passion and death typified the experience of all men."\textsuperscript{65} Also, death was an accident or chance event in that it was something unnatural, “something that should not be,” “something from an evil agency”\textsuperscript{66} and something that unexpectedly or surprisingly seizes and catches its victims.

**Theodicean Implications**

Theodicy is defined as “an attempt to defend divine justice in the face of aberrant phenomena that appear to indicate the deity’s indifference or hostility toward virtuous people.”\textsuperscript{67} Such definition presupposes the existence of error, evil, injustice, and wrong to be righted. It also implies a vertical relationship between God/gods and man in which the divine justice and power are defended in relation to the presence and experience of evil.

The *Pyramid Texts* do not show “the presence of explicit theodicean discourse.”\textsuperscript{68} They focus only on “the problem of evil from the cosmic side.”\textsuperscript{69} The cosmogonies are concerned with “theology, not with anthropology”\textsuperscript{70} and the Egyptian never tried to

\begin{itemize}
  \item \textsuperscript{65} Brandon, *Man and His Destiny in the Great Religions*, 66; idem, “The Origin of Death in Some Ancient Near Eastern Religions,” 119–220.
  \item \textsuperscript{67} James Crenshaw, “Theodicy,” *ABD*, 6:444.
  \item \textsuperscript{68} Loprieno, “Theodicy in Ancient Egyptian Texts,” 44.
  \item \textsuperscript{69} Ibid.
  \item \textsuperscript{70} Brandon, “The Origin of Death in Some Ancient Near Eastern Religions,” 219.
\end{itemize}

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account for the origin of death. “Death, therefore, seems to have formed no problem such as to cause him to question the divine providence.” This may be due to the Egyptian belief that “the conditions of their existence as a people had always been, and always would be governed by gods, whose will and purposes are utterly inscrutable.”

Any theodicean treatment of the origin of death in the *Pyramid Texts*, of necessity, will be in the cosmic realm and will be attained by a process of deduction. In this subsection, the theodicean implications will be drawn from the legend of Osiris. The legend is crucial to this study because it memorializes the first recorded fatal attack on a god and epitomizes the experience of all men.

The first theodicean implication derived from the legend of Osiris is that a problem of evil developed within the Ennead in which a beneficent god became an evil god among and against all the other beneficent gods. According to tradition, Seth, one of the god-offspring of Geb and Nut, “ripped himself from the womb of Nut in the Upper Egypt at Naqada where his major temple in the south was later erected. Violence and chaos became attributes of Seth.” Seth was originally a beneficent god before he became a natural opponent of all that was good and life-giving in the universe.

The *Pyramid Texts* portray Seth as the one who delivered a fatal attack on Osiris, resulting in the grief of Isis—Seth’s sister but Osiris’s wife. Seth engaged in a bloody

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71 Brandon, *Creation Legends of the Ancient Near East*, 64.


coup d’état—the assassination of a god-king and the violent transfer of royal power to himself.\textsuperscript{75} Seth became an enemy of the Egyptian pantheon, the archenemy of the god Ra and represented the cosmic opposition of darkness and light. Even Nephthys, his sister-counterpart, was herself a goddess of darkness and decay.\textsuperscript{76} Therefore, the problem of evil is depicted from the cosmic side.

The second theodicean implication is that death was brought about by the intervention of an evil agency or hostile force.\textsuperscript{77} If death originated with the evil action of Seth against Osiris, then Seth’s direct action caused the origin of death. Etiology and agency coalesced in the same subject.

The myth of Osiris tells of the death of Osiris at the hands of evil Seth. In Egyptian iconography, Seth is depicted with “a human body and the head of a strange repulsive animal, having a long snout and erect ears.”\textsuperscript{78} As the murderer of Osiris, Seth became “the Egyptian Devil or god of Evil.”\textsuperscript{79} It is not certain to what extent this caricature or depiction of Seth helped the Osirian believer in his relationship to the gods,

\textsuperscript{75}Hart, \textit{Egyptian Myths}, 32.

\textsuperscript{76}Mercatante, \textit{Who Is Who in Egyptian Mythology}, 144.

\textsuperscript{77}Brandon, \textit{Creation Legends of the Ancient Near East}, 64; idem, \textit{Man and His Destiny in the Great Religions}, 67.


\textsuperscript{79}Brandon, “The Origin of Death in Some Ancient Near Eastern Religions,” 220.
since for the Egyptian death was apparently not a problem that drove him to doubt the divine providence.\(^{80}\)

The third and final theodicean implication is that ultimately truth triumphed over error in the *post-mortem* judgment by the gods. In the *Pyramid Texts*, “Utterance 477,” a legal proceeding is initiated against death, with Seth as the accused and Osiris as the complainant. In “Utterance 581,” passage 1556 gives the verdict of the gods concerning Osiris and Seth: “Seth is offered up, Osiris is in the right (maat) in the mouths of the gods on that happy day of going up to the mountain.”

Gardiner defines *maat* as truth, right, and justice.\(^{81}\) In the same vein, Tobin adds that *maat* was much more than righteousness, truth, or order. *Maat* can be defined “as a symbol, as an abstract principle, or as a personal goddess . . . , the basis for the unity of all things, the basis of cosmic order, of political order, of morality, of life itself, of art and science, and even good etiquette in normal everyday affairs.”\(^{82}\) Therefore, Osiris being in the right (*maat*) received the victory of vindication in the judgment of the gods.

Justice triumphed over injustice in the resurrection of Osiris. Seth killed Osiris but Osiris resurrected. “The revivification of Osiris and his vindication *vis-à-vis* Set by the council of the gods surely symbolizes the reversal of injustice which had befallen him, and the hoped-for repetition of this situation in the case of the individual deceased must, 

\(^{80}\)Brandon, *Creation Legends of the Ancient Near East*, 64; idem, *Man and His Destiny in the Great Religions*, 67.


\(^{82}\)Tobin, *Theological Principles of Egyptian Religion*, 77.
therefore have constituted in effect the solution of the problem of death and evil.” Osiris’s resurrection and vindication was a victory for himself and prefigured victory for every Osirian devotee. Consequently, the post-mortem life of every devotee became almost entirely the concern of Osiris, who went to the underworld after his death.

Finally, order triumphed over disorder when Horus, the son of Osiris and Isis, defeated Seth and took over the throne of Egypt. According to tradition (both the epic and satirical versions), in one of the many battles between Seth and Horus, Seth gouged out Horus’s left eye, which Horus managed to retrieve. However, in the last battle, Horus used a harpoon against Seth who had assumed the form of a red hippopotamus. The first cast caught the red hippopotamus full in the head and entered his brain. Thus, Horus

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See Brandon, Man and His Destiny in the Great Religions, 67. In the Osirian mortuary ritual, good triumphed over evil when “every deceased person, on whose behalf the rites were performed, was ritually assimilated to Osiris in both death and resurrection.” Idem, “The Origin of Death in Some Ancient Near Eastern Religions,” 220; “By virtue of the ritual assimilation to Osiris in death, every devotee believed that he would be raised to a new post-mortem life as the divine hero had been.” Idem, Creation Legends of the Ancient Near East, 64; Assman, Death and Salvation in Ancient Egypt, 70.


See Mercatante, Who Is Who in Egyptian Mythology, 144.

See Ibid., 59–66.

Amour defines the epic version as “entirely serious”; as depicting fantastic events; and as “similar to the epics of the Western world (great battles, heroes fighting villains with gods taking an active role, supernatural events, and an oral tradition including repetition of key phrases.” In the satirical version, a “parody” of the epic version, “the gods in the central roles are ridiculed and the battle is reduced to a squabble among deities who possess very human characteristics.” There is no way of determining which version was first. Robert A. Armour, Gods and the Myths of Ancient Egypt (Cairo, Egypt: The American University in Cairo Press, 1986), 98.
avenged the humiliation of his father, and Isis could rest. In the satirical version, after eighty years of fighting, Seth agreed to end the fighting and permitted Horus to accept the position of Osiris awarded by the court.  

Mesopotamia

The Mesopotamian section of the study of the origin of death examines the genre classification and function, and presents account analyses, theological and theodicean implications of the Sumerian Enki-Ninmah myth, the Babylonian Enuma Elish, Epic of Gilgamesh, and the Adapa Legend. It is focused on the origin of death in ancient Mesopotamian literature. It attempts to highlight the specific portions of the literature that are relevant to the origin of death, while taking into consideration their larger context.

The Enki-Ninmah Myth

Genre classification and function

Professor Kramer is credited with the discovery and decipherment of the most important Sumerian text which ascribes the planning and directing of the creation of mankind to Enki. The Sumerian composition was written on two duplicating tablets. It is etiological in character and therefore has implications for the study of the origin of death in ancient Mesopotamia. This Sumerian poem, as the earliest composition dealing with the origin of death, has been the subject of much study.

88Ibid., 98–109.

89Brandon, Creation Legends of the Ancient Near East, 76.

90Kramer, Sumerian Mythology, 68.
with the creation of man, may have served as a Sumerian prototype or analogue to other Mesopotamian creation stories like the Babylonian Enuma Elish. It is believed to antedate both the Hebrew and Babylonian versions of creation. Kramer dates it to the third millennium B.C.\textsuperscript{91}

This Enki-Ninmah (or -Ninhursag) myth is a creation poem that tells us how Enki created mankind as surrogate laborers for the unwilling gods and found employment for human misfits.\textsuperscript{92} It provides “reasons both for the creation of the human race and for the many ills that afflict it.”\textsuperscript{93} Also, it offers “an answer well in keeping with the Mesopotamians’ social and psychological approach to forces in the universe: the gods, for all their power, have their human sides.”\textsuperscript{94} The myth reveals “a rather mature and sophisticated approach to the gods and their divine activities”; visible behind it is “considerable theological and cosmogonic reflection.”\textsuperscript{95}

Account analysis

The Enki-Ninmah myth can be divided into two independent parts. The first part covers man’s creation from pieces of clay placed in the womb of the mother-goddesses. Man was created to relieve the gods from hard labor, especially from digging canals for


\textsuperscript{92}\textit{Clifford, Creation Accounts in the Ancient Near East and in the Bible}, 42.

\textsuperscript{93}\textit{Brandon, Creation Legends of the Ancient Near East}, 76.

\textsuperscript{94}\textit{Jacobsen, “Mesopotamia: The Cosmos as a State,”} 161.

\textsuperscript{95}\textit{Kramer, Mythologies of the Ancient World}, 95.
irrigation agriculture. The second part addresses a contest between the mother-goddess Ninmah and Enki during a feast celebrating mankind’s creation. Ninmah creates six defective or abnormal creatures for which Enki “decrees their fate,” assigning them a function in society.\footnote{“Enki and Ninmah,” translated by Jacob Klein (\textit{COS}, 1:159: 516); Samuel Noah Kramer and John Maier, \textit{Myths of Enki, The Crafty God} (Oxford: Oxford University Press, 1989), 13–14.}

In turn, Enki creates an abnormal creature, either an aborted fetus or an old man (\textit{U-mu-ul}),\footnote{Klein’s literal translation of the term is: “the-day-was-far-off” or “my day is far off.” He believes that it refers to a creature, which is totally unable to function, that is, a prematurely born baby or a very old man, born long ago. “Enki and Ninmah,” translated by Jacob Klein (\textit{COS}, 1:159: 516), n. 1. Jacobsen translates it as “my day is remote.” He depicts the creature referred to as “a very old man whose birthday lies back in the past. The eyes of this unfortunate are diseased, his life is ebbing, his liver and heart give him pain, his hands tremble.” Jacobsen, “Mesopotamia: The Cosmos as a State,” 163. Kramer and Maier see it as a “weak or handicapped person.” Kramer and Maier, \textit{Myths of Enki, The Crafty God}, 1. Brandon says that Enki’s creation appears “to embody the ills of disease and old age.” Brandon, \textit{Man and His Destiny in the Great Religions}, 83. Kilmer takes the position that \textit{U-mu-ul (umul)}, which he calls the “first baby,” is not a failure of an old man, but is simply a new-born baby with the normal lack of physical abilities. His name means ‘My day (of death) is far (off),’ attesting to his extreme youth as well as to his expected longevity. Anne Dräffkorn Kilmer, “Speculation on Umul, the First Baby,” in \textit{Kramer Anniversary Volume: Cuneiform Studies in Honor of Samuel Noah Kramer}, ed. B. L. Eichler et al. (Neukirchener-Vluyn: Butzon and Bercker, 1976), 265. Kilmer’s translation of \textit{umul} as new-born baby carries some validity, seeing that the suggested meaning of the name \textit{umul} as “My day (of death) is far (off)” indicates youthfulness, rather than old age, which would be supported in the translation “My day (of birth) is far (off).” The context, however, of \textit{umul} in the \textit{Enki-Ninmah} myth seems to favor a defective being.} with which Ninmah is unable to cope. At this point, the second part of the text is so damaged, fragmentary, and obscure that it is not included in \textit{The Context of Scripture}. However, specialists in the area have deciphered and surmised that Enki made a misshapen and diseased creature with which Ninmah can do nothing. She curses Enki,
because apparently what he had made could not be unmade, and mankind must include those who are hopelessly malformed and diseased. Therefore, Enki prevailed over Ninmah in the contest.  

The Enki-Ninmah myth is both teleological and etiological for the existence of mankind. According to Brandon, it is designed to explain:

1. The purpose of mankind, namely, to serve the gods
2. The origin of such freaks as barren women and eunuchs—they are due to the sports of gods, but they could be integrated into the social system—‘given bread to eat’, according to the accepted phrases
3. The origin of disease, and perhaps old age, thus leading to death.

The myth has implicit relevance for the study of the origin of death in ancient Mesopotamia. It tells of Enki using a water bath and incantation to remove death (“fate” —a demon of fatal sickness) from the body of a man discharging semen whom Ninmah had fashioned. It ends with Enki fashioning an aborted fetus or an old man with which nothing can be done.

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100 “Enki and Ninmah,” translated by Jacob Klein (COS, 1.159:518), n. 36.
Theological implications

The three main characters of the myth are Enki, Ninmah (also called Ninhursag[a], or Nintu), and Nammu. Enki is the god of the subterranean fresh/sweet water, wisdom and magic, and creator of mankind. Ninmah, the exalted or lofty lady, is (“one of the epithets or manifestations of the Sumerian birth-goddess par excellence”) the goddess of the earth.

Nammu is depicted in the myth as the primeval mother, the bearer of the senior gods, Enki’s mother, and as “the chief midwife, who activated and assisted the ‘birth-goddesses’ in giving birth to Man.” There are the Anunna-gods—“gods of the universe” or “the gods of a local pantheon”; goddesses or goddess-mothers (amalu), minor gods (Ninimma, Shuzianna, Nimada, Nimbara, Ninmug, Musardu, and Ningunna) and “a pair of birth-goddesses (i.e., divine wombs, matrices), wherein two male and female clay figures were planted, developed and given birth.”

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101 Ibid., 516, n. 9.
103 COS, 1.159:517, n. 20.
105 “Enki and Ninmah,” translated by Jacob Klein (COS, 1.159:517), n. 22.
106 Ibid., n. 4, 5.
107 Ibid., n. 14.
The Enki-Ninmah myth is polytheistic. Every key function in the Sumerian myth involves god(s), from marriage, to insemination, to pregnancy, to birthing and giving birth, to hard work, to sleeping, to midwifery, to rebellion, to drunkenness, to rivalry, and to creation of normal or abnormal humans. The gods—Enki and Ninmah—are closely linked to deformity, disease, and death. Therefore, from this “divine” myth several theological implications for the origin of death can be drawn.

The first theological implication is that human disease, abnormality, and death are constitutive of the divine creation. Those physical ills of the society came with, at, and from the divine creation. Mankind is morbid and mortal or moribund primarily by divine default and the consequent nature imposed upon him by the god(s).

The physical conditions of the creatures are not of the creature’s making or choice. Ninmah’s fourth creature, a man leaking urine, needed Enki’s water bath and incantation to eliminate death (a demon of fatal sickness) from his body. On the other hand, Enki, in his contest with Ninmah, fashioned an aborted fetus or a moribund old man who was dysfunctional. Both cases illustrate the vulnerability of an unfortunate segment of mankind to morbidity and consequent mortality from the inception.

Second, the whole spectrum of human ills from birth to death springs from divine inebriation, sport, and poor judgment. These god-fashioned human ills “do not really belong in the world order; they were not part of the plan. They came in a moment of irresponsibility, when the gods were in their cups and succumbed momentarily to envy and a desire to show off.”

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During a banquet, presumably to celebrate Enki’s creation of man, the text tells us that “Enki and Ninmah were drinking beer, and their heart became elated.” In their intoxication, Ninmah, seemingly desiring to humble Enki, challenges Enki to see if he can find a function for her abnormal human freaks. She arbitrarily and capriciously fashioned six defective creatures for Enki. Enki was able to “decree their fate” and assign them a function in society. However, Ninmah was unable to find a function for a fatally defective \textit{U{\textnu}-mu-ul}, a diseased and dying or mortal creature Enki had created in response. Apparently, Ninmah, in her resentment and envy, underestimated Enki’s cleverness, and Enki, in his anger overestimated Ninmah’s ingenuity, in order to embarrass and humiliate her.\textsuperscript{109}

Third, there is a theocratic hierarchy among the gods, and the gods are sovereign over normal or abnormal humanity. The text indicates: “The gods who baked their daily bread, (and) set therewith their tables—the senior gods did oversee the work, while the minor gods were bearing the toil.”\textsuperscript{110} Man is created to take the place of the working minor gods, outside the hierarchy. Enki and Ninmah are sovereign over their creatures, over human disease, deformity, and death, whether near as in the case of old age or far as in the case of a newborn. The senior gods are not answerable to the minor gods or to humans for their creation of humanity with malformation, mortality, or moribundity.

Fourth, human enjoyment of life is not a divine value or priority. Humans were created to do the hard work of the complaining and rebellious gods as victims in a divine

\textsuperscript{109}Kramer and Maier, \textit{Myths of Enki, The Crafty God}, 13–14.

\textsuperscript{110}“Enki and Ninmah,” translated by Jacob Klein (\textit{COS}, 1.159:516).
bitter rivalry between Ninmah and Enki, and to remain until death as a permanent
misshapen or a memorial of Enki’s cleverness and Ninmah’s failure. Man’s deformed and
mortal or dying condition is not eliminated or mitigated by the gods, but is retained and he
is given functions in society compatible with his plight. There are more diseased,
deformed, and dysfunctional humans (about 8) in the myth than normal humans (2 or 3).

The fifth and final theological implication is that gender bias attended the entrance
of human disease, abnormality, and eventual death in the world. It is Ninmah (the female
god) who proposed the challenge to Enki (the male god). However, it is the male god who
repeatedly won out over the female in six of her challenges and in the two he possibly
proposed. The divine masculine dominance and position are evident in Enki’s planning
and directing the creation of mankind, and in portraying Enki as clever and capable, while
showing up the female god Ninmah as not clever enough to assign a social function to a
mortal or dying creature.

Theodicean implications

The Sumerian myth does not address divine benevolence or moral evil. However,
it references and demonstrates the initiation of physical evils in Ninmah’s challenge to
Enki and the subsequent creation/birthing process. The text lays out the scene of
challenge:

Enki and Ninmah were drinking beer,
and their hearts became elated.
Ninmah said to Enki:
“What(ever) makes the form of good
or bad—it is within my power;
As my heart prompts me, I can make
(It) ‘fate’ good or bad!”
Enki answered Ninmah:
“Let me counterbalance the ‘fate’
desire your heart—good or bad!”

Subsequent to this challenge, Ninmah and Enki fashioned a total of about seven or eight abnormal humans, victims of various ills—stiffness of hand, blindness, crippled feet, incontinence of urine, barrenness, eunuchry, abortion, and/or senescence. In the text above, “as the mother-goddess par excellence, who represents all females in whose wombs the embryo develops and takes form, Ninmah boasts that she can give birth to any form of human being.”

Mankind is mute in the myth and apparently incognizant of the divine contest and misjudgment that preceded his existence. He does not question the character of the gods for his state or station, nor do the gods offer moral justification or remorse for their abnormal introduction of physical evils into human society while under intoxication. The gods cared for the gods by dumping their hard work on man. Human ills—diseases, abnormality, mortality, or moribundity—are not cured or mitigated by the gods. With their disabilities, humans are instead either divinely assigned a function in society or left to languish to the grave.

111 Ibid., 517–518.

112 Ibid., 517, n. 27.
Enûma Elish

Genre classification and function

The Enûma Elish is a “creation” epic recorded on seven clay tablets. It was known in Akkadian as Enûma Eliš, “when on high,” after its opening words.¹¹³ Though the Enûma Elish is not primarily a creation story, it is a significant and principal source for “the study of the theogonic and cosmogonic views of the Mesopotamians.”¹¹⁴

This Babylonian epic is both a religious and political treatise. Leeming calls it “a timely propaganda piece.”¹¹⁵ It is so called because it was written “to justify Marduk’s ascendancy to supreme rulership over all the Babylonian divinities and to support Babylon’s claim to pre-eminence above all the other cities in the country.”¹¹⁶

The Enûma Elish was intended for “musical recital,”¹¹⁷ hence it is cast in poetry. It was recited by the high priest before the statue of Marduk “at the end of the fourth day of the New Year’s celebration in Babylon, which lasted from the first to the eleventh of Nissan.”¹¹⁸ It is surmised that this epic chant served as “a magical aid in Marduk’s 


¹¹⁴Heidel, The Babylonian Genesis, 1, 10.

¹¹⁵Leeming and Leeming, A Dictionary of Creation Myths, 25.


deliverance from imprisonment” or “as a magic formula against the coming inundation of Babylonia caused by the rise of the Tigris and the Euphrates.”

Account analysis of the Enûma Elish

The Enûma Elish depicts the circumstances leading to the physical death of four gods (Ti-âmat, her son Mummu, and her two consorts—Apsû and Kingu) as well as the origin and the order of the universe as a whole. Apsu, the primeval monster, the father of all the gods, and Mummu were slain by Ea (also called Nudimmud or Enki) because of their relentless intention to destroy the younger gods in order to achieve silence and sleep. Ea, representing the younger gods in battle, slaughtered Apsû and Mummu, and established his residence on the body of Apsû.

To avenge the death of Apsû, her spouse, Ti-âmat, decided on war against the gods. Neither Ea’s efforts nor Anu’s peaceful measures quieted Ti-âmat. So the threatened gods selected and endowed Marduk, Ea’s son, with supreme and undisputed authority and powers to defeat and kill Ti-âmat. In the process of the battle, Marduk struck Ti-âmat’s heart and destroyed her life. Having thus killed Ti-âmat, he split her skull, cut her arteries, and carry her blood southward to out-of-the-way places. Then, Marduk divided the colossal body of Ti-âmat, utilizing half of her corpse to form the heavens, and the other ___________________________

Religions,” 222.

half was used for the earth. Therefore, death in the Enûma Elish pre-existed the creation of the universe.\textsuperscript{120}

Marduk also created other regions in the likeness of the Apsû, the abode of Nudimmud. In the tribunal of the gods, Kingu, Ti-âmat’s chief accomplice, the ringleader of the rebels, was indicted for his crime of instigation. Ea severed his arteries and created mankind with his blood, acting on the ingenious plans of Marduk. So, both father and son, Ea followed by Marduk, then Ea acting on Marduk’s plans, were responsible for the deaths of Apsû, Ti-âmat, and Kingu.

Divine death, whether solely contemplated or otherwise effected, is a central theme of the Enûma Elish. To solve the noise problem of the heedless younger gods, Apsû and his son-vizier—Mummu—with adamant tenacity, pushed for the extermination of the younger gods. Instead, however, they experienced a reversal of desired fortunes in which Apsû and Mummu were slain, but the younger gods lived on. To avenge the violent death of Apsû on other gods (i.e., her children), Ti-âmat gave birth to eleven kinds of monster serpents and ferocious dragons. But again a reversal of fortunes occurred when the lives of both Ti-âmat and Kingu were cut off and their god-sympathizers were imprisoned.

The Enûma Elish delineates the physical death of gods. Concerning Apsû, Tablet I says that Ea made a spell and “poured sleep upon him. Sound asleep he lay.... Having fettered Apsû, he slew him.”\textsuperscript{121} Marduk’s physical dismemberment of Ti-âmat is graphically portrayed in Tablet IV:

\textsuperscript{120}Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 138.

\textsuperscript{121}“The Creation Epic,” translated by E. A. Speiser (\textit{ANET}, 61).
1. He released the arrow, it tore her belly.

2. It cut through her insides, splitting her heart.

3. He cast down her carcass to stand upon it.

4. He trod on the legs of Ti-âmat.

5. With his unsparing mace, he crushed her skull.

6. He severed the arteries of her blood.

7. He paused to view her dead body.

8. He split her like shellfish into two parts.\textsuperscript{122}

Kingu’s blood vessels were severed by the gods and mankind was fashioned out of his blood.\textsuperscript{123}

The Enûma Elish does not deal with the origin of human death.\textsuperscript{124} It only briefly addresses the creation of man from the blood of Kingu and the imposing of the menial service upon man which was previously the responsibility of Ti-âmat’s captured sympathizers. Nonetheless, as the earliest “creation” poem of Babylon, which narrates the earliest generation of gods, the Enûma Elish gives us an implicit account of the origin of divine death. It teaches that “while the proverbially immortal gods could not die a natural

\textsuperscript{122}Ibid., 67.

\textsuperscript{123}Ibid., 69.

\textsuperscript{124}Brandon indicates that it is not likely that the \textit{Enuma Elish} had any intention to account for human mortality as stemming from his creation from the blood of Kingu—namely, that since the creation of man involved death, then he has to pay back with his life by himself dying. Brandon, “The Origin of Death in Some Ancient Near Eastern Religions,” 222.
death, they could perish through violence." Four gods (Apsû, Mummu, Ti-âmat, and Kingu) perished as a result of divine war. However, it is the death of Apsû which constitutes the first divine death in the Enûma Elish.

Theological implications

Four theological implications for the origin of death are drawn from the Enûma Elish. First, the gods are passable and vulnerable to death by violence. Divine passability is evident in that:

1. The younger gods “disturbed Ti-âmat as they surged back and forth.”
2. “They troubled the mood of Ti-âmat.”
3. Their “hilarity” in the abode of heaven was “troublesome” and “loathsome” to Apsû and Mummu.
4. At the prospect of death the younger gods were “astir.”
5. Ti-âmat’s god-sympathizers did “suffer” in Anshar’s storm.
6. At the creation of Marduk, Ea “exulted and glowed, his heart filled with gladness.”

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125 Heidel, The Gilgamesh Epic and Old Testament Parallels, 137.
126 “The Creation Epic,” translated by E. A. Speiser (ANET, 61).
127 Ibid.
128 Ibid.
129 Ibid.
130 Ibid., 62.
131 Ibid.
7. Ea experienced “anger” when he heard about Ti-âmat’s death plot.\textsuperscript{132}

Divine vulnerability to death is attested in the deadly plots and graphic deaths of the gods. The gods who did not die are portrayed as fearful or distraught over such prospect. Distraught over the real prospect of death drove the gods to launch a preemptive deadly strike on Apsû and Mummu, Ti-âmat, and Kingu. This indicates that the Babylonian gods in the Enûma Elish, though considered divine, were mortal in conflict with each other.

There was a time “when no gods whatever had been brought into being,”\textsuperscript{133} and only Apsû, Ti-âmat, and Mummu pre-existed. Many of the gods are ascribed a beginning and even those not ascribed a beginning (Apsû and Ti-âmat) in the Enûma Elish experienced an ending. They may have had longevity defined by immunity from natural death—a form of conditional immortality, but not absolute immortality, for violence reduced immortality to mortality in the realm of divinity.

Second, the first death occurred within the first divine family. Apsû (god of sweet water ocean) and Ti-âmat begot Mummu, Lahmu and Lahâmu, Anshar and Kishar. Anshar and Kishar brought forth Anu. Anu brought Nudimmud (Ea) into being. Nudimmud and Damkina were the parents of Marduk. Apsû (the father of all gods) was first to die at the hand of his third-generation grandson Ea. Ea’s preemptive fatal strike against his primordial father constitutes deicide and patricide. Therefore, divine death has its origin in the paternal killing.

\textsuperscript{132}Ibid., 63.

\textsuperscript{133}Ibid., 61.
Third, before the existence of death in the divine realm, death was conceived and plotted prior to being effected. For silence and sleep, Apsû and Mummu planned and plotted death against the younger gods. But their death plot uncovered descended upon their own heads. Death effected by Ea was the ultimate antidote for death plotted and attempted by Apsû and Mummu.

Fourth, death originated as a tool of divinity against divinity in the context of incorrigible hostilities. The first divine death (Apsû), the second (Mummu), the third (Ti-âmat), and the fourth (Kingu) came about as a result of sheer physical force. Peaceful measures as well as magic failed to achieve compromise or resolution. So, the more potent god(s) survived and the weaker died in battle. None of these gods died accidentally or naturally out of old age or frailty. Therefore, death appears unnatural and as a divine imposition on enemy-gods.

Theodicean implications

The Enûma Elish does not present an explicit justification of divine justice in the context of divine death. Man is neither the object of divine justice, nor the subject of crime. The problem of death is approached from the divine side. Evil is eradicated by the eradication of the evil gods during physical battle or through a judicial mandate for execution from the tribunal of the gods.

134 Bainton says that in Mesopotamian religion “no god was the sole source of power and authority. All the leading figures of the pantheon had themselves been created. None was fully secure in his status, none really omnipotent. Authority resided in the community of the gods.” Bainton et al., The Idea of History in the Ancient Near East, 43, 55, nn. 50, 63.
Apparently, good gods can become evil gods by murderous intentions. Fatal fate then becomes their inescapable lot. The death of an intended divine killer seems justified in the Enûma Elish, even if it is a father-god or mother-god or brother-god. Though death seems to be treated as an evil from evil divine entities, death is still used by the good gods to check the evil of death before its inception. Tenacious or attempted evil from its conception must be extinct before it emerges to extinguish the life of its divine opponents.

The moral line between the company of good gods and the company of bad gods is clearly drawn. Lahmu, Lahamu, Anshar, Kishar, Anu, Ea, and Marduk appear as the good gods, while their father Apsû, their oldest brother Mummu, their mother Tiâmat, their foster father Kingu, and other lesser known or anonymous gods are called or presented as evil-doers or accomplices. The good gods on every military occasion prevailed over the evil gods. Therefore, death is a tool of the divine for good or evil, by the good gods or by the evil gods.

**Gilgamesh Epic**

The Gilgamesh epic is “very explicit as to the origin of death.”\(^\text{135}\) The etiology of death is addressed in Tablet X, column iii,\(^\text{136}\) and human-squandered opportunity for perpetual rejuvenation is narrated in Tablet XI, in the third short episode known as “Gilgamesh and the Magic Plant.” The perspectives on the origin of death from the two tablets will be dealt with conjointly.

\(^{135}\) Brandon, “The Origin of Death in Some Ancient Near Eastern Religions,” 222.

Genre classification and function

The Gilgamesh Epic is a secular poem. The Akkadian title of the poem was taken from the opening words, Ša nagba imuru, “He who saw every thing.” It addresses mundane things as “man and nature, love and adventure, friendship and combat” against the backdrop of death.\(^{137}\) The poem is not concerned with “the gods and the rule of the universe but with man; its problem is man’s mortality, the fact that we must all eventually die.”\(^{138}\) Nortwick points out that the Gilgamesh Epic is “driven by two interconnected polarities, nature/culture and mortal/immortal, and the pivot for the entire structure is the relationship between Gilgamesh and Enkidu.”\(^{139}\) Though the epic recounts the deeds of a famous hero-king of Mesopotamia, it abounds with adventure and encounters with strange creatures, men and gods.\(^{140}\)

Gilgamesh was a famous king of Uruk during the Second Early Dynastic Period in Sumer (ca. 2700–2500). It is assumed that the stories about him circulated during his own time.\(^{141}\) Nonetheless, in spite of his historical existence,

\(^{137}\)Ibid., 72.


\(^{140}\)Kovacs, Introduction, xvii.

the adventures of Gilgamesh mentioned in the Sumerian stories and the Akkadian epic are so overlaid with legendary and mythical motifs that one can only speculate about their possible historical basis. They may reflect certain aspect of magical/priestly and military roles that Gilgamesh would have played as the ruler of Uruk, and conceivably a real preoccupation of his with death. On the other hand, some elements in these stories may be anachronistic projections of later events, and some are due to folkloric and mythological imagination.142

Account analysis

**Creation in Gilgamesh Epic.** Though the Gilgamesh Epic is not a creation poem, it tells of the antediluvian creation of Gilgamesh by the great gods, of Enkidu by Aruru (goddess of creation143), and of mankind by the gods. Gilgamesh’s mother was the goddess Nunsun and his father was an unknown mortal whom the Sumerian list calls “the high priest of Kullab,”144 a district in the city of Uruk. Gilgamesh was created two-thirds god and one-third man.145 He was a superman or demigod. Enkidu was created in the image of Anu. Mankind, including Gilgamesh and Enkidu, was created mortal. Only the


gods have immortality. Utnapishtim, the Babylonian Noah, and his wife were the only mortals who were made immortal by the gods for reasons unknown.

The presence of death. The Gilgamesh Epic is “a meditation on death, in the form of a tragedy.” The reality, ubiquity, and threat of death pervade the epic. The following outline delineates death as present and active in human nature, against human nature through human nature, and from the divine nature.

1. Gilgamesh and Enkidu killed a terrible ogre called Huwawa (Old Babylonian and Hittite versions), or Humbaba (Assyrian recension) by decapitation, whose breath is death.

2. Apparently, they killed a fearful watchman whom Humbaba placed at the gate of the forest.

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146 Heidel, The Gilgamesh Epic and Old Testament Parallels, 36; ANET, 79.
149 From the mutilated Assyrian fragment, it has been concluded that Gilgamesh and Enkidu decapitated Humbaba. Heidel, The Gilgamesh Epic and Old Testament Parallels, 49. The translation reads: “the head of Humba[ba they cut down. . .].” ANET, 83.
150 Heidel, The Gilgamesh Epic and Old Testament Parallels, 35; ANET, 79.
151 Heidel, The Gilgamesh Epic and Old Testament Parallels, 44; ANET, 82.
3. They slew the bull of heaven Anu gave to Ishtar who was intent on destroying Gilgamesh because of his rejection of her marriage offer.\textsuperscript{152}

4. Gilgamesh slew bears, hyenas, lions, panthers, tigers, stags, and ibexes—the wild beasts and creeping things of the steppe.\textsuperscript{153}

5. Gilgamesh’s close friend Enkidu dies by the decree of the gods because he was an accomplice in the deaths of Humbaba and the Bull of Heaven.\textsuperscript{154}

6. Death is stated as the fate or lot of mankind.\textsuperscript{155}

7. Gilgamesh is obsessed with the fear of death.\textsuperscript{156}

8. The gate of the mountain of Mâshu through which Gilgamesh must pass to get to Utnapishtim, in order to find out the way to immortality, is guarded by a pair of scorpion-men (half man, half dragon) whose glance or look is death.\textsuperscript{157}

9. To arrive at the shores of the land of the blessed Utnapishtim, Gilgamesh and Utnapishtim’s ferryman, Urshanabi, had to cross the sea and the Waters of Death, which kills if the hand touches it.\textsuperscript{158}

\textsuperscript{152}Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 54, 72; *ANET*, 85.

\textsuperscript{153}Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 79; *ANET*, 92.

\textsuperscript{154}Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 56; *ANET*, 85.

\textsuperscript{155}Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 70, 73; *ANET*, 90, 91.

\textsuperscript{156}Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 73, 64; *ANET*, 88, 91.


\textsuperscript{158}Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 77; *ANET*, 92.
10. In preparation for the flood, Erragal or Irragal, that is, Nergal (the god of the nether world [underworld], god or lord of death), tears down posts.

12. In the flood all mankind return to clay.

13. Gilgamesh confesses near the end of the epic—“Death is dwelling [in] my bedroom; and wherever [I] set [my feet] there is death.”

14. The nether world seizes its victims as was done to Enkidu who attempted to retrieve Gilgamesh’s *pukku* (drum) and *mikkû* (drumstick) from the underworld (world

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161 Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 86; *ANET*, 94; To “return to clay” is synonymous to returning to the dust or grave. The flood drown mankind to death. At the death of Enkidu, Gilgamesh commented that Enkidu had “returned to clay,” which is indicative of the cessation of physical existence. Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 73; *ANET*, 91.

162 Heidel, 90; “In my chamber lurks death, and wherever I set my foot, there is death!” *ANET*, 96.

163 Speiser indicates that the present Tablet XII, an Akkadian version, is a direct translation from the Sumerian legend. The first part of Tablet XII was disregarded by the Akkadian translator. He briefly summarized the beginning as follows: “Shortly after the creation of the universe, a tree growing on the bank of the Euphrates was uprooted by the south wind. Inanna (Ishtar) took the floating trunk and planted it in her garden in Uruk. She intended to use it, in due time, as timber for her bed and chair. When several hostile beings interfered with Inanna’s plan, Gilgamesh came to her rescue. In gratitude, Inanna made the base of the tree a *pukku*, probably a drum, and from the crown a *mikkû*, apparently a drumstick of similar magic potency and gave them both to Gilgamesh. One day both of these precious objects fell into the nether world. Gilgamesh sought to retrieve them but could not. Lamenting his loss, he cried ‘O my *pukku*, O my *mikkû*.’” Then, he points out that it is at this point that the Akkadian translation, known to us as Tablet XII, sets in. “The Epic of Gilgamesh,” translated by E. A. Speiser (*ANET*, 97); cf. Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 93–94.
of the dead, perceived as below the earth).\textsuperscript{164} "The mother of Ninazu"\textsuperscript{165} did not allow Enkidu to ascend from the nether world.\textsuperscript{166}

\textbf{Death as physical cessation.} Every description of death in the Gilgamesh Epic is of a physical nature. Humbaba died by decapitation at the hands of Gilgamesh and Enkidu: "the head of Humba[ba] they cut down."\textsuperscript{167} The Bull of Heaven died by the sword and a severed heart. His death is depicted as follows:

Enkidu chased (him) and [....] the bull of heaven.  
[He sei[zed] by [the thick of] his [ta]jil.  
Between the nape (and) the horns [he thrust] his sword  
When they had killed the bull, they to[re out his] heart  
(And) placed (it) before Shamash.\textsuperscript{168}

The death of Enkidu is delineated with several physical characteristics. In grief, Gilgamesh rhetorically asks and says about his deceased friend:

Now what (means this) sleep which has taken hold of [thee]?  
Thou has become dark and canst not hear [me].  
And [indeed] he does not lift [his eyes].  
He touched his heart, but it did not beat.\textsuperscript{169}

\textsuperscript{164}Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 95, 97–99; \textit{ANET}, 97, 98.
\textsuperscript{165}“Ninazu was one of the husbands of Ereshkigal, the queen of the underworld.” Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 96, n. 228; cf. \textit{ANET}, 97, n. 240.
\textsuperscript{166}Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 97; cf. \textit{ANET}, 98.
\textsuperscript{167}\textit{ANET}, 83 (Assyrian fragment); Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 49.
\textsuperscript{168}Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 54; cf. \textit{ANET}, 98.
Sleep (unconsciousness), deafness, motionlessness, and no heartbeat are a physical picture of death. Gilgamesh did not leave the corpse of Enkidu “until the worm fell upon his face” or from his nose. He lamented: “[My friend, whom I loved, has turned to clay; Enkidu, my friend, whom I loved, has turned to clay].” Also, in the flood account, it is said that “all mankind turned to clay.”

**Origin of death.** Neither the death of Humbaba, nor the death of Enkidu or the animals in the epic has significance for the origin of death. Since the Gilgamesh Epic is not a creation epic, Humbaba’s death cannot be considered a marker for the origin of death. Only Tablet IX, which deals with human mortality as decreed by the gods from creation, and Tablet X, which confirms man’s retention of mortality because of Gilgamesh’s squandered opportunity to benefit from the magic plant of ever recurrent youth, virtually immortality, contribute in an explicit way to the concept of the origin of death.

The *locus classicus* for the concept of the origin of death in the Gilgamesh Epic is Tablet X:

Gilgamesh, whither rovest thou?  
The life thou pursuest thou shalt not find.

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When the gods created mankind,
Death for mankind they set aside,
Life in their own hands retaining.\textsuperscript{174}

Here, human mortality is a divinely allotted concomitant of the divine creation of humans. The seeds of death, so to speak, were planted in human nature from the inception. In the same vein, Brandon asserts: “Death was natural to man, being inherent in the nature with which he was endowed.”\textsuperscript{175} Heidel makes the point even more forceful by stating that “death was the result of man’s natural constitution; it was one of the inexorable laws of nature, a law divinely ordained at the time of man’s creation.”\textsuperscript{176}

In Tablet XI, there are the flood story and three short episodes based on the motif of “squandered opportunities for immortality.” The first episode has to do with a contest between Gilgamesh and the “gods of slumber.” The second episode is called “A Bath in the Fountain of Youth.” However, it is the third episode called “Gilgamesh and the Magic Plant”\textsuperscript{177} which has implicit and noteworthy significance for the study of the origin of death.

The third episode entitled “Gilgamesh and the Magic Plant” confirms human confinement to mortality because Gilgamesh unwittingly allowed the serpent to snatch away the plant named “Man Becomes Young in Old Age”\textsuperscript{178}—man’s one chance of

\begin{footnotesize}
\textsuperscript{174}ANET, 90; cf. Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 70.
\textsuperscript{175}Brandon, “The Origin of Death in Some Ancient Near Eastern Religions,” 223.
\textsuperscript{176}Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 138.
\textsuperscript{177}Veenker, “Gilgamesh and the Magic Plant,” 199.
\textsuperscript{178}ANET, 96.
\end{footnotesize}
finding rejuvenation, a sort of quasi-immortality. Heidel holds that the magic plant "bestowed ever recurrent youth, which is virtually synonymous with immortality." Implicitly, instead of man, the serpent, by eating this magic plant, shed its slough and renewed its life. "The serpent, by sloughing off its skin, has learnt the secret of self-rejuvenation at the expense of man." Hence, thereafter, man’s loss was irretrievable and irreplaceable.

Utnapishtim revealed to Gilgamesh the secret of the gods concerning the magic plant. Unfortunately, this revelation did not lead to the thwarting, or reversal, or change of the decree of the gods with respect to humanity’s endowment with mortality.

179 I use the term “quasi-immortality” to refer to an intermediate condition between mortality and immortality, in which after having eaten the magic plant in old age a man returns to the state of his youth as a man in his prime. It appears that a single eating rather than repeated eating of the magic plant initiated renewal of life, recurrent youthfulness, or automatic rejuvenation, virtually immortality. Cf. Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 91–92; *ANET*, 96. On the same wavelength, Heidel asserts that “the purpose of this plant was to grant rejuvenated life; and it was to be eaten after a person has reached old age. For this reason Gilgamesh does not eat the plant at once but decides to wait until his return to Uruk, until he becomes an ‘old man.’” Ibid., 92, n. 211. Veenker argues that “Gilgamesh and the Magic Plant” in “its original form was a myth accounting for the belief in antediluvian longevity.” Veenker, “Gilgamesh and the Magic Plant,” 203.


Immortality remained in the realm of the divine. Only Utnapishtim and his wife were deified or immortalized by the gods for unspecified and unknown reasons.

Theological implications

**Pantheon in the Epic.** In the main, among other mundane things, the Gilgamesh Epic narrates Gilgamesh’s odyssey in search of eternal life and so it is considered a secular poem. The Epic, however, is not devoid of the presence, influence, sovereignty, and discourses of gods. The Epic mentions several gods:

1. Aruru—goddess of creation.
2. Anu—father of the gods, patron god of Uruk, god of the firmament, sky god.
3. Ishtar—(Sumerian Inanna) goddess of love, war and fertility.
4. Shamash—god of the sun.

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182 Thury and Devinney assert that “according to Mesopotamian religion, only the gods are immortal.” Thury and Devinney, *Introduction to Mythology*, 143.


184 Thury and Devinney, *Introduction to Mythology*, 149.


5. Sumuqan—goddess of cattle and vegetation.  

6. Enlil—god of earth and wind (Sumerian for Ellil), father of Ninurta.  

7. Ea—god of wisdom and sweet water, a creator, (Sumerian Enki, god of fresh water).  


10. Siduri—goddess of brewing and wisdom, a divine barmaid.  

11. Ninurta—the south wind, goddess of war, of wells and irrigation;  


13. Erragal or Irragal—Nergal, god of the nether world.  

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14. Anunnaki—the judges in the underworld.\textsuperscript{197}

15. Ninazu—one of the husbands of Ereshkigal.\textsuperscript{198}

16. Ereshkigal or Irkalla—the queen of the nether world.\textsuperscript{199}

17. Mammetum—mother of destinies.\textsuperscript{200}

18. Igigi—the heavenly gods.\textsuperscript{201}

The multiplicity of gods mentioned in the Gilgamesh Epic shows that it is not a godless but a polytheistic poem. The gods are involved in: (1) creation, (2) the flood of water, (3) the allotment of mortality or immortality, (4) the forces of nature, (5) the world of the dead, (6) discourses with humans and other gods, (7) being sovereign over the universe, (8) expressing fear, (9) a frenzy over sacrifices, (10) responding to prayer, and (11) the origin of death. The gods are directly associated with death. Namtar is the god of death. Nergal is the god of the underworld and Ereshkigal is the queen of the nether world. Anunnaki and Mammetum determine whether humans live or die. Therefore, “things on earth were directed from heaven.”\textsuperscript{202}


\textsuperscript{198}ANET, 97, n. 240; Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 96, n. 228.

\textsuperscript{199}Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 61; ANET, 87; Thury and Devinney, \textit{Introduction to Mythology}, 162.

\textsuperscript{200}Thury and Devinney, \textit{Introduction to Mythology}, 168.

\textsuperscript{201}ANET, 214, n. 214; Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 87, n. 200.

\textsuperscript{202}Bainton et al., \textit{The Idea of History in the Ancient Near East}, 55.
Theological implications. The first theological implication for the origin of death is that the Gilgamesh Epic teaches what I call theocratic predetermination of “mortal” destiny. Human death originated with or resulted from the divine will, council, and decree. This theological implication is captured in Tablet X: 32–39:

From the days of old there is no [permanence]
The sleeping (?) and the dead how alike [they are]:
Do they not both draw the picture of death?
(Whether) he was a servant or a master, (who can tell it)
after they have reached their [destiny]?
The Anunnaki, the great gods, ga[ther together];
Mammetum, the creatress of destiny, de[crees] with them the destinies
Life and death they allot;
The days of death they do not reveal.

This passage teaches that life is uncertain, but death is sure. The impermanence of all things is demonstrated in the fateful transition of the commoner and the noble from life to death. “All is thus ephemeral and uncertain. Everything is in the hands of the gods, but man is kept in ignorance of their plans.” Therefore, the time of death is unpredictable, hence mortals are “doomed to be restless and insecure.”

The allotment of human death and immortality is a divine prerogative. Divine conception of and decrees for death or immortality precede divine allocation of death or

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203 I use the term “mortal” to refer to mankind, Gilgamesh (two-thirds god, one third man), and Enkidu (womanlike, beast-like man).


206 Bainton et al., The Idea of History in the Ancient Near East, 68.

207 Ibid.
immortality. The time of human death is a divine secret, though Ea, unknown to the
other gods, secretly alerted Utnapishtim about the impending flood. Nonetheless, death
originated in the mind, will, and council of the gods before it came to reside in the
creature’s nature, existence, and action. The gods are the effectual cause of death in
human nature. The gods are sovereign over human life and death.

The theocratic pre-determination of “mortal” destiny is also forcibly
exemplified in the divine death decree against the life of Enkidu. Tablet VII: 4–10 stages
the proceedings:

Anu, Enlil, Ea and heavenly Shamash [took counsel together].
And Anu said to Enlil:
‘Because they killed the bull of heaven and Huwa[wa],
[That one of the two shall die],’ said Anu,
‘Who stripped the mountains of the cedar!’
But Enlil said: ‘Enkidu shall die;
Gilgamesh shall not die!’ 208

In this scenario, although both Gilgamesh and Enkidu were guilty of the death of
the Bull of Heaven, Huwawa, and of stripping the mountains of the cedar, yet in the
council of the deities only Enkidu faces the death sentence. Though a demi-god,
Gilgamesh was not immortal. So, it is not clear whether Gilgamesh was spared because
he appears closer to deity, being two-thirds god, than his womanlike friend Enkidu, or
that one had to pay for two, the more innocent (Enkidu) for the less innocent 209


209 God Shamash questioned Enlil who said that Enkidu should die: “And now the
innocent Enkidu shall die?” Thereafter, with a rhetorical question, Shamash seems to
take the responsibility for the deaths of Huwawa and the bull of heaven because he
induced Gilgamesh and approved or sanctioned the deaths. Heidel, The Gilgamesh Epic
and Old Testament Parallels, 56 (Assyrian version), 36 (Old Babylonian version); cf.
(Gilgamesh) and the more guilty (Shamash). Nevertheless, the gods arbitrarily condemned only Enkidu to death. The point here in evidence is that death is a decision of the gods before it becomes an experience in the creature’s life and realm.

The theocratic pre-determination of “mortal” destiny is also illustrated in the experience of Gilgamesh. Though Gilgamesh is described as two-thirds god and one-third man, he is still mortal, represents mortal man, and seems to be more identified with human vulnerabilities than with the gods in the Gilgamesh Epic. From the inception of his quest for immortality or eternal life, Gilgamesh confesses to Enkidu what has been revealed to him: “Only the gods d[well] forever with Shamash. (But) as for mankind, their days are numbered.”

Later, Shamash (the sun-god) and then Siduri (the divine barmaid) alerted Gilgamesh of the theocratic pre-determination of the outcome of his odyssey: “The life which thou seekest thou wilt not find.” This divine prediction holds true for Gilgamesh to the end of the Gilgamesh Epic as it is presently known. The magic plant in Tablet XI seemed to offer “rejuvenation, not immortality.” While the gods can alter an individual’s status from mortal to immortal, lower creatures in general are imprisoned in mortality.

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ANET, 85–86.


211Heidel, The Gilgamesh Epic and Old Testament Parallels, 69, 70; cf. ANET, 89, 90.

212ANET, 96, n. 227.
Second, while death is ultimately and inevitably a decision of the gods, it is also immediately and unavoidably a consequence of the mortal nature of man. Death is inherent in human creation. Divine creation of humans comes with the liability of mortality, therefore, human mortality is divine responsibility. The gods set aside death for mankind, but they retained eternal life for themselves and whomsoever or whatsoever they desire to deify or immortalize. Utnapishtim was given immortality.  

The gods chose not to die. At creation, mankind did not choose but dies. Post-creation, if he chooses and seeks not to die, before reaping the benefit of that choice, he forfeits his opportunity of not dying, as in the case of Gilgamesh and the magic plant. Therefore, mankind is inevitably death-bound by a divinely imposed mortal nature.

The third and final theological implication is that death is personified and envisaged as a baleful daemonic or monstrous being, which seizes its victim and carries it off. In moribund morbidity, Enkidu recounts his dream encounter with such awful being:

[. . . .] . . He transformed me,  
[That] mine arms [were covered with feathers] like a bird.  
He looks at me (and) leads me to the house of darkness,  
to the dwelling of Irkalla;  
To the house from which he who enters never goes forth;  
On the road whose path does not look back;  
To the house whose occupants are bereft of light;  
Where dust is their food and clay their sustenance;  
(Where) they are clad like birds, with garments of wings;


(Where) they see no light and dwell in darkness.  

Preceding this passage, in lines 17–20, the supernatural being is described as having his face like Žû, talons as an eagle, and as overpowering him (Enkidu). In the dream, Enkidu sees himself carried off by a death-god or his demonic assistant (his minion) to the dwelling of Irkalla or Ereshkigal (queen of the underworld). Brandon concludes that the Mesopotamian evidence shows that “even where a definite effort was made to account for death as the inevitable consequence of the mortal nature of man, popular imagination persisted in envisaging death as a violent seizure of the individual by some supernatural being, fearfully conceived as the death-god or his minion.”

Theodicean implications

There is no explicit attempt to justify the deities’ action in the presence of evil in the Gilgamesh Epic. Therefore, the theodicean implications for the origin of death are drawn from one of two cases involving theological offense and death originating from the divine council. The two cases are: (1) Divine death decree against Enkidu; (2) Enlil and Ea discourse over the flood. The second will be addressed in the second section of the dissertation dealing with the divine causation of death under the rubric of the Gilgamesh Epic.

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Divine death decree against Enkidu. The justice of the gods and the presence of evil are two important factors to be considered in drawing up the theodicean implications of the passage below.

Anu, Enlil, Ea and heavenly Shamash [took counsel together].
And Anu said to Enlil:
‘Because they killed the bull of heaven and Huwa[wa],
[That one of the two shall die],’ said Anu,
‘Who stripped the mountains of the cedar!’
But Enlil said: ‘Enkidu shall die;
Gilgamesh shall not die!’
Now the heavenly Shamash replied to Enlil, the hero:
‘Have they not killed the bull of heaven and Huwawa at my command?
And now the innocent Enkidu shall die?’
But Enlil was enraged
At the heavenly Shamash (and said):
‘Because daily thou descendest to them as though thou wert one of their own (?)!’
En[kidu] lay ill before Gilgamesh.
(Gilgamesh said to him): “My brother, my brother, why do they acquit me instead of thee?”

The text appears to present a legal proceeding involving a prosecutor, a judge, charges, a defending lawyer/accomplice, a witness of the proceedings, defendants, and a sentence. Anu is the prosecutor; Enlil, the judge; Ea, the witness; Shamash, the defending lawyer/accomplice; the defendants are Enkidu and Gilgamesh, and the sentence is death. The charges are the killing of the Bull of Heaven and Huwawa, but more so, the stripping of the mountain of cedar.

The severity of the sentence (suffering and death), Shamash’s question as to whether innocent Enkidu shall die, and Gilgamesh’s questioning of his acquittal instead

of Enkidu’s, presuppose that the gods considered the killing of the Bull of Heaven and Huwawa, but more so, the stripping of the mountain of cedar as theological offense. Theological offense, then, constitutes the presence of evil in the eyes of the gods. The theological response to the theological offense is the divine sentence of death.

While Enlil establishes the basis for the sentence of death as principally the stripping of the mountain of cedar, Shamash, the defending lawyer/accomplice, complained to Enlil: “Have they not killed the bull of heaven and Huwawa at my command? And now the innocent Enkidu shall die?” Enlil appointed Huwawa to preserve the cedar forest as a (sevenfold) terror to mortals. The mountain of cedar was “the dwelling-place of the gods, the throne-dais of Irnini.” The stripping of the mountain of cedar as well as the killing of Huwawa seems to represent an indirect insult on the gods, especially Enlil’s authority.

In Shamash’s rhetorical question to Enlil about Enkidu’s indictment, he left out the stripping of the mountain of cedar, which both Gilgamesh and Enkidu intended to do, but was accomplished by Gilgamesh alone. However, only Enkidu is punished with death for it. Shamash’s impugnation of Enlil’s death sentence against Enkidu did not

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219 Irnini is a goddess; may be a form of Ishtar. Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 45, n. 86; *ANET*, 82, n. 86.


lead to divine justice but to Enlil’s rage against and criticism of Shamash for his condescension to mortals as if he were also mortal.

The plan to kill Huwawa (Humbaba) originated with Shamash, and had a moral basis. Ninsun, Gilgamesh’s goddess mother, asks why Shamash gave her son a restless heart to pursue fierce Humbaba until he kills him and destroys from the land all the evil which Shamash abhors. The evil of Humbaba is the object of Shamash’s abhorrence. Somehow the evil of Humbaba is synonymous with or symbolic of all the evil of the land, so that the killing of Humbaba ushers in the destruction or banishment of all evil from the land.

This Enlil-Shamash encounter shows that the gods are possible, fallible, not always or all in agreement, and can be arbitrary in sentencing. There is no evidence in the Epic of the gods forewarning Enkidu of the stripping of the mountain of cedar as constituting theological offense or evil. Moreover, Shamash induced Gilgamesh to kill Huwawa, and Gilgamesh recruited Enkidu to join him. Anu created the Bull of Heaven for Ishtar who was intent on killing Gilgamesh who refused to marry her. The Bull of Heaven was slain by Enkidu and Gilgamesh. Gilgamesh cut down the cedar of the mountain for which Enlil sentenced Enkidu to death. No wonder, with a sense of just desserts, Gilgamesh asked Enkidu a question that impugns the divine sentence: “My brother, my brother, why do they acquit me instead of thee?”

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Gilgamesh as well as god Shamash questions the divine justice in light of theological offense. Who is guiltier—Enkidu, Gilgamesh, Shamash, or all of them? Is the cedar more important than the life of Huwawa, of the Bull of Heaven, and even of Enkidu? Does the offense match the sentence? Apparently divinity is not obliged to defend their decision in the most favorable light or any light whatsoever. Since the ways of the gods are inscrutable, unpredictable, and unfathomable, then their arbitrariness finds justification in this revelation:

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The Anunnaki, the great gods, gather together;
Mammetum, the creatress of destiny, decrees with them the destinies.
Life and death they allot;
The days of death they do not reveal.  
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**Adapa Myth**

The origin of death is implied in the Adapa myth. Death inheres in human nature. This concept of the origin of death can be deduced from the god-given creational order of Adapa and from Adapa’s post-creation forfeiture of immortality.

**Genre classification and function**

The first fragment of the story of Adapa is inscribed in poetry, while the other three are prose narratives. The story is a myth (or legend) set in the earliest time (antediluvian) of south Mesopotamia to give expression to certain distressing situations.  

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like human mortality. It is believed that the Adapa Myth was “used as part of an incantation against illness and disease,” that is, “to remove and ward off disease.”

Account analysis

Overview. The narrative describes Adapa as a perfect, moral, mortal man, a leader among mankind, a model of wisdom, skill, devotion, and obedience to his god(s), especially his creator Ea. As a servant of Ea, he was the temple provisioner and the observer of rites. He baked and fished in the Persian Gulf for the city of Eridu in southern Mesopotamia.

Once, while he was fishing, the south wind capsized his boat. Impulsively, he cursed the south wind, magically breaking its wing and preventing it from blowing for seven days. This action offended and angered Anu (Sumerian An). So Anu summoned Adapa to his tribunal in heaven to give account of his crime.

Before Adapa left for heaven, Ea (god of wisdom) advised Adapa to do two things: (1) To wear mourning garb in order to gain the sympathetic assistance of Tammuz and Gizzida (vegetation gods) in the presence of Anu, and (2) to refuse the bread and water of death offered to him, but to accept oil for anointing himself and new garments.


228 Brandon, Man and His Destiny in the Great Religions, 88; cf. idem, Time and Mankind: An Historical and Philosophical Study of Mankind’s Attitude to the Phenomena of Change (New York: Hutchinson, 1951), 52.
Adapa strictly followed Ea’s advice. However, his refusal of the food and water of life offered him by Tammuz and Gizzida, unwittingly led to the loss of the opportunity to receive immortality.

**Locus of the origin of death.** There is neither divine nor human death in the Adapa Myth. What the myth contains is “the motif of man’s aboriginal loss of immortality.” The loss is a lack of acquisition of immortality rather than a dispossession of it. The mortality of Adapa is clearly indicated in the following five ways in the myth:

1. Adapa was not given eternal life (*napiš-tam da-er-tam*).  
2. Adapa unintentionally refused food and water of life as if they were the food and water of death.  
3. Adapa was called an *amēlūta.*

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230 Rogers, ed. and trans., *Cuneiform Parallels to the Old Testament*, 75.


4. After Adapa refused the food and water of life, Anu said, “You will not live forever” (balātum).\textsuperscript{233}

5. Adapa is called the “human offspring,”\textsuperscript{234} “seed of mankind” (zēr amēlūti).\textsuperscript{235}

In Fragment I, Adapa is called riddī ina amēlūti,\textsuperscript{236} “a model of man,”\textsuperscript{237} that is, “a human archetype”\textsuperscript{238} with wisdom but without eternal life.\textsuperscript{239} The Akkadian term translated “eternal life” here is napiš-tam da-er-tam.\textsuperscript{240} There is another statement in Fragment II where, for Adapa’s breaking of the wing of the south wind and subsequent adherence to Ea’s advice of not eating or drinking, in heaven, he is told by Anu: ammīni lā tākul lā taltīma lā baltāta ā nīṣī daštī, “Why didn’t you eat and drink? You will not live forever!”\textsuperscript{241} The verbal negation lā baltāta, “you will not live forever,” can also be

\begin{itemize}
\item \textsuperscript{233} Heidel, \textit{The Babylonian Genesis}, 151; \textit{ANET}, 102.
\item \textsuperscript{234} \textit{ANET}, 102.
\item \textsuperscript{235} Stephen Langdon, \textit{Sumerian Epic of Paradise, the Flood and the Fall of Man} (Philadelphia: The University Museum, 1915), 47, 22, n. 4; 40, n. 3; Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 152.
\item \textsuperscript{236} Bing, “Adapa and Immortality,” 55, n. 25; cf. Rogers, ed. and trans., \textit{Cuneiform Parallels to the Old Testament}, 69.
\item \textsuperscript{237} Adapa is a model of man in the sense of “something to be followed.” \textit{ANET}, 101, n. 1. In the same vein, Heidel’s translation is: “a leader among mankind.” Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 148.
\item \textsuperscript{238} Andreasen, “Adam and Adapa: Two Anthropological Characters,” 188.
\item \textsuperscript{239} Heidel, \textit{The Babylonian Genesis}, 148.
\item \textsuperscript{240} Rogers, ed. and trans., \textit{Cuneiform Parallels to the Old Testament}, 75.
\end{itemize}
translated as “you are not in strength.” However, contextually, in the former translation the meaning of the text is retained as “being alive” (balātum).

Bing points out that one of the meanings of balātum in Babylonia is clearly “to live forever.” He insists that in two instances this meaning is evident in the Old Babylonian version of the Gilgamesh Epic: “Eternal life (balatam) which you seek, you will not find” and “Eternal life (balatam) in their own hands they, i.e., the gods retained.” These passages lend support to the translation of balātum as “eternal life” or “to live forever.” Therefore, Adapa’s mortality is confirmed by negation in reference to the past and the future in that at his creation Ea did not endow him with immortality, and in heaven Anu unveiled Adapa’s unwitting, yet decisive forfeiture of immortality.

Ea told Adapa to refuse the food and water of death, but in heaven Adapa was offered the food and water of life instead of death, which he mistakenly refused, thereby forfeiting his opportunity for immortality. The fact that he was offered the food and water of life presupposes his mortal condition. There is no evidence in the text that the food and water of life are the food and water of death as if Anu intended to trick Adapa to death. Moreover, if this was the case, then Adapa’s mortality would still be established.

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243 Bing, “Adapa and Immortality,” 55; idem, “Adapa and Humanity: Mortal or Evil?” 2, n. 5.


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It would establish his non-possession of immortality, his possible possession of longevity typical in antediluvian times, and his premature death at the hand of Anu.

The terms *amēlūta*, whether translated “impure man”\(^{245}\) or “worthless human”\(^{246}\) or just “human being,”\(^{247}\) and *zēr amelūti*, translated “seed of mankind,” used to depict Adapa, despite the pejorative translations, accentuate his humanity and, *ipso facto*, his mortality. The term *zēr amelūti* is to be understood as meaning that “the hero was a human being because he was of human descent.”\(^{248}\) Speiser italicizes “worthless” in the *ANET* and Heidel places a question mark after “impure” to show their dissatisfaction with their translations.

After Dumuzi and Gizzida spoke favorably about Adapa’s character of piety to Anu and calmed his anger, Anu asked himself: *ammīni Ea amēlūta lā banīta ša šamē u erseti ukillinši?* The translation is: “Why did Ea reveal inappropriate things (*lā banīta*) of heaven and earth to a human being?”\(^{249}\) In the phrase *amēlūta lā banīta ša*, literally “to a human being not appropriate things,” *lā banīta* (not appropriate) modifies *ša* (things) instead of *amēlūta* (man). The direct object of the verb is *lā banīta ša* (inappropriate things) and the indirect object is *amēlūta* (to man). It is the adjectival association of *lā*

\(^{245}\) Heidel, *The Babylonian Genesis*, 151.

\(^{246}\) “Adapa,” translated by E. A. Speiser (*ANET*, 102).

\(^{247}\) Bing, “Adapa and Immortality,” 54.


\(^{249}\) Bing, “Adapa and Immortality,” 54.
*banīta* with *amēlīta* that yields the apparent out-of-context translation: “impure or worthless human being.”

Adapa is neither impure nor worthless. The text pictures Adapa as blameless; of clean hands; anointed; observer of the divine statutes; a hunter; baker, and fisher; a faithful servant of Ea.  

Ea predicted that Tammuz and Gizzida would speak “good words” (*a-mi-ta da-mi-ik-ta*), not *lā banīta ša* (inappropriate things) to Anu about Adapa’s character. “The implication clearly is that Adapa is a ‘good man’; his piety and repentance are manifested by his clothes of mourning as well as his lament at the departure from earth of Dumuzi and Gizzida.”

Adapa is called a “model of man” in the text. In the myth, he is portrayed as heroic, human, moral, religious, industrious, and representative of mankind. So, matters pertaining to all mankind, especially mortality, are explicable in reference to him. The fact that Adapa was neither given eternal life, nor possessed it then or later, indicates his mortality. Since Ea had created Adapa as a sort of prototype or human archetype of mortality—a mortal creature, so clearly portrayed in the Adapa Myth—then death originated or sprang from human nature.

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251 Rogers, ed. and trans, *Cuneiform Parallels to the Old Testament*, 74.

252 Bing, “Adapa and Humanity: Mortal or Evil?” 2, n. 4.

253 Andreasen, “Adam and Adapa: Two Anthropological Characters,” 188.
Theological implications

The Adapa Myth mentions five gods: Ea (god of wisdom and creation),\textsuperscript{254} Tammuz and Gizzida (vegetation gods,\textsuperscript{255} forces of fertility,\textsuperscript{256} fertility divinities,\textsuperscript{257} Anu’s gate-keepers),\textsuperscript{258} Anu (god of the heavens),\textsuperscript{259} Ilabrat (Anu’s vizier)\textsuperscript{260} and Ninkarrak (goddess of healing and medicine)\textsuperscript{261}. The gods are neither omnipotent nor omniscient. They engaged in division of labor and are superior to man. Though gods are present and sovereign in the myth, Adapa’s character, mortality, and loss of immortality feature prominently in the myth.

There are three theological implications for the origin of death that can be drawn from the myth. First, human death originated as a concomitant of the divine creation of mankind. Ea created Adapa, the prototype of mankind, mortal from the inception of his existence. Adapa came into existence without eternal life, consequently and subsequently in need of immortality.

\begin{itemize}
\item \textsuperscript{254}Heidel, \textit{The Babylonian Genesis}, 148, n. 22.
\item \textsuperscript{255}Ibid., 180.
\item \textsuperscript{256}Bing, “Adapa and Immortality,” 55.
\item \textsuperscript{257}Bing, “Adapa and Humanity: Mortal or Evil?” 1.
\item \textsuperscript{258}Heidel, \textit{The Babylonian Genesis}, 149, 150; \textit{ANET}, 101, 102.
\item \textsuperscript{259}Brandon, \textit{Man and His Destiny in the Great Religions}, 88; cf. Heidel, \textit{The Babylonian Genesis}, 87.
\item \textsuperscript{260}Heidel, \textit{The Babylonian Genesis}, 149; \textit{ANET}, 101.
\item \textsuperscript{261}Kramer, \textit{Mythologies of the Ancient World}, 126; Heidel, \textit{The Babylonian Genesis}, 153, n. 35.
\end{itemize}
Second, human immortality was temporarily within human choice through a divine offer. Anu offered Adapa the food of life and the water of life, not the food of death or the water of death. Adapa appears here as inflexible in his unswerving loyalty to Ea or less wise and discriminating in this matter, seeing that there was a clear distinction between the offer of the food and water of life and the offer of the food and water of death. Apparently, Adapa followed Ea’s advice without discrimination, though Ea’s advice was discriminatory—“Do not consume the food and water of ‘death.’” Instead, Adapa chose to refuse the food and water of life Anu offered him in heaven, thereby unwittingly forfeiting the opportunity to gain immortality.

Lastly, human penitence and care for the gods turn away divine anger and punishment, probably, by death. Adapa’s ingratiation of Tammuz and Gizzida, their good report of Adapa’s character to Anu, and his mournful garb of humility and repentance for his impulsive angry act of breaking the wing of the south wind abated Anu’s anger. Anu forgave him.

It appears as though Anu’s abated anger was not anticipated by Ea, and so he prepared Adapa to refuse the food and water of death that would be offered to him as punishment for his deed. Ea may have anticipated an attempt on Anu’s part to kill Adapa. This may explain why he forbade him to eat neither the food nor drink the water of death. However, if Ea in his wisdom foreknew Anu’s change of heart and gracious offer of immortality, but tricked Adapa, then it shows Ea as selfishly wanting to retain Adapa as his servant on earth. If this perspective is correct, then Ea’s plan backfires on
him, because Anu, by decree, released Adapa from “compulsory service for [the city] of Ea” (Eridu).\textsuperscript{262}

Theodicean implications

Human mortality is divine responsibility in the Adapa Myth. Ea created Adapa, a model of mankind, mortal. Mankind had no choice in the manner of his constitutional emergence. Human mortality is a divine choice, but immortality, though a divine offer, is principally a human reception to make. Mortality is not a barrier to the offer or reception of immortality. There is no attempt in the text to defend the divine creation of human as mortal or his forfeiture of immortality because of apparently conflicting or trickery directives from the gods (Ea and Anu).

In the Adapa Myth, humans are mortal by their god-given nature. The text does not explain human mortality as a consequence of an evil nature. The association of \textit{lā banīta} (inappropriate) with \textit{amēlūta} (man) seemed to have given rise to Heidel’s and Speiser’s translations: “impure man”\textsuperscript{263} or “worthless human.”\textsuperscript{264} In addition, Bing points out:

The long-standing tendency to associate the Babylonian Adapa myth with the garden of Eden story perhaps influenced some scholars to give \textit{lā banīta} a rather harsh Augustinian/Calvinistic meaning that portrays mankind as evil, presumptuous, or even self-willed. Such an interpretation strengthens the parallels with Adamic Man found in the Genesis story. However, \textit{lā banū} does

\textsuperscript{262}Heidel, \textit{The Babylonian Genesis}, 152; \textit{ANET}, 102.

\textsuperscript{263}Heidel, \textit{The Babylonian Genesis}, 152.

\textsuperscript{264}\textit{ANET}, 102.
not convey the notion of being evil or even self-willed but rather unfriendly, ungracious, unpleasant, or ignoble.\textsuperscript{265}

Adapa’s theological offense is not an alleged “evil nature,”\textsuperscript{266} not his refusal of Anu’s food and water of life,\textsuperscript{267} not his Ea-given possession of the \textit{lā banīta} (inappropriate things) of the heart of heaven and earth\textsuperscript{268} (contextually, “wide understanding . . . to expound the decrees of the land,”\textsuperscript{269} and “magic power” displayed in his encounter with the south wind),\textsuperscript{270} not his following Ea’s directives,\textsuperscript{271} but his angry and impulsive breaking of the wing of the south wind, causing an ecological disaster of seven-day windlessness and the disappearance of fertility divinities (Tammuz and Gizzida).\textsuperscript{272} If Ea is truly an expert on the things of heaven,\textsuperscript{273} then his advice to Adapa to refuse Anu’s hospitality of food and water of death (actually life) suggests that Anu’s punishment for Adapa’s offense would have been capital punishment. Instead, Adapa receives Anu’s forgiveness on account of his penitence and the divine sympathy and

\textsuperscript{265}Bing, “Adapa and Humanity: Mortal or Evil?” 1, n. 3.
\textsuperscript{266}Heidel, \textit{The Babylonian Genesis}, 152; cf. \textit{ANET}, 102.
\textsuperscript{267}Heidel, \textit{The Babylonian Genesis}, 151; \textit{ANET}, 102.
\textsuperscript{268}Heidel, \textit{The Babylonian Genesis}, 151; cf. \textit{ANET}, 102.
\textsuperscript{269}Heidel, \textit{The Babylonian Genesis}, 148; \textit{ANET}, 101.
\textsuperscript{270}Heidel, \textit{The Babylonian Genesis}, 151, n. 29.
\textsuperscript{271}Heidel, \textit{The Babylonian Genesis}, 150; \textit{ANET}, 102.
\textsuperscript{272}Heidel, \textit{The Babylonian Genesis}, 149; \textit{ANET}, 101–102.
\textsuperscript{273}Heidel, \textit{The Babylonian Genesis}, 149; \textit{ANET}, 101.
support of Tammuz and Gizzida, then, Anu dispatches him back to earth freed from the
service of Ea.

In the myth, neither Ea’s apparent trick of Adapa, nor Adapa’s wrathful cursing
and breaking of the wing of the south wind, or Anu’s apparent manipulation of the
situation is specifically classified as evil. Anu does not malign Ea. The gods
misunderstand each other, but do not attack or punish the other. They are more
cooperative than competitive. The myth remains anthropocentric in main character,
theological offense, and divine resolution.

**Hebrew**

The concept of the origin of death in Hebrew literature will be examined primarily
in Gen 1–3. If the date of the Exodus is accepted as 1445 B.C., then the book of Genesis
was written “in what archeologists call the Late Bronze Age (ca. 1550–ca. 1200
B.C.).”

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C. U. Press, 1985), 18–20. Advocates of the Documentary Hypothesis assume a later and
longer period for the present shape of the Pentateuch of which Genesis is the first book.
They assume that four literary strands (JEDP) behind the Pentateuch date from about 960
B.C. to about 450 B.C. Victor P. Hamilton, *The Book of Genesis: Chapters 1–17* (Grand
Rapids, MI: Eerdmans, 1990), 13–14. For a detailed discussion of the Documentary
Hypothesis or higher biblical criticism on the Pentateuch see A. E. Speiser,
Joseph Blenkinsopp, “P and J in Genesis 1:1–11:26: An Alternative Hypothesis,” in
*Fortunate the Eyes That See: Essays in Honor of David Noel Freedman in Celebration of
His Seventieth Birthday* (Grand Rapids, MI: Eerdmans, 1995), 1–15; Duane Garrett,
*Rethinking Genesis: The Sources and Authorship of the Book of the Pentateuch* (Grand
This Hebrew subsection of the study of the origin of death examine the genre classification and function and presents account analyses, and theological and theodicean implications of Gen 1–3. Genesis 1–3 will be studied by itself, and in relation to the new Creation and Ps 104. These texts are studied to see how they contribute to an overall understanding of the concept of the origin of death in the Old Testament. While these texts provide the starting point for and basis of the study, they do not negate consideration or use of other related relevant texts that illumine the concept of the origin of death. Psalm 104 is included in the study because v. 21 has been advanced as support for predation predating the Fall of humanity and marking the origin of death in the animal creation.

Exposition of Genesis 1–3

Structurally, the book of Genesis has two unequal divisions: “Chapters 1–11 are primeval history, beginning with the story of the regression of the human race from its creation and original perfection to its fall from innocence. . . . Chapters 12–50 then proceed to tell the story of patriarchal history, which is at the time the story of the origin of the nation of Israel.”275 The book of Genesis presents the origin of human history and a history of origins—the origin of the universe and of man, the origin of sin and of death.

The texts relevant to the study of the origin of death are in the primeval history division of the book of Genesis. The first three chapters of the book of Genesis throw light on the question of the origin of death. A thematic outline of these three chapters is as follows:

2. Creation: Part II (2:4–25)
3. The Fall (3:1–24).\textsuperscript{276}

The idea of death appears once in chap. 2 (2:17), but four times in chap. 3 (3:3–4, 19, 21, 22). Therefore, these texts form the base of the study of the origin of death in the book of Genesis.

**Genre Classification and Function**

The book of Genesis is the first of the five books of the law in the Masoretic Text called the Torah or Pentateuch.\textsuperscript{277} The Hebrew term הרוחות\textsuperscript{277} occurs thirteen times (2:4; 5:1; 6:9; 10:1; 11:10; 25:12; 11:27; 25:12; 25:19; 36:1; 37:2) in it. While it provides structure to the book, it is also an index to the literary genre of Gen 1–3. It is translated “story” or “history” if it is followed by narrative. If it is followed by genealogy, then it is translated “descendants” or “generations.”\textsuperscript{278}

\textsuperscript{276}Youngblood, *The Book of Genesis*, 17.
\textsuperscript{277}Archer, *Old Testament Introduction*, 68, 69.
The first three chapters of Genesis, which fall under the broad category of primeval history, have both “prose and poetry.” The five specific texts that mention the idea of death (Gen 2:17; 3: 3–4, 19, 21–22) are historical and prosaic. They present the fall of man—the forewarning (2:17), the denial of the forewarning (3:3–4), and the consequences of sin (3:19, 21–22). In a study of the literary form of Gen 1–11, Kaiser gives an apropos description of its genre as “historical narrative-prose.”


Account Analysis

The account analysis involves a study of the texts in their literary context. It examines the origin of terrestrial life, the origin of death on earth, and the Fall of Lucifer. Under the origin of terrestrial life, the creation of man, animals, and plants is compared and contrasted. Under the origin of death, death is examined in the creation account to see how or whether it relates to humans, animals, and plants, and the divine and human roles are brought under close scrutiny to determine the relationship of God and primal man to the origin of death. The relationship between original sin and the origin of death is explored in context of the Fall of Lucifer and of mankind.

Origin of terrestrial life

Source of life. The very first text of the book of Genesis affirms God as the source of all life: “In the beginning God created (אֶרֶב) the heaven and the earth” (Gen 1:1). God, the uncreated Creator, created all life and non-life. The phrase “heaven and earth,” taken as a biblical merism, “a syntactical construction implying totality,”

encompasses the heaven, earth, and all between and within them—animate or inanimate. This text as well as the rest of the account of the creation (Gen 1, 2) indicates that all life

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derives and depends on God. No life has a Godless origin or independent existence. All life owes its existence to him. He is Creator and Life-giver.

**Creation of man.** Human life originated with God: “So God created man in his own image, in the image of God created he him; male and female (רְיָךְ וְרֳכֶשׁ נְבַעֲרִית) created he them” (Gen 1:27); “The Lord formed (לְחֵיתֵר) man of the dust of the ground (טָאֵר הָהָרִיר), and breathed into his nostrils the breath of life (שָׂנֶאֵיתוּ חֲבֵרִית); and man became a living soul” (Gen 2:7); “And the rib (לְחֵיתֵר), which the Lord God had taken from man, made (רְיָךְ) he a woman, and brought her unto the man” (Gen 2:22). On the sixth day of creation, man is created the ectype or effigy of the archetype (God). He is created sexual (male/female) and a living soul” (שָׂנֶאֵיתוּ חֲבֵרִית).

Man does not have a soul, but became and is a soul (שָׂנֶאֵיתוּ חֲבֵרִית). Human beings are not a dichotomy, but a unity of dust of the ground (טָאֵר הָהָרִיר) and the breath of life (שָׂנֶאֵיתוּ חֲבֵרִית). Man is flesh (Gen 2:21, 23; 6:3,13,17, בְּשָׂר), has ribs (Gen 2:21, 22, קַשׁ), bones (Gen 2:23, מַעְנָבָא), blood (Gen 9:5–6, מַעְנָב), nostrils (Gen 2:7, מַעְנָב), a face (Gen 4:5, קָנָנִית), a heart or mind (Gen 6:5, לֵב), and the power of contrary choice (Gen 1:16, 17). Man is capable of relationship (Gen 1:26, 28; 2:18, 24, 25) and can sleep (Gen 2:21, שְׂאַרְיַח).

**Creation of animals.** On the fifth day, God created water and air creatures (Gen 1:20–23): swarms of living creatures (נֶשֶׁךְ וְנֵתְךָ נָרָם חֲבֵרִית), birds (נָרָם), great sea monsters (נָרָם וְנֵתְךָ נָרָם חֲבֵרִית), all living creatures of every kind that creep (נֶשֶׁךְ נָרָם וְנֵתְךָ נָרָם חֲבֵרִית), which the waters bring forth in swarms and all the winged birds (נֶשֶׁךְ נָרָם חֲבֵרִית). On the
sixth day, he created the cattle (בָּחַלָת), creeping things (רָמָה), and wild beasts of the earth (בָּחַלָת) (Gen 1:24–25). The birds were created out of water (Gen 1:20, 21), and earth (גֶּדֶן)/ground (גֶּדֶן) (1:24; 2:19), and the other animals were made only out of the earth/ground (1:24; 2:19).

In Gen 1:24–25, הבָּשָׂם (living creatures) includes בָּחַלָת (beast, animal, cattle), רָמָה (creeping things, moving things), and הַבָּשָׂם (living thing, animal). No distinction is made between vertebrates and invertebrates. In fact, רָמָה is “a general term for creatures whose bodies appear to move close to the ground,” which apparently include “reptiles, creeping insects, and very small animals.”282 In Gen 1:21; 2:19, הבָּשָׂם also includes fowl and fish. Therefore, the idea that the Hebrew הבָּשָׂם is “never applied to . . . invertebrates”283 seems untenable.

As living creatures, animals have life (Gen 1:30), flesh, and blood (Gen 9:3–4). They have the “breath of life” (לְבָנָה לֶב). The vertebrate as well as invertebrate animals and fish are called “living creatures” (הבָּשָׂם) six times in Gen 1:20, 21, 24, 28, 30; 2:19. They have life and are living.

Creation of vegetation. Humans and animals were made from the dust of the ground (Gen 2:7, 19), but plants were called into existence (Gen 1:11–12). God endowed the earth with generative powers which he activates by saying: “Let the earth sprout vegetation”: plants and fruit trees (Gen 1:11). The corresponding and complementary

282 Sarna, The JPS Torah Commentary: Genesis, 11.

283 Jonathan Sarfati, Refuting Compromise (Green Forest, AR: Master Books, 2004), 205.
creation account says: “And out of the ground made the Lord to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil” (Gen 2:9). The plants and fruit trees are meat (ןָּחָל לְבָנָן, food) for man and the animals (Gen 1:29, 30).

The Hebrew term נָחָל לְבָנָן is never used of plant life. This Hebrew phrase “means literally ‘animate life,’ that which embodies the breath of life. It is distinct from plant life, which is not considered to be ‘living.’”²⁸⁴ Neither Genesis nor the rest of the Bible equates plant life with human or animal life. While the Bible proscribes cannibalism, and, in post-Fall, post-flood times, allows the consumption of clean animals, it prescribes the eating of plants before the Fall of man. This means that the pre-Fall diet for man and animals was a vegetarian diet (Gen 1:29, 30, “fruits and grains”). This text teaches that “vegetarianism was a worldwide phenomenon, not just restricted to Eden. Even after the Fall, after Adam and Eve were expelled from the garden, their diet was vegetarian,”²⁸⁵ as Gen 3:18 says: “Thorns and thistles shall it bring forth to thee; and thou shalt eat the herb of the field.” This seems to be the strongest argument against predation before the Fall of man.

²⁸⁴Sarna, The JPS Torah Commentary: Genesis, 10. Safarti says that “plants do not have life in the sense of nephesh, while animals do.” Sarfati, Refuting Compromise, 209.

²⁸⁵Sarfati, Refuting Compromise, 207.
Plants are not living souls or creatures, do not have blood, breath, flesh, heart, nostrils, and face as man and animals.\textsuperscript{286} The eating of plants is not a moral issue, but a divine gift. God is the final arbiter of what constitutes life, what sustains life, what is appropriate to life, and what is living.

The “very good” of creation

Six times God evaluates each stage of his creation as good (םָלֶךְ) (Gen 1:4, 10, 12, 18, 21, 25), and the seventh time the total finished creation (כָּל-אֵין רֵאָה) receives the verdict of being “very good” (םָלֶךְ). God’s seventh approbation of his creation comes at its completion and indicates its complete goodness. The Hebrew verb \textsuperscript{287} (Gen 2:1) translated “completed” (NIV) or “finished” (KJV) carries the idea of the perfection of the whole creation. The adverb “very” (נְאָם) serves as “an intensification and strengthening of מָלַךְ.”\textsuperscript{288} The Hebrew מָלַךְ can also be


\textsuperscript{287}Doukhan insightfully points out that this Hebrew word “conveys more than the mere chronological idea of ‘end.’ It also implies the quantitative idea that nothing is missing, and there is nothing to add, confirming that death and all the evil which will strike later have not yet affected the world.” Jacques B. Doukhan, “Where Did Death Come From? A Study in the Genesis Creation Story,” \textit{Adventist Perspectives} 4, no. 1 (1990): 16; cf. Randall Younker, “A Look at Biblical and Ancient Extra-Biblical Perspectives on Death,” 2.

translated as “exceedingly,” or “thoroughly” good.\textsuperscript{289} With these semantic contextual observations, the creation is good to an extreme flawless degree.

Good is the opposite of evil. If the creation was completely good, then there was no evil in it—whether it is called a good evil or bad evil. In general usage, the term “good” indicates a state or function appropriate to its purpose. It is used to describe moral standards of justice and mercy (Mic 6:8; 1 Sam 25:15; Prov 2:20; Isa 65:5), in clear contrast to overt evil (Num 24:13; Deut 13: 15; 2 Sam 14:17; Isa 5:20), and as a depiction of God (Pss 86:5; 100:5; 107:1; 118:1).\textsuperscript{290}

The “very good” (מְאֹלָל, מְאֹלָל) of creation in Gen 1:31 is “a reference to the harmony and perfection of the created order and its complete correspondence to the divine purpose.”\textsuperscript{291} The “very good” of the completed and complete creation describes it as a system working together in perfect order and harmony. The account of the physical perfection of the completed creation gives no intimation of the presence of death, disease, chaos, or the operation of the principle of evil in it. In fact, one clear theme of the creation account is that the creation was very good to support and nourish נְחַּלָּה.


The creation is described as good not evil, friendly not hostile. Death is not natural to the pristine creation. Paul says that “the last enemy that shall be destroyed is death” (1 Cor 15:26). In the eternal state, “death shall be no more” (Rev 22:4) and “there shall be no more curse” (Rev 22:3). In Gen 3:14–19, death and suffering are tied to the curse. Therefore, the general tenor of Scripture is to suggest a negation or absence of death as compatible with the idea of a “very good” creation.

Origin of death

**God and death.** God’s creative activities showcase him as the author of life. In Gen 1–3, God created life—human, animal (vertebrates/invertebrates), and plant. There is no evidence of divine deicide, homicide, or killing of animals in the pre-Fall account. The first mention of death is in Gen 2:17: “But of the tree of knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.” Here God is presented not as a threatener wielding death to secure obedience, but as the fore-warner and predictor of the lethal consequences of a choice contrary to his explicit command.

Disobedience to the divine prohibition certainly eventuates in death. There is a clear link made between man’s choice to eat and death. You eat (Gen 2:17), or touch (3:3) the fruit, you die. You disobey, you die. To eat or touch is to disobey and to die.

292Plants are of a lower order of creation with some form of biological life not comparable to human or animal life.
Disobedience to God’s command is death. Death originated with man’s sinful choice to defy the divine authority by eating the forbidden fruit. God announces the potential death sentence, but the text does not indicate that he effected it on account of subsequent sin. God is neither exonerated from creating man with the possibility of sin and death, nor is he made the author of sin and death.

The reality of death in Gen 2:17 (“thou shalt surely die”) finds explication in the judgment-curse of death in Gen 3:19 (“till you return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return”). In the latter text, “death is not expressly named in the formulas that God uses, but is indicated only in symbolic metaphor.” Nonetheless, in conjunction, the thrust of the two passages is not on spiritual death, which leads to physical death, but on man’s eventual physical death—his mortality. Proleptically, man’s return to the dust of the ground was already anticipated by his creation from the dust of the ground (Gen 2:7).

The Hebrew תֹּמות (dying you will die) presupposes the God-derived immortality of mankind prior to his fall. The inexorable laws of his nature and of the


295 Brandon states that “the obvious inference from this is, of course, that Adam was already immortal by nature, or rather perhaps that his Maker had not decreed death as his end.” Brandon, Creation Legends of the Ancient Near East, 134.

296 Gaster believes that “the gist of the whole story of the fall appears to be an attempt to explain man’s mortality, to set forth how death came into the world. It is true that man is not said to have been created immortal and to have lost his immortality
nature of the created order were established by God—the Creator. While it can be
correctly argued that “death is not a punishment concocted by God a posteriori to the
sin,”297 and that death was not part of the original design, it would be foolhardy to reject
the etiology or interpretation-possibility of death as divine punishment for sin.298

Death is mentioned a priori to the act of sin as a divine caveat in Gen 2:17, and a
posteriori to the act of sin as divine punishment in Gen 3:19. In the divine
pronouncement of judgment upon the serpent, Eve, and Adam (3:14–19), רָאָה is used in
four different forms: רָאָה (impf. v. 14), רָאָה (pf. vv. 16, 17), and
רָאָה (inf. cstr. v. 17), and indicates the divine word of authority in the process of the judgment-curse. The
texts neither distance God from the judgment process, nor do they eliminate the death
consequence for man. In symbolic metaphor, v. 19 confirms and recognizes man’s
destiny as a return to dust. Man defies God’s word of authority, so God uses his word of
authority to pronounce his judgment of death on man.

God initiates a “legal process, . . . a trial and punishment by God”299 in Gen 3:6.

through disobedience; but neither is he said to have been created mortal. Rather we are
given to understand that the possibility alike of immortality and of mortality was open to
him, and that it rested with him which he would choose; for the tree of life stood within
his reach, its fruit was forbidden to him, he had only to stretch out his hand, take of the
fruit, and eating of it live for ever.” Theodor H. Gaster, Myth, Legend, and Custom in the

297Doukhan, “Hebrew Scriptures: To Live, to Die, and Then?” 15.


299Claus Westermann, Creation (London: SPCK, 1974), 96; cf. Richard M.
123; idem, The Fame of Yahweh: Sexuality in the Old Testament (Peabody, MA:
The divine judgment of death on mankind (Gen 3:17–19, [2:17]) and God making the tree of life inaccessible to humans (3:22, 24) show that God was not opposed to the


punishment of mortality and death in relation to sin. It does not appear that the author attempted to dissociate God from death.\textsuperscript{301}

Disobedience is presented as an affront to God (3:11) which results in grave consequences of alienation, physical hardship, pain and suffering, mortality, and death. God created man with the power of contrary choice, thus placing before him the options of the tree of life and other trees (eating recommended in v. 16) and the tree of knowledge of good and evil (eating prohibited, v. 17). Death then was a “contingent possibility.”\textsuperscript{302} If man eats of the tree of knowledge of good and evil, he will be subject to death.

God constituted humanity vulnerable or susceptible to mortality if he sins. Mankind made the fatal fateful choice for evil and death. It appears that while death originated with man’s sin (Gen 3:17), death is also God’s judgment on sin (Gen 3:14–19).

Disobedience is clearly linked to death in Gen 2:17; 3:11, 19, 22, 24. The possibility of sin-death causality inhered in human nature before the Fall and the divine displeasure against sin finding penal manifestation and expression is necessitated by the nature of the divine authority. There appears to be no chance of sin without death or death without sin. The two are siamese twins. The moment there was sin, there was death. This proposition is evident in the sentence: “For in that day you eat from it, you

\textsuperscript{301}In fact subsequent to Genesis, there are numerous OT instances in which death was the divinely recommended or permitted civil penalty: premeditated murder (Exod 21:12–14); adultery (Lev 20:10–21); homosexuality (Lev 20:13); incest (Lev 20:11–12, 14); profaning the Sabbath (Exod 35:2, Num 15:32–36). For a discussion of death on account of sin/crime in the OT, see Walter C. Kaiser, \textit{Toward Old Testament Ethics} (Grand Rapids: Zondervan, 1983), 90–92.

\textsuperscript{302}Hallo, “Adapa Reconsidered: Life and Death in Contextual Perspective,” 271.
will surely die” (קָוֹם אֶקְסִלָה מֵמוֹנָה מַדָּה, Gen 2:17). The sentence proleptically accentuates man’s immediate essential change from immortality to mortality and his eventual destiny of death. Apparently, divine grace intervened to delay man’s physical death.

The divine caveat, קָוֹם אֶקְסִלָה מַדָּה (“dying you will die” or “you will surely die” Gen 2:17), is a “paranomastic infinitive in the original Hebrew” which uses “one and the same verbal root in immediate juxtaposition, once in the infinitive absolute form and once in the finite form.”

Its function is “to define more accurately” or “to strengthen the idea of the verb.” On the strength of this argument, Hallo recommends this idiomatic translation: “you shall meet with death/be subject to death” as truer to the letter and spirit of the original Hebrew.

The Hebrew קָוֹם אֶקְסִלָה מַדָּה expresses the “affirmation,” the “asseveration,” that is, the certainty of death, which was clearly communicated by God on the human level.

303 Ibid., 271.


Though death was unnatural to pre-Fall Adam, it was neither accidental to God nor man, suggesting human inculpability. Mankind chose to sin and, *ipso facto*, knowingly chose inevitable death,\(^{308}\) and consequently is responsible for his destiny.

An accident is neither a certainty nor an absolute inevitability, but a chance event. Neither the foretold condition nor the determining factor of human mortality and death was a mystery to humanity. Certainty of death in Gen 2:17 removes the idea of an accident. Therefore, though the idea of death as an “accident”\(^ {309}\) for primal man may serve an apologetic or theodicean function, it is still untenable.

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\(^{308}\) Hallo believes that “death is not something inevitable” as though God created it. Hallo, “Adapa Reconsidered: Life and Death in Contextual Perspective,” 271.

\(^{309}\) Doukhan, “Where Did Death Come From? A Study in the Genesis Creation Story,” 16, 18. A philosophical definition of “accident” is: “An event that occurs without intention, foresight, necessity, or expectation, and which needs not have occurred at all. . . . That which interferes with (assists in) a process without itself being necessary or integral to that process.” Peters A. Angeles, “Accident,” *Dictionary of Philosophy* (New York, NY: Harper and Row, 1981), 2; cf. Simon Blackburn, “Accident,” *The Oxford Dictionary of Philosophy* (New York: Oxford University Press, 1996), 4; Steven J. Wagner, “Accident,” *The Cambridge Dictionary of Philosophy*, ed. Robert Audi (Cambridge, UK: Cambridge University Press, 1999), 5. Doukhan’s apparent philosophical idea of death as an accident, “something not essential to life,” seems awkward and misleading because prior to sin death was not a feature of life, and after sin in a truly biblical sense the death of the Messiah (Gen 3:15; 22:17–18; Gal 3:16, 19; Rom 5:17–21; 16:20a; Rev 12) became necessary to save mankind from sin and death, and the Messiah’s death was also essential for the eternal life of all who believe (Heb 9:22; John 3:16). While humanly speaking, human death is not essential to human life, from a biblical perspective death is a reminder of human fall into sin and of the fall of divine judgment on sin. While death is the end of human being in time and can obviously add no essentials to the life that has deceased, it still appears misleading to use the word “accident” to describe death which was a divinely foretold consequence of sin (Gen 2:17), the result of the conscious and intentional choice of Adam and Eve and a divine judgment in Gen 3. If death is accepted as a divine judgment, then it was essential for the satisfaction of divine justice, divine law, divine mercy, divine life in relation to humans in sin and the salvation of human life.
The serpent and death. The serpent (ָנֶחַ) is expressly identified as הַנִּקְשֵׂנָ, a living thing or animal of the field which the Lord God had made (Gen 3:1) on the sixth day like humans, with the divine approbation of being “very good” (Gen 1:24–25, 31). The God-given human sovereignty over the animal world includes the serpent (Gen 1:26, 28). Therefore, the serpent in Gen 3:1 is not a supernatural being or animal, or a “human animal” but a “natural snake.”

While Gen 3:1 refers to an ordinary snake God made, it has been recognized by scholars that textual hints show more than a reptile is implicated. The evidence seems

310By “human animal” I mean a hybrid, an animal with humanlike abilities: walking, talking, thinking, knowing, seducing, lying, having moral consciousness though not made in the image of God.


312In the same vein, Kaiser says: “Note the intelligence, conception, speech, and knowledge the serpent possesses—indeed, a knowledge that surpasses either what man or woman have. The tempter speaks as if he has access to the mind of God—or at least to the supernatural world. . . . When all these details are taken into account, the identity of the tempter can be none other than Satan, that old dragon, the serpent.” Walter C. Kaiser, Jr., The Messiah in the Old Testament, Studies in the Old Testament Biblical Theology (Grand Rapids: Zondervan, 1995), 38–39. Briggs asserts: “The serpent is evidently something more than the animal serpent. There is intelligence, conception, speech and knowledge higher than that of the man or the woman. The woman knew that she had to deal, not with a mere serpent, one of the animals under her dominion, but with a higher power, a spiritual intelligence, who had entered the garden in hostility to her Creator, with the avowed purpose of delivering man from bondage.” Charles A. Briggs, Messianic Prophecy: The Prediction of the Fulfillment of Redemption Through the Messiah (New York: Charles Scribner’s Sons 1886), 72. Ojewole presents a good treatment of the serpent as an ordinary snake and as Satan’s medium in his dissertation. Ojewole, “The Seed of the Woman,” 126–152; Keil and Delitzsch conclude that “the proof, therefore, that the serpent was merely the instrument of an evil spirit, does not lie in the punishment itself, but in the manner in which the sentence was pronounced.” Keil and Delitzsch, Biblical Commentary on the Old Testament, 1:99; Ephrem the Syrian holds that the
to indicate that the snake was possessed by an evil power, and stands as “the symbol of
evil,” “the foe of man” (Gen 3:1–4, 14–16). In fact, in the NT the serpent of Gen
3:15 is expressly identified as Satan in Rom 16:20; 2 Cor 11:3, 14; and Rev 12:9.
Therefore, in Gen 3 the evidence favors the interpretation that the Devil through the
medium of the natural serpent tempted man to sin.

In Gen 2:17, God said: “תֹּמָּל שֵׁית מָלַת,” literally translated “dying, you (will) die,”
but the serpent’s dispute and contravention are: “לֹא תֹּמָּל שֵׁית מָלַת,” literally translated
“not dying, you (will) die” (3:4). The implications of the serpent’s (Satan’s) rejoinder
range from man’s retention of immortality alone to a combination of
immortality/mortality to immortality defined or confirmed by mortality. The serpent’s
clarification is actually a prevarication and a mumbo-jumbo. The serpent seduced
mankind into dying by denying dying.

Subsequently, the talking serpent changes the subject from immortality to self-
deification. The allegation is that God is depriving humanity of divinity by hiding divinity
from humanity (3:5). According to the serpent, the divine attribute denied humanity is

serpent was acting as “the obedient instrument of the ‘the Evil One,’ and the ‘executor of
the intentions of Satan.’” Triggve Kronholm, Motifs from Genesis 1–11 in the Genuine
Hymns of Ephrem the Syrian: With Particular Reference to the Influence of Jewish
Exegetical Tradition, Old Testament Series 11 (Uppsula, Sweden: Almqvist and Wiksell,
1978), 89, 93.

313 Umberto Cassuto, From Adam to Noah: A Commentary on the Book of Genesis
(Jerusalem: Magnes, 1961), 1:142.

314 Ibid., 160.
the knowledge of good and evil,\(^{315}\) which is attainable by touching and eating of the tree of knowledge of good and evil.

One of the trees in the garden is called “the tree of knowledge of good and evil” (עֵץ הַיְדֹרָה יְדֹרָה עֶדֶר יְדֹרָה, Gen 2:9). The serpent proposes that the eating of the fruit grants humanity this divine prerogative: the knowledge of good and evil (יְדֹרָה יְדֹרָה עֶדֶר יְדֹרָה, Gen 3:5). This proposal is a total bluff because after man’s sin, God said: “Behold the man is become like one of us, to know good and evil” (יְדֹרָה יְדֹרָה עֶדֶר יְדֹרָה, Gen 3:22). The difference between human and divine knowledge of good and evil is that human knowledge is experiential but God’s is intellectual. By nature, God has no ability to do moral evil (יָדַע יָדַע יָדַע יָדַע, Jas 1:13, Ps 86:5) even though he creates physical evil (יָדַע יָדַע יָדַע יָדַע) in terms of allowing “calamities” (יָדַע יָדַע יָדַע יָדַע). By nature, humanity had the ability not to sin (the power of cooperative choice, Gen 2:15–16), but through the Fall, acquired the ability to sin\(^{316}\) because of his sin nature (יָדַע יָדַע יָדַע יָדַע, Ps 51:5, Jas 1:14–15) thus necessitating a Savior (יָדַע יָדַע יָדַע יָדַע, Gen 3:15, Rev 12:9, John 3:16–17).

\(^{315}\)Sarna, *The JPS Torah Commentary: Genesis*, 19. Genesis 3:6 portrays Eve’s perception of the tree of knowledge of good and evil as she self-dialogued in the temptation. Eve said that “the tree of knowledge of good and evil” is a “tree good for food” and “a tree to be desired to make one wise.” So the temptation incorporates appetite and wisdom. It appears that a case can be made for her understanding of the “knowledge of good and evil” as human determination of what is good or evil, right or wrong for them. Determining what is good or evil for humans is a divine prerogative (יָדַע יָדַע יָדַע יָדַע). Only God is Creator and omniscient, and this distinguishes him as the exclusive moral arbiter.

\(^{316}\)Sarfati, *Refuting Compromise*, 198.
The interpretation of the knowledge of good and evil as “moral discernment and the ability to make ethical choice”\textsuperscript{317} or as consciousness of sex or sexual knowledge\textsuperscript{318} is textually and contextually incorrect. Sarna views “good and evil” as a merism, meaning totality or everything. His understanding of the knowledge of good and evil as “the capacity to make independent judgments concerning human welfare”\textsuperscript{319} seems more satisfactory.\textsuperscript{320} Hallo believes that the tree of knowledge of good and evil is “functionally equivalent to the tree of death, for eating of it means death—and not just death but mortality, while eating of the tree [of life] means not just life but immortality.”\textsuperscript{321}


\textsuperscript{319}Sarna, \textit{The JPS Torah Commentary: Genesis}, 19.


The serpent is the tempter of man to sin, and sinning brought death in its train. Sin and death emerged simultaneously in a causal link. The serpent, symbolic of the Devil, is presented as the originator of temptation to sin (Gen 3:1–7), but not as the originator of death. However, the Devil, through the medium of the serpent, was intent on hoodwinking humans into the fatal sinful choice. Therefore, he is responsible for tempting humans to sin and *ipso facto*, in an indirect way, culpable for humanity’s fall from immortality to mortality, from life to death, from very good to good and evil, from innocent to guilty.

**Man and death.** The immortality of pre-Fall humanity is implied in Gen 2. God’s idea that mankind will die if they eat the forbidden fruit (Gen 2:17) implies that they were not created mortal. If death was already human destiny, then God’s idea that mankind will die if they eat the forbidden fruit is unintelligible and unnecessary, since humans would die anyway—whether they eat or not.322

Any assumption that premature death is referred to in Gen 2:17 is textually and contextually unsustainable.323 First, the certainty of death is not the prematurity of death.

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322 Bailey discusses the possibility of two etiologies or earlier folk explanations of human mortality behind Gen 2–3: one in which the protohuman couple was created to be immortal. In this case “death would thus be an intrusion into the creator’s design, a curse under which humans were of necessity placed, a manifestation of their ‘fallen’ state.” The other in which “the protohuman couple was designed by the creator to be mortal.” Bailey, *Biblical Perspectives on Death*, 36; Andreasen asserts that Adam was “destined to immortality,” had “the potential for immortality.” Andreasen, “Adam and Adapa: Two Anthropological Characters,” 193.

While prematurity focuses on the time of death and implies curtailment of life, or hastening of death, certainty of death entails the inevitability of death whether hastened or prolonged. Second, no proper or usual time of death or length of life is specified in the creation account.

Third, the fact that immediate physical death did not occur indicates that the eventuation of death was in focus. Concerning the prepositional phrase “in the day” (ָ֖בִ֣שֵּׁדַּם, Gen 2:17), Wenham states that though it can “mean vaguely ‘when’ (cf. 2:4; 5:1), it tends to emphasize promptness of action (e.g., Num 30:6, 8, 9, etc.), especially in the closely similar passage (1 Kgs 2:37, 42).” However, Hamilton, considering the phrase in conjunction with מִתֵּבֶן מֵת, points out that “the verse is underscoring the certainty of death, not its chronology.” It is “not concerned with immediate execution but with ultimate death.” Hamilton proceeded to cite many passages with מִתֵּבֶן מֵת: Jer 26:8, 2 Sam 14:44, and Ezek 3:18; 33:8, 14, in which death was either delayed or averted. It can also be argued that God’s covenant of grace (Gen 3:15) delayed rather than hastened man’s immediate physical death.

324 Wenham, *Genesis 1–11*, 68.


326 Ibid.


Fourth, to modify the verb die ( Heb. מָתָּה) with the insertion of the adjective “premature” is to make mortality a creation design, God the originator of death, and thereby in theory mitigate the severity of sin’s effect. The possibility of sin is not the reality of mortality, and the possibility of mortality is not the reality of mortality (Gen 2:17). The clear implication of v. 17 is that on the day of man’s sin, a change of his nature from immortal to mortal occurred. He became destined to die.

The mortality of post-Fall man is implied in Gen 3:22–24. The Fall engendered a change in man from immortal to mortal. Man chose the tree of knowledge of good and evil, thereby excluding himself from the tree of life. God respected his decision by denying him access to the tree of life and excluding him from the garden of Eden. This divine action prevented his eating from the tree of life, which could have set up an antilogical situation of man virtually becoming “an immortal sinner.”

It appears that the Hebrew verb יָדָע (qal impf., “he sends”), לאָכֶל (vav qal consec. pf., “he takes”), and לאָכֶל (vav qal consec. pf., “he takes”) means that eating perpetuates life, rather than a single eating granting instant unconditional immortality. The Hebrew verbs יָדָע (qal impf., “he sends”), לאָכֶל (vav qal consec. pf., “he takes”), and לאָכֶל (vav qal consec. pf., “he takes”) means that eating perpetuates life. The clear implication of v. 17 is that on the day of man’s sin, a change of his nature from immortal to mortal occurred. He became destined to die.

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331 “In order to possess an endless existence, man must continue to partake of the tree of life. Deprived of this, his vitality would gradually diminish until life should become extinct.” White, Patriarchs and Prophets, 60.
pf., “he eats”) suggest continuance of sending, taking, and eating for the perpetuity of life. Both the imperfect and the perfect with the vav consecutive can indicate continuance of verbal action.\textsuperscript{332}

If the tree of life granted perpetuity of life (extended existence)\textsuperscript{333} rather than unconditional immortality (absolute endless existence), then this means that man may have eaten of the tree of life before sin. In this case any immortality man would have received from God would be conditional in spite of the crucial test in the garden. Though the biblical narrative is continuous from the creation to the Fall, there is no indication as to the amount of time that elapsed from the divine directives and forewarning in Gen 2:16–17 and the Fall of Gen 3. In any case, eating of the tree of life is not a negation of conditional immortality\textsuperscript{334} because even after humans will have received immortality at Christ’s second advent (1 Cor 15:51–56), in the eternal state, he is given access to the tree

\textsuperscript{332}Both וָּהַלְגָּתָה and לָהֲגָתָה are gnomic or proverbial perfective with “a present habitual significance.” Bruce K. Waltke and M. O’Connor, An Introduction to Biblical Hebrew Syntax (Winona Lake, IN: Eisenbrauns, 1990), 484–485, 488.

\textsuperscript{333}Brand hypothesizes that “the fruit of the tree of life contains a set of enzymes that activate a renewal or replacement mechanism in the cells of our bodies, that prevents aging.” Leonard Brand, “What Are the Limits of Death in Paradise” (CAR, Andrews University, Berrien Springs, MI, 2003), 7; Baldwin asserts: “Evidently humans were not created immortal but had to receive what is symbolized by the tree of life for extended existence. Their not being immortal meant that they would die from natural evil such as old age.” Dalton D. Baldwin, “Does Death before Sin Destroy the Plan of Salvation?” (CAR, Berrien Springs, MI, 2003), 3.

\textsuperscript{334}It appears that “conditional immortality” can be virtually equated with “perpetuity of existence,” “extended existence,” “endless existence.” The divine gift of endless life is not a gift of self-existence or existence independent of God. Humanity is not divinity, therefore, humanity remains eternally dependent on God for life from creation to recreation and beyond.
of life (Rev 22:14), which bears twelve manner of fruits every month (Rev 22:2).

Therefore, any immortality that man is given is a derived creaturely immortality unlike God’s essential immortality (1 Tim 6:16, 1 Tim 1:17).\(^{335}\)

Scripture declares that physical death came into the world through the federal head of humanity—Adam. In Gen 3, it is only when God addresses Adam he pronounces the death sentence. Physical death is pronounced in symbolic metaphor: “For dust thou art, and unto dust shalt thou return” (Gen 3:19). Death is attributed to Adam, not Eve or Satan. The connection between Adam and physical death is made by Paul: “For since by Adam came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive” (1 Cor 15:21–22; cf. Rom 5:12–19). Both man’s death and the resurrection of Christ are physical in nature in keeping with the context of 1 Cor 15.\(^{336}\) In addition, nowhere in Scripture is physical death tied to the angelic fall.\(^{337}\) Therefore, physical death originated with Adam’s sinful choice to flout the divine authority.

\(^{335}\)1 Tim 6:16 says that God alone possesses (ἐχεῖ) immortality or everlasting undyingness (τὸν ἀθανασίαν). Sarfati concludes that “in God’s case, immortality is part of his essence, while creaturely immortality is based on God’s moment by moment sustaining power (Col. 1:16–17).” Sarfati, Refuting Compromise, 203.

\(^{336}\)Sarfati, Refuting Compromise, 201–202.

Animals and death. There is no record of animal death or predation in the creation account of Gen 1 and 2. Neither the immortality or mortality of animals, nor zoological access to the tree of life is explicitly specified in the pre-Fall account. Therefore, Baldwin concludes by saying: “I do not think that created animals . . . were naturally immortal.” However, Genesis shows that the human fall had biological, zoological, and ecological ramifications (Gen 3:14–19).

The Bible ties the fate of the animal world to the Fall of humanity (Gen 3:14; Rom 8:19–22). Animals were not created in God’s image and so are not free moral agents. They are amoral creatures. Animals do not sin. However, Genesis connects man’s fate to the fate of the animals. It is only after Adam’s sin that God pronounces judgment on the serpent (Gen 3:14–15), Eve (3:16), and on Adam himself (3:17–18). In the divine interrogation, Adam is first addressed (3:9), next Eve (3:13), and the serpent (3:14). In the judgment pronouncement, the order is reversed. The man is the first in the former and the last in the latter. In response to God’s interrogation, Adam tries to evade responsibility by passing it to Eve, thereby implicating God. Eve blamed the serpent. But in the judgment God shows that the responsibility for the introduction of sin, suffering, and death into the world stops with Adam.

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339Davis A. Young, Creation and the Flood (Grand Rapids, MI: Baker Book House, 1977), 164.

The judgment on the serpent for being instrumental in successfully tempting and deceiving Eve into a moral fall is: אָרָה אָתָה מִכָּל חֲזָרָה מִכָּל חֲצָרָה (thou art cursed above all cattle, and above every beast of the field” [3:14]). The serpent is cursed above all (מדא, “more than all”) the animals. This passage expresses a comparative superlative like Gen 3:1. In Gen 3:1, the serpent is more shrewd than the animals of the field (הַשְּׁרָה מִכָּל חֲצָרָה). The serpent is not only more shrewd than the cattle or beast, it is more cursed than them (3:14). This means that the rest of the animal kingdom is also cursed but less cursed than the serpent.

In Gen 3:14,15, the serpent is cursed (אֲרָרָה) with slithering on its belly, and eating (הָעָרָה) dust (עִנָּה) all the days of its life (יִנְּהֵי יָמָּה), and it will be bruised on its head by the seed of the woman. In consequence of man’s sin, in v. 17 the ground is cursed (הַשְּׁרָה) and man will eat (הָעָרָה) of it in sorrow all the days of his life (יִנְּהֵי יָמָּה). He came from dust and will return to the dust (עִנָּה). The phrase “all the days

341 Walke and O’Connor provide syntactical support for this translation of מִכָּל חֲצָרָה as a comparative superlative in which the serpent is judged to surpass all other creatures with respect to shrewdness or the curse. Walke and O’Connor, An Introduction to Biblical Hebrew Syntax, 267–271; Joüon shows that מִכָּל חֲצָרָה used with stative verbs express the comparative adjectival idea (more than) as in Gen 43:34, 1 Sam 9:2; 10:23. Joüon, A Grammar of Biblical Hebrew, 522–524; cf. Ronald J. W. Williams, Hebrew Syntax: An Outline (Toronto: University of Toronto Press, 1976), 17, 55.

342 Sarna sees this as “a kind of literary framework expressing the idea measure for measure.” Sarna, The JPS Torah Commentary: Genesis, 27.

343 Keil and Delitzsch say that “the curse . . . was not pronounced upon all the beasts, but upon the serpent alone.” C. F. Keil and F. Delitzsch, Biblical Commentary on the Old Testament: The Pentateuch (Grand Rapids: Eerdmans, 1949), 98. Young believes that “the curse on the serpent cannot be extrapolated to the total animal kingdom.” Young, Creation and the Flood, 161.
of thy life” (Gen 3:14 and 17) has a beginning—the Fall, and an end—the dust of death. The evidence for its beginning is in the fact that God’s curse of the serpent is pronounced at the Fall.

The serpent’s diet of dust and human-impending dissolution to dust reflect the connection between eating and dying and the concept that eating is dying. The divine punishment of death on account of the sin of Adam shows that human destiny was linked to human appetite. Dust precedes the serpent and mankind, constitutes serpent and mankind (Gen 1:1;2:7, 19), and succeeds serpent and mankind in their dissolution. For both mankind and the serpent, their essence is their precedence and their destiny. Dust (נֶפֶשׁ) connects the serpent’s eating to its dust-derivation and dust-destiny.344

The serpent as Satan’s medium and a symbol of sin shares in man’s fate of death as it shared in his downfall. The curse of death touches mankind, the serpent, and the other animals. Their death-bound existence is axiomatic. God’s use of coats of skin to clothe Adam and Eve provides early evidence of post-Fall death in the animal world.

The idea that there was predation before the Fall345 lacks biblical support. In discussing the limits of death in Eden, Brand presents the optional argument that invertebrates like insects “all have a genetically determined life span (as is currently true) and then die and are replaced by new offspring.”346 This conjecture is based on an

344Young opposes this conclusion with his idea that “the curse on the serpent does not involve death for the other animals nor does it involve structural changes in the animal world.” Young, Creation and the Flood, 162.


analogy between post-Fall and pre-Fall conditions, moving backward from our guilty 
present to the innocent past, from the known to the known or unknown.\footnote{Lim, \textit{Grace in the Midst of Judgment: Grappling with Genesis 1–11}, 99, n. 147.} Such an 
argument that makes pre-Fall conditions continuous with or similar to post-Fall 
conditions more or less expunges the curse from death, disconnects the cause (sin) from 
the effect (death), makes death compatible with a very good creation, or even older than, 
or native to the innocent pair in Eden, and showcases death as an indispensable 
phenomenon for the maintenance of lower or all forms of life.

But in Gen 3:21, we read: “Unto Adam also and to his wife did the Lord God 
make (יָצָא) coats of skins, and clothed them.” Unlike יָצָא (create, Gen 1:1), which 
intertextually refers to creation \textit{ex-nihilo}\footnote{Doukhan, “Where Did Death Come From? A Study in the Genesis Creation Story,” \textit{Adventist Perspectives} 4, no. 1 (1990): 17.} (Ps 33:9; Heb 11:3; Rom 4:17), יָצָא (make) 
points to the use of pre-existing matter as in God’s use of the dust of the ground in 
making Adam (Gen 1:26; 2:7) or of Adam’s rib in making Eve (Gen 2:22). From the 
foregoing observation, it seems reasonable to conclude that God made the coats of skin 
from the hide of a dead animal(s). If this conclusion is correct, then Gen 3:21 constitutes 
the first intimation of animal death in the Bible.\footnote{Such analogy or identity of conditions is a denial of sin’s fundamental and far-reaching effects upon the creation, making death as natural or as vital as life.} It appears that the animal hide may

\footnote{Lim, \textit{Grace in the Midst of Judgment: Grappling with Genesis 1–11}, 99, n. 147.}
have come from (an) animal(s) slaughtered by Adam.\textsuperscript{350} Nevertheless, no matter who killed it/them—man or God—the coats of skins as clothing were used to substitute Adam and Eve’s makeshift fig-leaf clothing (בְּנֵלָה, Gen 2:7), which still left them naked (Gen 3:10).

In Genesis, animal death is post-Fall, perhaps human, and may serve a ritualistic purpose. Genesis 3:21 provides an inchoate hint of the role of the sanctuary services\textsuperscript{351} intended to teach man about the gravity of and remedy for sin—“the wages of sin is death” (Rom 6:33), “without shedding of blood there is no remission” (Heb 9:24), “all our righteousnesses are as filthy rags” (Isa 64:6), “for he hath clothed me with the garments of salvation, he hath covered me with the robe of righteousness” (Isa 61:10).

\textbf{Vegetation and death.} In Gen 1:11–12, נַעֲשָׂה (vegetation, NIV) is the genus or generic term, and נַעֲשִׂים (seed-bearing plants) and פַּרְשִׁים (fruit trees) are species. The book of Genesis does not apply לֶמֶשׂ to plants. But, plants and fruits are the God-given food for לֶמֶשׂ (Gen 1:29–30). All creatures are herbivores. Therefore, it is a conjecture of rationalization to ascribe carnivorous activity to the pre-Fall animals in spite of clear biblical evidence to the contrary. Any analogy


\textsuperscript{351}Davidson observes that “God’s clothing of Adam and Eve with skins appears to represent more than a concern for physical covering, more than a demonstration of modesty appropriate in a sinful world, though these are no doubt included. The skins from slain animals seem to intimate the beginning of the sacrificial system and the awareness of a substitutionary atonement.” Davidson, “The Theology of Sexuality in the Beginning: Genesis 3,” \textit{AUSS} 26, no. 2 (1988): 123.
which allows post-Fall conditions and activities to invariably dictate pre-Fall conditions and activities is methodologically flawed from the inception.

The idea of death before the Fall of man is only applicable to man and animals, not plants. Again, יָמַע אָנָּחַ שְׁמוֹנָה is never applied to plants in the Bible. In fact, God gave mankind and animals plants and fruits as food. Plant life is neither equated with human or animal life in the Bible. That plant life is not considered יָמַע אָנָּחַ שְׁמוֹנָה means that it is not considered living.

The consumption of all or parts of plants as food means the interruption to or cessation of their growth and life. Even though plants are never referred to as living creatures, from post-Fall evidence, their existence does come to an end. It seems that plants or, more so, parts of plants die. The Hebrew verb יָמַע, used with reference to the death of mankind (Gen 2:17) as well as animals (Eccl 3:19), is also used concerning the stump of a plant which regrew (Job 14:7–10). Nevertheless, there is no recorded pre-Fall evidence of plants and fruits dying by or existing in spite of human consumption.

352 Sarfati, Refuting Compromise, 205, 209.
353 Sarna, The JPS Torah Commentary: Genesis, 10.
355 In the book of Revelation, the tree of life is again made accessible to mankind, that is, saved humanity. White sees a symbolic transfer of the tree of life from Eden to heaven after the Fall of Adam. “After the entrance of sin, the heavenly Husbandman transplanted the tree of life to the Paradise above; but its branches hang over the wall to the lower world. Through the redemption purchased by the blood of Christ, we may still eat of its life-giving fruit.” Ellen White, Heaven (Nampa, ID: Pacific Press, 2003), 172.
Since plants are not considered “living” like humans or animals, and God intended them for the nutrition of living things, then whatever death they experience, if any in pre-Fall Eden, has no significance for the origin of death. Such speculation cannot stand as an explicit or implicit proposition of the Bible.

Genesis 1–2 and the new creation

Genesis 1–2 pictures a very good creation in which man was at peace with God, the animal world and himself. There was no sin, no death, no predation, no suffering, and no diseases. These conditions lost through human sin will be restored in the eternal state. With the new creation of the new heavens and the new earth, there will be no more death, sorrow, crying, and pain (Rev 22:4, Isa 25:8); once more there will be peaceful coexistence between humans and animals (Isa 11:6–9).

Isaiah 65:20 is not a negation of the deathlessness of the New Earth or a contradiction of Isa 25:8: “He will swallow up (destroy, Isa 3:12) death in victory; and the Lord God will wipe away tears from off all faces.” The death that is destroyed is “principally the death as evidencing the curse imposed in consequence of sin (Gen. 2:17; Rom. 3:23; Heb. 2:15; Rev. 21:4; 22:3).” The idiomatic text (Isa 65:20, RSV) says: “No more shall there be in it (New Jerusalem) an infant that lives but a few days, or an old man who does not fill out his days, for the child shall die a hundred years old, and the sinner a hundred years old shall be accursed.” In this prophetic vision (Isa 65:17, 18; cf. 66:22) Isaiah uses “aspects of present life to create impressions of the life that is yet to

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come.”  He talks about premature death and accursed sinners but in a subjunctive sense. In the life to come “one would be but a youth were one to die aged a hundred” and the sinner a hundred years old would be accursed.

Isaiah 65:20 does not imply the presence of death or sinners in the life to come because there will be no death (Isa 25:7–8) or sinners (Isa 65:6–7, 12, 15) in the new Jerusalem. If it were possible for a sinner to sneak into the city and escape detection for a century he would still be accursed and face death. The contextual point of the text is not “the nature and/or length of life in the new earth, but that the deadly conflict that typified Israel’s existence will no longer claim life.” In the new earth there will be no more curse (Rev 22:3). Therefore, the fact that there will be no death in the new creation is clear evidence that a death-free Genesis creation was not an impossibility. Death on earth originated with the Fall of humanity.

Fall of Lucifer and of Adam and the origin of death

In a detailed exegesis of Isa 14:12–15 and Ezek 28:12–19, Bertoluci has concluded that there is sufficient evidence to interpret these passages as referring to the chief fallen angel known as Satan. Both pericopes present a case of hubris. They seem

357 Ibid., 530.
358 Ibid.
to exhibit vertical typology in the figures of the king of Babylon or the king of Tyre respectively, who ultimately represents the originator of evil,\textsuperscript{361} whose activities of pride and pretension to be like God are in the heavenly or cosmic realm.\textsuperscript{362} These passages are shown to have some affinities to Rev 12:7–9, and all three “transcend the present historical realm,” and intimate “an event that occurred in the heavenly realm”\textsuperscript{363} involving a divine being or member of the heavenly council (Ps 82; Ezek 28:12–19).\textsuperscript{364}

The fall of Lucifer is of a moral, spiritual, geographical, and essential nature. He fell from perfection into iniquity (Ezek 28:15); from being “the shining one” (יִלֵּל) to being “Beelzebub, the prince of devils” (Matt 9:34;12:24); from being the “covering cherub” (Ezek 28:14, 16), the “son of the dawn” (Isa 14:12), to being “the great dragon, that old serpent, called the Devil, and Satan,” “the adversary” (1 Pet 5:8; Rev 12:9); from “Eden, the garden of God,” from “the holy mountain of God,” from heaven to earth (Isa 12:12; Ezek 28:13, 14, 17; Rev 12:8, 9); and from being a divine being in or member of the heavenly council or angelic hosts\textsuperscript{365} (Ps 82:1, 6, 7), to fallen, being placed under the condemnation of death (Ezek 28:18, 19; Isa 14:15; Ps 82:6, 7). His fall represents the highest fall from the highest heaven to the lowest depth—the netherworld (Isa 14:12, 15). His sin introduced sin into God’s universe (Ezek 28:15–16; 1 John 3:8).

\textsuperscript{361}\textsuperscript{Ibid., 302–303.}

\textsuperscript{362}\textsuperscript{Ibid., 292.}

\textsuperscript{363}\textsuperscript{Ibid., 214, 220, 292.}

\textsuperscript{364}\textsuperscript{Ibid, 143.}

\textsuperscript{365}\textsuperscript{Ibid., 141.}

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The deceptive serpent symbol of the devil in Eden (Gen 3:1) indicates that the cosmic war in heaven (Rev 12:7–9) preceded the fall of mankind in Eden. Though the fall of humans is treated before the fall of Lucifer, in chronological sequence, the iniquitous fall of Lucifer comes before the fall of man into sin (Rev 12:7–9; Gen 3:1–5). The sin of Satan constitutes original sin in God’s universe and among the angelic order of beings (1 John 3:18). Adam’s sin is the original sin in the human family, which engendered the universal sinfulness and mortality of all humanity (Rom 5:12). It is the sin of generic man that affected human nature, environment, and the lower creatures because humanity was given “dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth” (Gen 1:26). Human dominion shared in his fate (Gen 3:17–19; Rom 8:19–23).

Satan claimed: “I will be like the Most High” (Isa 14:14). His desire was to be like God in authority, not character. Since he was unable to usurp divine authority, he attempted to usurp human authority or dominion over the earth and exercise it over humanity himself by deception in the garden of Eden (Gen 3). The sin of Satan which constitutes original sin in God’s universe preceded his sin of enticing humanity to sin in the garden of Eden (Gen 3:1–5). The former was in heaven (Isa 14:12–15; Ezek 28:13, 14, 17; Rev 12:7–9), the latter on earth in Eden (Gen 3:1–5; Isa 14:12; Rev 12:9).

The sin of Satan and the sin of the first pair centered in self-deification (Isa 14:12–14; Gen 3:1–6, 22) and led to mortality. We have seen that through sin Adam and
Eve moved from conditional immortality to mortality (Gen 2:17; 3:19). On account of his sin, Satan is subjected to mortality. In this context, God says:

1. “Yet thou shalt be brought down to hell, to the sides of the pit” (Isa 14:14).
2. “Therefore will I bring forth a fire from the midst of thee, it shall devour thee, and I will bring thee to ashes upon the earth in the sight of all them that behold thee”; “never shall thou be any more” (Ezek 28:18, 19).
3. “Behold ye shall die like men” (Ps 82:7).
4. “For, behold, the day cometh, that shall burn as an oven; and all the proud, yea all that do wickedly, shall be stubble: and the day that cometh shall burn them up, saith the Lord of hosts, that it shall leave them neither root nor branch” (Mal 4:1).
5. “Depart from me, ye cursed into everlasting fire prepared for the devil and his angels” (Matt 12:41).
6. “And the devil that deceived them was cast into the lake of fire and brimstone (Rev 20:10).

Both Satan’s and Adam’s sin brought mortality and death. The righteous death of the seed of the woman, the second Adam, Jesus Christ, provided a means of escape from death for the first Adam (Gen 3:15) and the rest of humanity. Christ did “abolish death, and hath brought life and immortality to light through the gospel” (2 Tim 1:10). The unconditional prophecy of Satan’s extinction confirms his irrevocable death-destiny and incurable opposition against God.

Both Satan’s and Adam’s sin results in their demise. The Bible causatively and directly ties the fall of Satan to his own death (Ezek 28:18, 19), and not to the death of
humanity or to death within the human domain or dominion. While the finally impenitent are united in the destiny of death to Satan (Mal 4:1; Rev 20:10, 15), they are disunited in death’s origin. Paul avers that death passed on all men through Adam’s original sin (Rom 5:12), not through Satan’s original sin. It is Satan’s sin of enticing the first pair in Eden to sin that is directly tied to the human fall into sin (Gen 3:1–5, 14, 15), and not Satan’s sin in heaven (Rev 12:7–9). Therefore, Satan’s sin of enticement, and not his original sin, is directly connected to the human fall into sin.

The original sin of Satan and of Adam led to spiritual and eternal death. Spiritual death, as being dead in sin (Eph 2:1–5), moral nakedness, alienation from and fear of God, (Gen 3:8–13), and separation from God (Isa 59:2), seems applicable to both Adam and Satan in sin. Satan was expelled from the society of holy beings in heaven, and acquired the name Satan instead of Lucifer. He is engaged in the sin of deception in opposition to God (Rev 12:7–9). He is presented as the originator of evil, the source or fountainhead of or the power behind all that is in opposition to God and his government (Isa 14; Ezek 28). Since his doom is sealed and settled, he is hopelessly spiritually dead.

The biblical record does not indicate that any angel ceased to exist as a result of the cosmic conflict between God and Satan in heaven (Rev 12:7–9), or thereafter. The end of Satan and his fallen angels is in the end when God will bring down and close the curtain on the history of sin and sinners (Rev 20:7–15). In a real sense, the first death was angelic, and of a spiritual nature. Adam and Eve first died spiritually when they sinned,

366Ibid., 296.
before they eventually died physically. The first physical human death was the death of Abel—Cain’s fratricide (Gen 4:8). The first physical death in Eden was animal death to clothe Adam and Eve (Gen 3:21). The spiritual death of Satan due to his sin in heaven did not pass spiritual death to mankind in Eden. Man was created in God’s image and likeness (Gen 26, 27), “very good” (Gen 1:31) and upright (Eccl 7:29). He was not created with a sin-nature or a broken relationship to God inherited from Satan.

The overwhelming testimony of Scripture is that death ensues and emanates from sin (Gen 2:7; Ezek 20:4, 20; Rom 6:23). The Bible intimates that Lucifer was created with conditional immortality like humanity. In both cases of angelic and human creation, mortality and death were not constitutive of the divine creation. Satan’s death like man’s is tied to his sin (Ezek 28:18; Gen 2:17). He will die like man (Ps 82:8). If angelic death was native to their nature, then Satan would die in any event. If this were the case, then Satan’s condemnation to death would only be a matter of premature death, or of a severer death in intensity, or a difference in the mechanism of death imposition or advent, and not of the introduction of mortality and death as a new entity.

In Luke 20:36, the future immortality of saved humanity is equated with the immortality of the angels: “Neither can they die any more; for they are equal unto the angels.” Satan is a fallen angel. The certainty of his death and doom prophesied in the Bible indicates that either he never had immortality, or he lost it through sin. The option of Satan being an immortal sinner is incompatible with Ezekiel’s declaration of Satan’s extinction: “never shalt thou be any more.” It seems reasonable to conclude that Satan’s
fall was not only from good to evil, but also from immortal to mortal. The everlastingness of his hell-fire is in its irreversible effects (Ezek 28:18–19; Rev 20:10), and not in the nature of the fire. Divine destruction of Satan is not in an undying Satan who is being destroyed but never becomes destroyed. In other words, Satan will not be dead alive after hell-fire punishment.

The phenomenon of Satan’s impending death points to the real possibility of his untimed, unspecified, and unmentioned transition from immortality to mortality. The general thrust of Scripture seems to indicate his fall from perfection (Ezek 28:15, 18) as the transition point. His mortality means that he will die the second death (Rev 20:10, 14), not the first or natural death that humans experience. Between Satan’s loss of immortality and his actual second death in the end, the continuity of Satan’s life is by divine permission in apparent mortal angelic longevity.

**Theological Implications**

God created man in his own image to live forever. Man was created with the possibility of wrongdoing. The possibility of sinning does not automatically render one mortal. Also, the possibility of mortality is not the reality of mortality. Man’s creaturely immortality was conditioned on continued obedience to the divine authority. Death among earthly creatures originated with human choice to flout divine authority (Gen 2:17; 3:19). Death was not a creation design for mankind or angels, not an arbitrary pre- or

367 Bertoluci observes that the being in Isa 14, Ezek 28, and Ps 82 is “a creature subjected to mortality.” Ibid., 213, 143. His time of death is unspecified. Ibid., 143, n. 5.
post-Fall imposition, but a corollary of human and angelic choice against the God of his
nature and the nature of his nature.

God has immortality as an essential attribute of his divine nature. He is not a
death-dealer but a life-giver. He brought angels into existence. He gave the breath of life
to man and animals, and called the plants into existence. He prepared the earth to sustain
life in an ecological and symbiotic balance. Death is the privation or absence of life. Sin
separates man from God—the Source of life. Separation from the Source of life means
spiritual, physical, and eternal death. Though Adam and Eve experienced spiritual death
in terms of alienation from their Maker, physical death featured prominently as a result of
their rebellion. Before sin, death was unnatural. After sin, death became natural. All life
on earth is destined to death.

Satan’s sin is the introductory sin into God’s universe, but it is the sin of Adam
that has deadly effects on humanity and human dominion (Gen 3:17–19; Gen 1:26; Rom
8:19–23). While sin is the origin of death (Gen 2:16–17), death is God’s judgment on sin
(Ezek 28:18; Gen 3:17–19) and death is death’s destiny (Rev 22:4). God anticipated the
entrance of death and predicts the end of death.

Sin in Genesis is a choice (Gen 2:14–15), a broken relationship and a nakedness
of soul (3:6–11, 17, 24). Sin as choice logically preceded sin as nature. Sin brought
suffering, hardship, and death (3:16–19). Sin is a moral evil, but death is a physical evil
that has been and will be used by God in post-Fall judgments. The morality of death is
contingent on the divine command. God is the universal moral arbiter in a post-Fall
world.
In Genesis it is God who pronounces judgment on the guilty. God was not just confessing or confirming the natural outworking of sin he observed or foresaw. Specific effects of man’s choice to sin are enumerated as divine prescriptions. God created human nature with freedom of choice and with the potential for sin-death causality. In response to sin, human nature works as God ordained it. Death is not only an inherent reaction of unfallen human nature to the experience of sin but an inevitable judgment of God’s holy nature in relation to sin. So, sin is the origin of death, and death is God’s judgment on sin. The end of sin and death is the end of sin and death by death.

Theodicean Implications

In Eden, the presence of evil was symbolized by the tree of knowledge of good (the character of God) and evil (the character of the devil). The talking serpent was Satan’s medium and became a symbol of sin. Man was successfully tempted to sin against God in pursuit of wisdom and self-deification. Like Lucifer, the desire to be like God had something to do with man determining what is moral and beneficial for him in contravention to the explicitly stated divine command.

While Adam blamed Eve and God for his sin (Gen 3:12), Eve blamed the serpent God created. The serpent (Satan) is guilty of tempting man to sin, which is a sin in itself. Satan is not responsible for man’s sin. God does not justify himself against man’s implicit blame shift to him, but he proceeds to pronounce judgments upon man as a consequence of his sin. The fact that God created the human pair in his own image as free moral agents and with a sin-free nature and placed them in Eden exposed to
temptation did not automatically constitute them as sinners. Before the fall sin was unnatural for Adam and Eve. They not only went against the divine nature in sinning but also against their own pre-fall human nature.

The good God created a very good creation without disease, decay, or death of creatures. Man (the federal head of the creation) and nature coexisted in an ecological balance and symbiotic relationship. Human sin brought the curse of death and disease upon Adam and Eve as well as the rest of the creatures under their dominion. Orderly nature became disorderly. The link between sin and consequences was ubiquitous to mankind. Sin brought its own distaste and deterrence to mankind, and magnified the human need of God. Sin, which separates from God (Gen 3:24), finds resolution only in God (3:15).

God created man with the ability to yield or withhold obedience. He alerted and forewarned man about the emergence of the sin-death causality of his choice. It was not possible for God to create humans with immunity to sin with impunity. The result of sin is death (Rom 6:23; Ezek 18:4). The chain reaction from sin to death was potential with the nature of the creation from the hand of God. The nature of God is antagonistic to sin (Hab 1:13). By his authority it must be driven away into oblivion. His grace (Gen 3:15) does not annul responsibility for sin, but may delay or avert punishment through substitutionary atonement.
Psalm 104 and Genesis 1–3

The Psalms, like Proverbs and Ecclesiastes, belong to the division of the Bible called Wisdom Literature. Psalm 104 is a unique Psalm in this book of the Bible. It is a Creation Psalm that provides the polemical, aesthetic, intricate, and profound interpretation of the original creation. It lacks the usual superscription that ascribes authorship to David, but like Ps 103, which is ascribed to David in the Greek LXX and Latin (Vulgate) versions, it begins and ends with “bless the Lord O my soul,” which suggests Davidic authorship.

Genre Classification and Function

Bellinger identifies four main genres in the book of Psalms: Praise, Lament, Royal, and Wisdom. Psalm 104, like Pss 8, 19, 65 and 148, is classified under the primary genre of Praise Psalms called Creation Psalms. Psalm 104 as well as all the


other Psalms in the book is in the form of poetry\textsuperscript{372} and almost all were put to music for the purpose of corporate worship.\textsuperscript{373}

**Account Analysis**

The predation problem

Animal death is post-Fall in the Genesis creation account. However, on the basis of the description of creation in Ps 104 and the presence of predation in the geologic column assumed to be there long before there were any human beings who could sin, it has been argued that “death before the first human sin from old age, predation, earthquakes and other forms of natural evil was not caused by sin. It was also not caused by God. . . . Let us call this death which is caused by natural evil, natural death.”\textsuperscript{374} This conclusion is substantiated by a pre-Fall application of Ps 104:21, which says: “The young lions roar after their prey, and seek their meat from God.”


\textsuperscript{374}Dalton Baldwin, “Does Death before Sin Destroy the Plan of Salvation?” 4.
Structure of Psalm 104

The idea that Ps 104 is a Creation Psalm with clear linkages to the Genesis creation account has been recognized by many scholars. Doukhan has convincingly outlined the thematic and lexical correspondences between Gen 1–2 and Ps 104. It has been noted that the Psalmist follows a thematic sequencing of the days of creation from the first day to the seventh day.

Apart from the sequencing of the days of creation, certain literary patterns have also been detected in Ps 104. Allen proposes a concentric structure (or chiasm) of the


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Psalm containing five strophes: A (vv. 1–4), B (vv. 5–13), C (vv. 14–23), B’ (vv. 24–30), A’ (vv. 31–35). Terrien has suggested symmetrical “strophic couplings” of Ps 104 into eight strophes. Davidson sees the Psalm as poetically displaying a chiastic structure.

The verse of concern—Ps 104:21—is a part of the middle division or the center section or panel of Allen and Davidson’s structures of Ps 104. Doukhan, Shea, Kidner, and Davidson locate and/or discuss Ps 104:21 under day four of the creation week. Verse 21 is in the section delimited by vv. 19 and 23/24. This section (Ps 104:19–24) shows that the Psalmist was providing a poetic interpretation of Gen 1:14–19.

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380 Davidson’s thematic chiastic arrangement of Ps 104 is displayed as follows:

A. Introduction or inclusio (v. 1a): “Bless the Lord, O my soul”
B. Day One (vv. 1b–2a); praise and theophany; “Yahweh, my God”
   C. Day Two (vv. 2b–4): emphasis upon the wind/spirit/breath (Heb *ruach*, 2x)
   D. Day Three (vv. 5–18): emphasis upon the deep, sea waters, and springs
   E. Day Four (vv. 19–24): moon, sun, and climactic exultation
   D’. Day Five (vv. 25–26): emphasis on the sea and its moving things
   C’. Day Six (vv. 27–30): emphasis upon the spirit/breath (Heb *ruach*, 2x)
B’. Day Seven (vv. 31–35); theophany and praise: “Yahweh, my God”
A’. Conclusion or inclusio (v. 35b): “Bless the Lord, O my soul.” Coda: “Hallelujah.”


Predation or vegetarianism

The events of Gen 1:14–19 are pre-Fall in occurrence. If Ps 104:19–23, of which Ps 104:21 is a part, is an interpretation of Gen 1:14–19, then this suggests that Ps 104:21 can be taken to mean that lions preyed on other animals as food before the fall of humanity, as some have maintained. As a result, then, animal death by predation predated the fall of humanity and can be considered a part of the original creation. Such an approach and conclusion, however, is both a “hermeneutical transgression” that pits Scripture against Scripture and a “hermeneutical inversion” that subordinates Scripture to the tentative or latest findings of science.

In five different instances the original diet for humanity and/or animals is specified as vegetarian (Gen 1:29, 30; 2:16; 3:2, 18). It is also important to note that even after the fall of humanity, the human diet is herbal food (סֵפֶכַת, Gen 3:18). Divine allowance for flesh-eating is not given until after the flood: “Everything moving that liveth (לִפְנֵי, דַּרְכַּת), shall be meat for you; even as the green herb (סֵפֶכַת, דַּרְכַּת) have I given you all things” (Gen 9:3). Therefore, herbal food, not animal or human flesh, constituted the diet for humans and the animals.

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The temporal movement in Psalm 104

The linkages or correspondences between Gen 1–3 and Ps 104 do not automatically indicate that the Psalmist was only describing the pre-Fall creation like the author of Genesis. Shea observes the literary movements or oscillations of the Psalm when he indicates that while Ps 104 follows the order of the days of Creation in Gen 1, it “utilizes an anticipation of what would come about from those days; it looks forward to their potential, their function, and their benefit.”\(^3\) In the same vein, Delitzsch says: “The poet sings the God-ordained present condition of the world with respect to the creative beginnings recorded in Gen i.1–ii.3.” Berlin observes that “the psalmist uses the Genesis blueprint, but he does not structure his picture of creation exactly the way Genesis does.”\(^4\) Therefore, Ps 104, though based on Gen 1–3, and though Ps 104:19–23 is an interpretation of Gen 1:14–19, they are not a carbon copy or duplication of the Genesis creation account that lacks the Psalmist’s imprint and evidence of the fallen world as he knows it.

The creation before the Fall is the creation after the Fall but marred by sin, and the knowledge of good and evil. In its unfallen or fallen condition, the Psalmist sees it as


\(^4\)Berlin, “The Wisdom of Creation in Psalm 104,” in *Seeking out the Wisdom of the Ancients: Essays Offered to Honor Michael V. Fox on the Occasion of His Sixty-Fifth Birthday*, 76. Similarly, concerning the relationship between Ps 104 and Gen 1, Leupold says: “What is its relation to the creation account found Gen. 1? This psalm is not based directly on this Scripture passage, but it does show familiarity with it and may well be regarded as a free treatment of the known facts of creation with particular attention to various other factors that the concise account of Gen. 1 could not have brought into the picture.” Leupold, *Exposition of the Psalms*, 722.
God’s creation.\(^{385}\) Creation as it stands in the now is a continuing general revelation of God’s creative power and activity in pre-Fall history (Ps 19:1, Rom 1:20). In Ps 104:31, נָרַת (create) speaks of God’s abiding preservation of his creation. Along these lines, Davidson points out that “it is not inappropriate to speak of Psalm 104 as describing both the original creation (creatio prima) and the preservation of creation (creatio continua) by the sovereign Creator, Yahweh. Thus the poetic depiction of the events of creation includes not only completed action (indicated in Hebrew by the perfect) but also ongoing action (indicated in Hebrew by the imperfect and the participle).”\(^{386}\)

While the Psalmist followed the common motifs of the Genesis creation,\(^{387}\) there are several pointers showing that he was describing his “contemporary world of creation”\(^{388}\) with God’s creative historic and continuing activity as the basis of its

\(^{385}\)In the same vein, Younker asserts: “God’s creative acts penetrate the fallen world—He is the Creator, even of this Fallen world.” Younker, “A Look at Biblical and Ancient Extra-Biblical Perspective on Death,” 12.


\(^{388}\)Younker, “A Look at Biblical and Ancient Extra-Biblical Perspective on Death,” 12. Wilcock says: “Yet an account of the past is exactly what 104 is not. Certainly it looks back to what happened at the beginning, but really it is celebrating the way the creation works now.” Michael Wilcock, The Message of Psalms: Songs for the People of God (Downers Grove, IL: InterVarsity Press, 2001), 122.
existence. The Psalmist talks about the past and the present and the past in the present. Psalm 104 is both “a hymn of God’s acts in the past” (vv. 5–9) and “a hymn of praise for God’s provisions in the present” (vv. 10 onwards). The hymnic nature of Ps 104 is conspicuous in vv. 1, 24, 31, 33, 34.

Post-Fall perspective in Psalm 104

The idea that in Ps 104 the Psalmist incorporates post-Fall aspects in his description of the Creation can be demonstrated by the eight elements listed and explained below.

1. The Hebrew word for labor (הָדָעַבָּר) used in Genesis describes human activity in and outside the garden, before and after the Fall (Gen 2:15; 3:23). This same Hebrew word is used in Ps 104:23 intimating that Ps 104 is a poetic interpretation of Gen 1–3. Plus the pre-Fall task of keeping and tending the garden of Eden may have differed from the labor envisioned by the Psalmist.

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389 "By blending into a seamless whole the account of creation week with the present conditions of the earth after the Fall, moving effortlessly and almost unnoticeably from the time of origins to the present, the Psalmist may be implying relative temporal continuity between the past and the present, i.e., a relatively recent and not remote creation." Davidson, “Creation (Issues of Origins) in the Psalms—Part 1: Psalm 104,” 34.


2. The mention of the “cedars of Lebanon” (Ps 104:16) seems to put the Psalmist’s depiction of creation post-Fall when the name Lebanon would have been assigned to a place (Deut 1:7).

3. The movement of ships on the great and wide sea (Ps 104:25, 26) speaks of post-Fall vessels made by humans to traverse the oceans.

4. The hiding of God’s face which meant trouble, the withdrawal of breath from creatures, the advent of death, and the return to dust (v. 29) suggest the presence of sin leading to death (Ps 104:29) and portray a post-Fall perspective. The concept of the return to dust (רָפָק) in Ps 104:29 is mentioned in Gen 3:19 only after human sin.

5. Psalm 104:13, in a reference to rainfall, talks about God watering the hills from his chambers. However, Gen 2:5–6 refers to a mist that ascended from the earth in pre-Fall Eden.

6. Adam and Eve in Eden may not have known of earthquakes and volcanoes mentioned in Psalm 104:32.

7. The presence of sinners and the wicked on the earth (Ps 104:35) to be eradicated differs from the pre-Fall or unfallen perfect conditions of Eden (Gen 1–2).

8. The reference to the flood of water that covered the earth, fled from its surface and established in its place (Ps 104:6–9), and the eschatological renewal of the face of the earth (v. 30) further attests to the post-Fall perspective of the Psalm.

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These eight pointers indicate that the Psalmist was dealing with “God’s created world from the perspective of how it functions after the Fall”—the post-Fall realities and conditions, and not the original creation.

Predation—Pre- or Post-Fall in Psalm 104?

Psalm 104:21, which is used to support the idea of predation before the Fall, is located in the pericope (Ps 104:19–24) below.

He appointed the moon for seasons:
The sun knoweth his going down (v. 19).
Thou makest darkness and it is night:
Wherein all the beasts of the forest do creep forth (v. 20).
*The young lions roar after their prey,*
*And seek their meat from God* (v. 21).
The sun ariseth,
They gather themselves together,
And lay them down in their dens (v. 22).
Man goeth forth unto his work
And to his labour until the evening (v. 23).
O Lord how manifold are thy works!
In wisdom has thou made them all:
The earth is full of thy riches (v. 24).

The seamless blend in the account of the past and present is almost indistinguishable in this pericope. The original creation of sun, moon, animals, and man still functions after the Fall. The young lions’ feeding behaviors are said to be neither

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393Ibid., 29.

394Younker draws up a similar conclusion: see also “It is the Psalmist’s world that is being described and not the pristine, unfallen world.” Younker, “A Look at Biblical and Ancient Extra-Biblical Perspective on Death,” 12; see also Sarfati, *Refuting Compromise*, 209.
continuous or discontinuous with their pre-Fall behaviors, yet their existence penetrates the Fall.

The idea that Ps 104:21 refers to the existence of predation before the Fall is a case of eisegesis. First, it must be noted that both the Psalmist and the author of Genesis wrote in post-lapsarian times. Second, the author of Genesis gives a depiction of the unfallen world (Gen 1–2), then the fallen condition (Gen 3). There is absolutely no evidence of predation in the Genesis creation account. But the Psalmist gives several indications that the post-Fall conditions both in terms of the present and the future are also in view.

Third, Genesis shows a progression of the creation from its beginning to its completion, but the Psalmist refers to the creation as a finished product, from the point of its appearance and its present existence and usefulness. Psalm 104:21 is a part of vv. 19–23, which deals with the Creator’s rule over the seasons. Verses 19–20 correspond to Gen 1:14, in which God made the sun, moon, and stars to serve as signs to mark seasons and days and years. The regularity of and orderliness about the creation is God’s design. The activities of both animals and man are regulated by day, night, and seasons. ³⁹⁵

The young lions roar at night for their “prey” and return to their dens, and man works during the day until the evening (Ps 104:21–23). Significantly, the text does not say that the predatory behavior of the lion predates or postdates the Fall of man, or is as old as or older or younger than the luminaries. The moon was created on the fourth day

³⁹⁵ Harman, Commentary on the Psalms, 341.
and the beasts of the earth (including lions) were made on the sixth. God gives the beasts of the earth (ַּאַרְגַּרְגָּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּרְגַּr)
only green herb (נְבָאָהֲא לַיָּבְשֶׁךְ) for food in Gen 1:30, not animal or human flesh.

Fourth, the two verbs used in Ps 104:21 about the young lions are: “roaring” (כַּלַּתַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּc, qal active participle) and “to seek” (כַּלַּכַּלַּכַּלַּכַּלַּc, piel infinitive construct). They indicate an ongoing and purposeful present behavior of the young lions in their quest for food from God. The Hebrew word for prey is מַלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּלַּכַּl, meaning prey, food, leaf. In the book of Genesis, it refers to: (1) a fresh-plucked olive leaf the dove returned with to the ark (Gen 8:11), (2) animals (sheep and goats) torn of wild beasts (31:39), and (3) the conquest of Judah under the metaphor of a lion returning from its prey (49:9). 396 The verb מַלַּכַּלַּc means to “tear, rend, pluck.” 397

The various uses of the Hebrew noun מַלַּכַּלַּכַּלַּc are post-Fall. Neither the verb nor the noun is used to described the behavior of the pre-Fall animals in Genesis. Food for the animals in the Genesis pre-Fall account is only called green herb (נְבָאָהֲא לַיָּבְשֶׁךְ), not מַלַּכַּלַּc. Furthermore, מַלַּכַּl in Ps 104:21 does not absolutely negate the possibility of מַלַּכַּl in the pre-Fall account for it also carries the meaning of a fresh-plucked leaf (Gen 8:11). The evidence from Genesis about the vegetarian diet of the pre-Fall animals is clear, unequivocal, and singular. All the animals were herbivores. Therefore, the origin of death cannot be located in a conjectured or hypothesized pre-Fall predation.

396 BDB, s.v. “מַלַּכַּl.”

397 Ibid., “מַלַּכַּl.”
While flesh-eating is added to man’s diet after the flood (Gen 9:3), there is no biblical account of a dietary change or biological change from herbivore to carnivore for the animals. Consequently, biblical silence has led back to speculation about pre-Fall predation and answers from post-Fall scientific research on fossils. Ramm argues that “to insist that all carnivora were originally vegetarian is another preposterous proposition. Why such huge teeth and sharp claws?” Snoke believes that anteaters, sharks, and vultures would require complete overhaul of their biology to be vegetarian, and that biblical silence on change of predator means that it did not occur. Lewis like Ramm sees Eden as a death-free locality with vegetarian diet and no hostilities, and the world outside as “natural” from the beginning with death and decay.

In response to the above positions, it must be noted that flesh-eating was not an option for the original pair because “to eat meat would have entailed killing and

398 Lewis points out that “nothing in the account suggests that the realm of nature was altered in a fundamental way so as to make death and violence the new fate of all animals. There is no indication that the Lord God added thorns to the rose-bushes, or pointed teeth to the carnivorous beasts.” Arthur H. Lewis, “The Localization of the Garden of Eden,” Bulletin of Evangelical Theological Society 11 (1968): 174.


It is not known or revealed whether some animals genetically mutated from herbivores to carnivores, or whether their attack and defense features anticipated the Fall as dust of the ground anticipated death in Genesis. It is quite possible that the original function of the shearing and stabbing teeth of carnivores was for the dismantling of fruit.

What Genesis reveals is that all living souls and creatures were vegetarians. There is absolutely no biblical evidence for the origin of death by predation within or without Eden. It is the new scientific thinking, first in geology and then in biology, that has led many theologians and exegetes during the nineteenth century to abandon or accommodate the traditional straightforward reading or interpretation of Gen 1–11 to the latest orthodoxy in science.

Theological and Theodicean Implications

Psalm 104 is a poetic interpretation of Gen 1–3. Both Gen 1–3 and Ps 104 are pre-Fall and post-Fall in orientation. The Psalmist seems to raise the idea of predation in Ps 104:21, which says: “The young lions roar after their prey.” The automatic pre-Fall


allocation of the behavior of the young lions in Ps 104:21 places the origin of death in the animal kingdom. This interpretation, however, collides with the account of Genesis in which death, whether of animal or human, is post-Fall. There is nothing in Ps 104 that coerces a pre-Fall interpretation in opposition to Gen 1–3.

Both human and animal diet is vegetarian in the Genesis creation account (Gen 1:29–30). The idea that predation predates the Fall is a specific denial of the authenticity of God’s specific recognition of the animals’ feeding behaviors as vegetarianism—“And it was so.” Predation says: “And it was not so.” Predation as the origin of death not only places animal death at the inception of death, it introduces skepticism over the specific words of God. It promotes the idea that pre-Fall predation and vegetarianism were rival or alternate diets for the beasts of the earth.

If the origin of death is located in pre-Fall predation, then the sin of Adam is not the cause of predation in his dominion. Then, predation would be constitutive of the divine creation of the lower creatures. So while human sin would be responsible for the human death within the human world, God would be responsible for pre-Fall death by predation in the animal world. While animal death by predation would be natural, human death would remain consequential. Therefore, before the Fall of humanity, the human domain and dominion would have already been reflective of mixed signals of the Creator’s design—life and death, pain and peace, bloodshed and innocence, suffering, destruction, corruption, and perfection.

The evidence in Ps 104 does not coerce a pre-Fall interpretation of the behavior of the lions. In fact, a post-Fall interpretation of Ps 104:21 is more in keeping with the
thrust of Ps 104 (creation and preservation), than one that places predation before the Fall and out of line with the Genesis creation account. The evidence does not favor a discordant interpretation that makes predation innocuous.

The Psalmist gives no theodicean treatment of predation. His depiction was merely of the animals’ behavior and their quest for God’s provision. However, predation before the Fall makes death a creation design in the animal world. The creation design is God’s and this makes God the author of death before human sin.

Predation after the Fall of humanity ties predation to the Fall rather than to creation. Human’s fall affected his dominion—fish of the sea, fowl of the air, cattle, all the earth, and creeping things (Gen 1:26). So God is not the author of death in the animal world. Human sin introduced death into this world.
CHAPTER III

A SUMMARY AND COMPARATIVE ANALYSIS OF THE ANCIENT NEAR EASTERN AND HEBREW PERSPECTIVES ON THE ORIGIN OF DEATH

The Egyptian and Mesopotamian perspectives on the origin of death were studied under the rubric of ANE in chapter 2. The Hebrew perspective derives primarily from the OT Scriptures with supporting evidence from the New Testament. The ANE perspectives on the origin of death are not monolithic, but multifaceted and even in part contradictory in its constituents. The Hebrew perspective is not pluralistic, but explicit or implicit in some respects. This chapter first summarizes, then compares, the findings of chapter 2 about the origin of death in the ANE and in the Hebrew OT accounts.

Summary Analysis of Ancient Near East

Egyptian Perspective

There is no explicit account of the origin of death in The Ancient Egyptian Pyramid Texts. Only “Utterance 571” mentioned the existence of death as succeeding the birth of Atum’s son. The victims of death are unspecified. However, it can be reasonably surmised that the origin of death is either associated with the alleged death of Ogdoad of Hermopolitan cosmogony, or more credibly with the death of the god Osiris at the hand of another god, his brother-enemy, Seth.
The Ogdoad are eight primordial beings. They are believed to have completed their work of creation, died, and returned to the underworld. If their death marks the origin of death, then their death is prior to the death of Osiris, who is a third-generation god. Nevertheless, the death of Osiris is the principal celebrated death in Egyptian tradition. The death of Osiris provided the rationale for the Egyptian mortuary cultus and constituted a dramatic etiology which explained the incidence of death. Also, there is a correlation between the conception of death/enemy pictured in the Egyptian determinative sign—the figure of a falling man with blood streaming from his head—and the legend of Osiris. This determinative sign was used for the substantives mwt (“death”) and h fty (“enemy”). Therefore, the legend of Osiris in which death was deified and ritualized in Egypt appears a more appropriate marker for the origin of death hypostatized in “Utterance 571” in The Ancient Egyptian Pyramid Texts.

Taking the death of Osiris as the first death means that the origin of death is divine, physical, inimical, unnatural, unnecessary, and accidental. The god Seth committed divine deicide by imposing death on the god Osiris. The biological death of Osiris is depicted with images of a foul corpse, putrefaction fluid dripping to the ground and with ideas of embalmment/mummification. This depiction demonstrates the inimical nature of Osiris’s death by Seth’s violent attack. If death originated with the evil action of Seth against Osiris, then Seth’s direct and/or indirect action caused the origin of death. Etiology and agency coalesced in one subject.

Osiris’s death is unnatural because his brother-enemy Seth terminated his life, thus fracturing the Ennead. The death was unnecessary because it only introduced death
to the world without real benefit to the cosmic deities or humanity. It is an accidental
death in that it is something that should not be, something from an evil agency, something
that unexpectedly or surprisingly seizes and catches its victims, and not that it was
unintended by Seth.

The legend of Osiris places the origin of death in a cosmic war context. Death
originated through an evil god—Seth. Seth was a beneficent god who became an evil god
among and against all the other beneficent gods. He successfully killed another god and
usurped his authority. Seth’s act of murdering his brother Osiris constituted him as “the
Egyptian devil or god of evil.” He became an enemy of the Egyptian pantheon, the
archenemy of Ra, and represented the cosmic opposition of darkness and light.

Mesopotamian Perspectives

The Mesopotamian perspectives on the origin of death are derived from the
Sumerian Enki-Ninmah myth, the Babylonian Enûma Elish, Epic of Gilgamesh, the
Adapa Legend.

The Sumerian Enki-Ninmah myth is both etiological and teleological for the
existence of man. Human disease, abnormality, and death are constitutive of the divine
creation. Mankind is morbid, mortal, or moribund primarily by divine default and the
consequent nature imposed upon him by the gods. The whole spectrum of human ills
from birth to death sprang from divine inebriation, sport, and poor judgment. Also, there
is implicit evidence that death may have been conceived as a demon of fatal sickness.
The myth tells of Enki using a water bath and incantation to remove death (“fate”) from
the body of Ninmah’s fourth creature, a man leaking urine. Therefore, death in the myth is of a physical nature and divinely crafted. Death originated with Enki and is constitutive of the creation of mortals.

As the earliest “creation” poem of Babylon, which narrates the earliest generation of gods, the Enûma Elish implicitly presents Apsû (the father of all gods) as the first to die at the hand of his third-generation grandson Ea. Ea’s preemptive strike against his primordial father constitutes deicide and patricide.

The Enûma Elish deals only with divine, not human death. It recounts the physical death of four gods, namely Ti-âmat, her son Mummu, and her two consorts—Apsû and Kingu. Ea killed Apsû and Mummu because of their relentless intention to destroy the younger gods in order to achieve silence and sleep. Therefore, origin of death in the Enûma Elish occurred in the context of a divine war which resulted in divine deaths. This myth teaches that while the gods are proverbially immortal in the sense that they cannot die a natural death, they can perish through violence.

The locus classicus for the concept of the origin of death in the Gilgamesh Epic is Tablets X and XI. According to Tablet X, human mortality is a divinely allotted concomitant of the divine creation of humans. The seeds of death were implanted by the gods in human nature from the inception. Therefore, death is natural or inherent in human constitution and resulted from the divine will, council, and decree.

The episode in Tablet XI known as “Gilgamesh and the Magic Plant” confirms human confinement to mortality because Gilgamesh unwittingly allowed the serpent to snatch away the plant named “Man Becomes Young in Old Age”—man’s one chance of
human nature, existence, and actions. The gods are sovereign over human life and death, and are the effectual cause of death in human nature. Every death recounted in the Gilgamesh Epic, whether of Humbaba, or the Bull of Heaven, or of Enkidu, is of a physical nature. Enkidu died and turned to clay as well as all humanity in the flood account in the Epic. The flood is an unprovoked arbitrary invention of the gods against mankind and demonstrates the mortality of humanity.

There is neither divine nor human death in the Adapa Myth. The myth presents the lack of acquisition of immortality rather than a dispossession of it. Immortality was temporarily within humanity’s choice through a divine offer. The possession of mortality originated as a concomitant of the divine creation of human.

The fact that Adapa was neither given eternal life, nor possessed it then or later, indicates his mortality. Since Ea had created Adapa as a sort of prototype or human archetype of mortality—a mortal creature, so clearly portrayed in the Adapa Myth—then death originated or sprang from human nature. Death, then, is implicitly physical, seeing that Adapa was but human, and a model of man. Therefore, the origin of death in the Adapa Myth is not in divine deicide or homicide, but, implicitly, in a god-given mortal nature and the unaccounted natural death of humans.
Conclusion about ANE Accounts

Taken as a whole, the ANE perspectives on the origin of death is not monolithic, but multifaceted and even contradictory in its constituents. While the Egyptian perspective appears more uniform, the Mesopotamian perspectives are more diverse and varied. The ANE perspectives on the origin of death, derived from the Egyptian and Mesopotamian implicit and/or explicit accounts, locate the origin of death in divine death and human mortality.

In the Egyptian Osirian legend and the Babylonian Enûma Elish, the origin of death is in divine deicide. In the Enki-Ninmah and Adapa myths, the origin of death resides in human nature from the hand of his creator. The Gilgamesh Epic places the origin of death first in the mind, will, and council of the gods in relation to mankind, before it resides in human nature, existence, and actions. Therefore, the ANE accounts show that the origin of death is associated with the mind and judgment of the divine to make mankind mortal, the actions of deities to kill other deities, and the god-given mortal nature of humans which dies naturally or at the hands of the gods in recompense for misdeeds or ill-will.

Summary Analysis of the Hebrew Old Testament

There is no evidence of divine deicide, homicide, or killing of animals in the pre-Fall account in the OT. The first mention of human death is conditioned upon human choice contrary to the prohibition against eating or touching the fruit of the tree of knowledge of good and evil. The first actual physical death is the death of an animal for
clothing Adam and Eve. The first actual physical human death is the death of Abel at the hand of his brother Cain. However, prior to both the animal and Abel’s death is the sin of the first pair, which is inseparably and mainly tied to their physical death (Gen 2:17, 3:19).

The divine judgment—“You will surely die”—suggests a prior state of deathlessness or immortality. If man was already mortal, then he would die anyhow, whether he sinned or not, thus rendering the divine judgment unnecessary or redundant. The biblical record evidences that it is human sin that brought human mortality (Rom 5:12, 17, 18).

God creating humans with freedom of choice, with moral boundaries (Gen 2:16, 17), and with the possibility of a sinful fall to mortality and death means that God inevitably created humans potentially vulnerable to death through their own choice. The retention of immortality was conditioned upon obedience. These observations appear most compatible with the data provided in the creation story. Therefore, sin, that is, human choice, is the origin of human death as a divine judgment on sin.

**Comparative Analysis of the ANE and Hebrew Perspectives**

The comparative analysis of the ANE and the Hebrew perspectives on the origin of death will cover the divine contribution, divine mortality, human choice and nature, the nature of death, the trajectory of the human/angelic/divine condition, the devil’s role in death’s advent and theological offense. Each of these subsections will be addressed separately. These subsections will be used to compare and contrast the ancient Near
Eastern and the Hebrew perspectives on the origin of death.

**Divine Contribution**

The divine contribution to the origin of death in the ancient Near Eastern accounts is notable on the levels of divine deicide in divine war in the Osirian legend and the Enûma Elish, and in the divine blueprint, that is, the will and judgment of the gods to allot death to human nature at creation in the Gilgamesh Epic. In the Osirian legend, the god Seth violently killed the god Osiris. Death originated with the evil action of Seth against Osiris. Etiology and agency coalesced in the same divine subject. Divine deicide in a cosmic war setting, as the origin of death in the Enûma Elish, is in the god Ea preemptively killing the god Apsû, who planned and plotted to kill the younger gods in order to achieve silence and sleep. In the Gilgamesh Epic, the gods allotted death to mankind in their divine council. Therefore, in the ANE the gods are directly involved in the origin of death either by divine deicide or by creating mankind mortal.

In the Hebrew OT account, God is not directly involved in the origin of death, nor is there any evidence of divine deicide. Mortality is not constitutive of God’s original creation of mankind or angels. Nevertheless, there is no attempt to distance God from death as divine judgment on sin (Gen 2:17; 3:19). Death as divine judgment on sin implicates God’s authority, prescience, and his just nature. The death pronounced by God on account of human sin is in the context of a legal process, a trial and punishment by God for the offense (Gen 3:9–19; 2:17).

The mortality of mankind after sin appears inherent in human nature as a return to
the dust of his creation than in a divine imposition upon the dust-breath soul. Yet divine imposition after sin is not exempted. This means that the death sentence on account of sin in Genesis entails the immediate spiritual death, the eventual physical death, and the ultimate eternal death in the end. Nonetheless, the divine Messiah has provided a means of escape from death for mankind in the person and death of Jesus Christ (Gen 3:15; 2 Tim 1:10).

Angelic spiritual death marks the origin of death in God’s universe. Human spiritual death stands at the threshold of the origin of death in the human family and its domain and dominion, if physical degeneracy as a process is not counted as death in entirety. Humans were created by God with conditional immortality, and with freedom of choice, which means that humans were created with a sinless nature that was potentially vulnerable to mortality/death by sinful choice. The divine contribution to death is only by human and angelic perversion of their innocent gift of freedom of choice in the context of God’s authoritative moral prohibition against rebellion and the inevitable consequences of death as penalty.

Divine Mortality

The ANE accounts present the gods as both mortal and immortal. There is divine deicide in both the Osirian legend and Enûma Elish, thus confirming divine mortality. Physical death of the gods was not conceived as a negation of their immortality. The Egyptian Ka, an independent existence, was a symbol of divine life that can separate from and reunite with the body. The gods of the ANE were considered immortal because they
do not die naturally. They were mortal because they can die by violent attack.

In the Hebrew account, only God is essentially eternal (Deut 33:27), or immortal as evidenced in the New Testament (1 Tim 1:17; 6:16). He cannot die. However, Lucifer, now Satan, a divine being (Ps 82:1, 7), is scheduled for eternal death (Matt 25:41). Only God has original immortality, and will abolish death in the end and for the hereafter (Rev 20:14; 21:4).

Human Choice and Nature

Humans are choiceless in the origin of death in the ANE accounts. In the Adapa Myth, Enki-Ninmah Myth, and the Gilgamesh Epic, mortality is given to humanity at creation. Gilgamesh unexpectedly loses the magic plant of rejuvenation to a serpent, and Ea gives Adapa misguided information, which led him to refuse Anu’s offer of the bread and water of death, actually, of eternal life. In the Enki-Ninmah Myth, mankind is created normal or abnormal with handicaps that are deadly or eventuate in death.

In all three accounts, mankind has no choice in the manner of his constitutional emergence. In all three, human mortality is a divine choice, but immortality in the Adapa Myth and the Gilgamesh Epic, though a divine offer, is principally a human choice either to accept with the risk of losing it, or reject it in ignorance or divine misguidance. Man is portrayed as forfeiting or squandering the opportunity for immortality, which seems to indicate that mankind was created with conditional mortality pending a lucky chance for immortality from the whimsical gods.

The Hebrew accounts depict sin as a choice (Ezek 28: 15; Gen 2:16, 17). The
human pair were to choose between eating freely of the trees of the garden and abstaining from the tree of knowledge of good and evil. Mortality or death was not the divine choice for mankind or angels. God created humans and angels immortal (Gen 2:17; Luke 20:30). Sin, that is, angelic and human choice, brought the divine judgment of death upon God’s creatures. Both angelic and human sin represent rebellion against the divine government.

The Nature of Death

In both the ANE and the Hebrew accounts, death, whether of gods or humans, is of a biological or physical nature. The physical nature of death in the Osirian legend is captured in the picture of Osiris as the figure of a falling man with blood streaming from his head. In the Enki-Ninmah Myth, some humans are created with abnormalities and disease, which lead to societal dysfunction and possible eventual death. The Enûma Elish tells of Ea pouring a spell of sleep upon Apsû and slaying him. In the Gilgamesh Epic, the god-derived mortal nature of mankind is attested by the fact that every death in the Epic is of a physical nature. While no death occurred in the Adapa Myth, mankind is mortal by nature, and forfeits the acquisition of immortality from Anu by the unintentional rejection of the physical means of eternal life—the food and water of life.

The death of mankind in the Genesis is also recounted as physical in their return to the dust from which they were created (Gen 3:19; 2:7). However, human mortality encompasses more than physical death. It entails spiritual as well as eternal death. The ANE accounts envision neither spiritual nor eternal death, while the Hebrew account
knows nothing of the death of a god or divine deicide in a cosmic war context as the origin of death. The idea of the spiritual death of an angel or human as the origin of death in the angelic and human spheres respectively is unique to the Hebrew account.

The Trajectory of the Human/Angelic/Divine Condition

In the ANE accounts, immortality seems to be a self-possession of the gods. In the Gilgamesh Epic, the gods are said to allot death to mankind, but retain eternal life or immortality for themselves. Only Utnapishtim and his wife were ever granted immortality, which Gilgamesh relentlessly sought to find, only to be deprived of it by a serpent. The scarcity of immortality among humanity, Gilgamesh’s relentless search for it, as well as its exclusive possession by the gods make immortality an ascent to divinity, to the society of the gods like deified Utnapishtim. Therefore, since mankind is created mortal, and his mortality is not due to or associated with sin, or punishment, or a loss of immortality at his creation, then immortality amounts to an ascent for mankind, and mortality as a descent for the gods to the human lot.

The ANE accounts do not present a fall from perfection to iniquity, from sinlessness to sinfulness, or from immortality to mortality for gods, angels, or mankind. The gods are already immortal, but can die by violent attack, only to return or continue existence in another world like the netherworld. Moreover, for the ancient Egyptian, the \(Ka\) was given to him at birth by a superior power, a deity, and at death divinity is realized through it. Apparently, the \(Ka\) gave things, men, and gods their immortal (“enduring-forever”) nature. So, the ANE traditions do not provide a unified trajectory. Human life
begins mortal and may ascend to immortality or stay mortal. Human life may be on a continuum of immortality through the god-given *Ka* from creation, through death, and beyond. Divine life may descend to death, yet not die, but remain alive on the continuum of immortality through the *Ka*.

The Hebrew account places only God on the continuum of original, underived, unearned, and inalienable immortality. In his divine nature, he neither descends to mortality nor ascends to immortality. On the creature level, fallen angels as well as fallen humanity descended from immortality to mortality, from innocence to guilt, from life to death. Humanity’s ascent back to immortality will be a gift of grace from God through the Messiah Christ Jesus, who condescended to human mortality in order to cause many to ascend with him to immortality (Gen 3:15; Phil 2:5–9; 2 Tim 1:10; 1 Cor 15:51–54). No ascent to immortality is available to the fallen angels (Ezek 28:18; Matt 25:41; Rev 20: 9, 10), only farther descent into extinction and oblivion.

The Devil’s Role in Death’s Advent

The ANE accounts portray the origin of death in a cosmic war context in the Osirian legend and the Enûma Elish. Seth becomes the Egyptian devil because he murdered his brother Osiris. The Enki-Ninmah Myth seems to present abnormality and sickness as a divine invention as well as a demon of fatality to be eliminated with a water bath and incantation. In the Enûma Elish, the gods that were compassionate to the boisterous younger gods gained victory in battle over the gods who were planning the death of the younger gods. Divine deicide seems to be viewed as justice, peace, and a
return to harmony among the gods by elimination of the bad gods. In the Osirian legend, though evil seems to triumph over good in the death of Osiris, the legend later indicates the defeat of Seth at the hand of Horus, Osiris’s son.

The origin of death in human mortality is seen as the inscrutable will of the gods in the Gilgamesh Epic, Adapa Myth, and the Enki-Ninmah Myth. The god Seth, turned devil (a bad god) in violent lethal attack, marks the origin of death in the Osirian legend. The arbitrary gods of the Enûma Elish planned and plotted to kill younger gods, only to be killed themselves, marking the origin of death by the death of Apsû. The gods of the Gilgamesh Epic, Adapa Myth, and the Enki-Ninmah Myth apparently created the mortal nature of mankind as the origin of death without demonization of the god-creators or extraneous demonic influence. Therefore, in the ANE accounts, death came from a “god-devil” and from normal god-creators.

From the Hebrew accounts, the origin of death is not marked by God killing Satan, or Satan killing Adam, or God killing both Adam and Satan because of their sin. The sin and condemnation of Satan to death (Ezek 28:15, 18) was not transmitted to Adam and Eve at creation. Humans came from the hands of the Creator sin-free and death-free (Gen 1:31). The original sin of Satan, which occurred prior to Adam’s sin, is not the threshold for the original sin of Adam. The original sin of Satan initiated the great cosmic conflict between God and Satan, good and evil, truth and error (Rev 12:7–9).

1 I use the compound term “god-devil” in reference to Seth who was first a good god before he was labeled a devil. Though an Egyptian devil, he was still a god, a bad one, because of his murderous action against his brother Osiris. The title “devil god” would be just as suitable with the emphasis on devil qualifying the kind of god.
context of this cosmic conflict, the original sin of Adam passed sin and death upon all mankind, the seed of Adam (Rom 5:12). All mankind sinned and died in Adam.

Therefore, while sin originated with Satan, it is the sin and death of Adam that is passed to mankind.

Unlike the ANE accounts, the devil did not become a devil because he killed a good god, or because he was a devil of fatal sickness. Lucifer became Satan because of his own impenitent sin against God. In sinning, Satan committed a suicidal act resulting in spiritual death now and eternal death in the end.

In Genesis, the devil’s role in the original sin of Adam was that of enticing and deceiving humans (Gen 3:1–6; 1 Tim 2:14). The fall of Lucifer influenced the fall of humans only insofar as it made him a devil who successfully tempted humans to sin and fall from innocence and immortality as he fell previously. Original sin brought death to mankind as it had brought death to Satan.

Theological Offense

In the Hebrew account, theological offense is sin. It is the creature’s (angel or human) choice to rebel against the explicit command of his Creator-God (Isa 14: 12–15; Ezek 28:12–19; Gen 2:16, 17; 3:6). In this context, theological offense is vertical rebellion, the inferior being, in attempted self-deification, dishonoring the superior being. Satan and Adam sinned originally thus initiating the origin of death in the angelic and human realm respectively. While Satan’s original sin in heaven did not pass death to mankind or the angels (fallen or unfallen), Adam’s original sin passed death to all
mankind (Rom 5:12).

Sin as the origin of death is a concept foreign to the ANE accounts, though there is evidence of theological offense as grounds for punishment by death. The Enûma Elish attests to counter theological offense as leading to the origin of death. In this context, theological offense is first a horizontal disturbance—the noise and boisterousness of younger gods depriving Apsû of sleep, then a horizontal evil (Apsû’s relentless plot to kill the noisy gods) to be averted or subverted. In this account, deities offended deities, and death first fell upon one of the offended but belligerent deities (Apsû), rather than on the offending, younger deities. Therefore, like the Hebrew account, the ANE account shows theological offense at the threshold of death, but unlike the Hebrew account, the ANE account places theological offense and counter theological offense in the plot of divine deicide and a counter, divine pre-emptive fatal strike.

See table 1 for an outline of the key similarities and differences between the OT and ANE on the question of the divine causation of death in the creation accounts.
Table 1—The origin of death in creation accounts

<table>
<thead>
<tr>
<th>Factors</th>
<th>Egypt</th>
<th>Mesopotamia</th>
<th>Hebrew OT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victims of Death/Mortality</td>
<td>The god Osiris The Hermopolitan Ogdoad</td>
<td>Enki-Ninmah</td>
<td>Humanity</td>
</tr>
<tr>
<td></td>
<td>Umul—a defective, diseased, dying, mortal creature</td>
<td>Gilgamesh: Gods: Apsû in particular; Tiamat, Mammu and Kingu</td>
<td>humanity (Adapa)</td>
</tr>
<tr>
<td>Agent of Death and Mortality</td>
<td>The god Seth Unknown for Ogdoad</td>
<td>The god-creator: Enki</td>
<td>Ea killed Apsû</td>
</tr>
<tr>
<td></td>
<td>Unknown for Ogdoad</td>
<td>The gods</td>
<td>The gods, esp. Ea</td>
</tr>
<tr>
<td>Type of Death</td>
<td>Physical/biological (Fratricide); Natural/Unknown</td>
<td>Physical</td>
<td>Physical</td>
</tr>
<tr>
<td></td>
<td>Physical</td>
<td>Physical</td>
<td>Physical preceded by spiritual</td>
</tr>
<tr>
<td>Victims’ Nature</td>
<td>Divine</td>
<td>Human Umul</td>
<td>Human</td>
</tr>
<tr>
<td>Moral Picture/Impression</td>
<td>Deicide—Evil</td>
<td>Divine misjudgment of intoxicated gods</td>
<td>Capital crime/Punishment</td>
</tr>
<tr>
<td></td>
<td>Deicide—Evil</td>
<td>Capital crime/Punishment</td>
<td>None</td>
</tr>
<tr>
<td>Images of Death</td>
<td>Figure of falling man with blood streaming from his head</td>
<td>A suffering, diseased being</td>
<td>Body of Apsû for Ea’s residence; Apsû’s dismemberment</td>
</tr>
<tr>
<td></td>
<td>A suffering, diseased being</td>
<td>Returning to clay</td>
<td>None</td>
</tr>
<tr>
<td>Motivation Leading to Death</td>
<td>Divine power usurpation</td>
<td>Arbitrary tit-for-tat divine policy</td>
<td>Return to dust</td>
</tr>
<tr>
<td></td>
<td>Divine sport; Rivalry; Misjudgment</td>
<td>Ea/Marduk preempted violence by violence</td>
<td>Unknown</td>
</tr>
</tbody>
</table>

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Table 1—Continued.

<table>
<thead>
<tr>
<th>Factors</th>
<th>Egypt</th>
<th>Mesopotamia</th>
<th>Hebrew OT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Temporal Location of Mortality/Death</td>
<td>Primordial time; a golden age; Before human existence (Precedence)</td>
<td>At/with creation of mankind (Concurrence)</td>
<td>At/with creation of mankind (Concurrence)</td>
</tr>
</tbody>
</table>
CHAPTER IV

DIVINE CAUSATION OF DEATH

This chapter focuses on the divine causation of death in the flood accounts in the ANE and in the Hebrew OT. Since Egypt does not have a parallel flood account to the Hebrew OT like the other Mesopotamian sources, it is excluded from this section. Specifically, four main extrabiblical Mesopotamian flood accounts are examined, namely, Sumerian Eridu Genesis, Babylonian Atra-Hasis Epic, Babylonian Gilgamesh Epic, and book two of the Greek *Babyloniaca* of Berosus. The Hebrew OT flood account is based principally on Gen 6–9.

**Extrabiblical Ancient Near Eastern Flood Accounts**

The examination of divine causation of death in each of the four ancient Near Eastern flood accounts entails a brief introduction of each account followed by a study of the literary genre and function, an analysis of the account, and theological and theodicean implications for the divine causation of death. In each account the concept of the divine causation of death is pinpointed and treated in the context of the total narrative account.

**The Eridu Genesis**

Eridu Genesis is composed in Sumerian and took its literary form around 1600 B.C. It gets its title from Eridu, one of the first pre-flood cities. Enki was the patron god
of Eridu. The account derives principally from the lower third of a clay tablet from Nippur inscribed with six columns of Sumerian text.

Genre Classification and Function

The Eridu Genesis has been called a “Sumerian myth,” or “a Sumerian legend.” But Jacobsen’s new and separate genre for the narrative is “mytho-historical genre.” He based the coinage of this new genre on the several observable characteristics of the narrative: its similarity of structure with the biblical account (its tripartite order, logical progression from cause to effect, its mythological data) and its similarity of style (its dependence on the Kinglist and its interest in chronology dealing with precise figures like


3\textit{ANET}, 42.

4Sollberger, \textit{The Babylonian Legend of the Flood}, 20.

length of reigns and lifespans of the persons, which is the style of chronicles and historiography).  

Eridu Genesis is “a story of beginnings, a Genesis.” It concerns the creation of men and animals, the institution of kingship, the founding of the first cities, and the great flood. A degree of dependence is assumed in the sense that Eridu Genesis may have served as a model or inspiration for the biblical account. Heidel conjectures that the present deluge version may have been used as “a part of the introduction to an incantation in order to increase the efficacy of the spell, by reciting some of the mighty deeds of the gods.” Cohn believes that it was composed for the political purpose of strengthening the established order to which the kingship was central as a divine institution. The epic is seen as the closest and most striking parallel to biblical material as yet uncovered in Sumerian literature, and provides considerable significance for Mesopotamian cosmogony.


8Ibid.; COS, 1.158:513; ANET, 42.


12ANET, 42.
Account Analysis

The account analysis of the Eridu Genesis examines the divine creation of mankind and animals, the origin of kingship and the first cities, and attempts to establish the divine causation of death in the Sumerian flood.

Divine creation

Despite the many lacunas, what we have of Eridu Genesis opens with the creation of mankind and animals. Anu, Enlil, Enki, and Ninhursag are the gods who created the black-headed people, an epithet for “mankind as a whole.” They created the small animals that came up from the earth, gazelles, wild donkeys, and four-footed beasts in the deserts. Though creation of mankind is attributed to all four gods, it appears that only Anu is “father of gods.” Thury and Devinney, *Introduction to Mythology*, 149. He is “the nominal head of the pantheon.” A. D. Kilmer, “The Mesopotamian Concept of Overpopulation and Its Solution as Reflected in the Mythology,” *Orientalia* 41 (1972): 162.

Enlil is “the head of the pantheon.” “Atrahasis,” translated by E. A Speiser (*ANET*, 104).

Enki is the “water-god.” *ANET*, 43, n. 32.


ANET, 43, nn. 47–49.

Ibid., 42, n. 23. Kramer says that it also refers to the inhabitants of Sumer and Babylon. *ANET*, 43, n. 23. Black- or dark-headed people here refers also to the Sumerians themselves. *COS*, 1.158:514, n. 3.
Enki and Ninhursag (Nintur) did the actual creation, since Nintur calls mankind “my creatures” in line 39, and Enki shows special concern for mankind in the story. Jacobsen labels the concern of these two divinities “mutatis mutandis ‘parental’ protectiveness.”

Kingship and first cities

The account indicates that kingship was lowered from heaven and man built at least five antediluvian cities and temples for the gods. The cities are Eridu for Nudimmud, Bad-Tibira for the prince (presumably the god Dumuzi) and sacred one (epithet of Inanna’s), Larak for Pahilsag (god of trees), Sippar for Utu, and Shurupak for Ansud (grain goddess). The half-bushel baskets show that these cities were economic centers, distribution points.


Nudimmud is a name for Enki. ANET, 43, n. 32. He is god of the waters in rivers and marshes and the god of practical wisdom. COS, 1.158:514, n. 13.

21 COS, 1.158:514, n. 7.

20 Ibid.

22 Ibid., 514, n. 8.

23 Ibid., 514, n. 8.

24 Utu, Akkadian Shamash, was a god of the sun and of righteousness. ANET, 514, n. 9; cf. Sollberger, The Babylonian Legend of the Flood, 21.

25 ANET, 514, n. 10.

The Sumerian deluge

After the founding of the five cities, a lacuna of about thirty-seven lines follows which may have described the noisy behavior of the people that incurred divine displeasure, and the decision of the gods to bring a flood to destroy “the seed of mankind.” It appears that human infernal noises vexed the chief god Enlil to the extent that he persuaded the divine counsel to vote the destruction of man by the deluge. It is at this point that Ziusudra, the counterpart of the biblical Noah, who is depicted as a pious and god-fearing priest-king, and always on the lookout for divine revelations in dreams and incantations, is introduced.

While Ziusudra was carving a god of giddiness out of wood to worship and consult as oracle, in this manner he was informed of the grave decision of the gods: “By our hand a flood will sweep over (cities of ) the half-bushel bas[kets, and the country].” Jacobsen points out that Ziusudra’s statue of a god served the function of inducing ecstasy by giddiness. Divination was a way of accessing the will of the gods and acting in conformity to it. As a guda-abzu (lustration priest or ensi diviner), Ziusudra’s senses perceive the supernatural and he becomes conscious of what is happening in the realm of the gods. He sees the gods assembling in Ki-úr, the forecourt of Enlil’s temple in Nippur.

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28 ANET, 42.

29 Ibid., 44; cf. COS, 1.158:515.

30 COS, 1.158:514–515, n. 15.
in a corner or place of divine assembly called Ubshuukkinna. The gods came in their boats and with thwarts as seats in the assembly.\textsuperscript{31}

In the assembly, Enki calls Ziusudra up to a wall and informed him about the impending catastrophe and what he must do to save his life. A break in the account occurs here and when the text becomes intelligible again, it describes the violence of the flood during seven days and seven nights. After the flood the sun god (Utu) appears and brings light into the interior of the giant boat. Ziusudra prostrates himself before Utu and offers sacrifices of oxen and sheep. After he prostrates himself before Anu and Enlil, he is deified and translated to Dilmun,\textsuperscript{32} “the place where the sun rises,”\textsuperscript{33} a pure, clean, and bright place where there is probably neither sickness nor death.\textsuperscript{34}


\textsuperscript{33} ANET, 44.

Divine causation of death in Sumerian deluge

**Pathetic oath.** In vision of the divine assembly, Ziusudra, the seer, sees An, Enlil, Enki and Ninhursaga having the gods of heaven and earth swear by the names of An and Enlil. There is a swearing of oaths by heaven and earth. The process of coming to a decision seems to have been by a majority rule or perhaps by the autocratic rule of the supreme deity (Enlil) to which the other gods were to accede. General divine consensus achieved by unanimity of loyalty by oath was of such paramount importance that it had to be substantiated by “a touching of the throat,” which symbolizes a wish that the throat “be cut if the person doing it (the oath) breaks his or her oath.”

Pantheon oath means pantheon responsibility for their decisions. It does not appear that divine dissent in word or counteraction was outlawed, but unanimity of mind and action to resolve a divine problem was conversed. The account suggests that there was a unanimous vote to flood mankind to extinction, which did not negate remorse from some gods or counteraction with impunity by a god (Enki) to preserve a seed of mankind. It can be argued that divine causation of the flood began with psychological and volitional unanimity of the gods by oath despite their emotional ties or misgiving about the fate of mankind.

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36 *COS*, 1.158:515.

37 Ibid., n. 16.
Pantheonic hierarchy and responsibility. The fact that the gods of heaven and earth had to swear by the names of An and Enlil suggests their superior stature in the pantheon. Enki’s revelation to Ziusudra that “an order of An and Enlil is not known ever to have been countermanded”\(^{38}\) speaks of the supremacy of these two deities or judges of the pantheon. Heidel does not regard An and Enlil as two deities in this text but as one deity—Anu Enlil. He says that this title shows that “Enlil has received the supreme power and functions of Anu, the highest god of the Sumerian pantheon, and that he thus exercises not only his own authority but also that of Anu.”\(^{39}\) This means that An (Anu) was only a nominal master of the pantheon, and Enlil, his son, was the real authority behind the flood.\(^{40}\)

The order or authority to execute the flood came from An (and) Enlil. It is not clear whether there was an all-inclusive deliberation over what to do with mankind, resulting in a corporate decision or only a pantheon deliberation but an individual (Enlil’s) decision, which required the loyalty of the divine assembly. The former possibility makes the flood decision equally the responsibility of the pantheon, but the latter grants Enlil ultimate responsibility. The evidence within the text assigns some degree of responsibility to all the gods as perpetrators.

\(^{38}\)COS, 1.158:515; Kramer translated it as: “By the word commanded by Anu (and) Enlil.” ANET, 44.


**Pantheonic causation of the flood.** Enki, the friend of mankind, says to Ziusudra: “By our hand a flood will sweep over (the cities of) the half-bushel bas[kets, and the country].” The prepositional phrase “by our hand” makes the flood an act of the gods. Enki, the speaker, is not exempted from the divine coalition for the destruction of mankind. The plural “our” may have primary reference to the major deities of the pantheon (An, Enlil, Enki, and Ninhursag), and does not necessarily negate the roles of minor deities of the pantheon.

The plural-possessive pronoun “our” shows that the gods owned up to the flood as a god-wielded instrument to sweep over the land. It also indicates that the gods are the agents of the flood. They created mankind but also created a flood to “uncreate” mankind. The hands of the gods are involved in the introduction, implementation, and effectiveness of the flood. The phrase “our hand” and the divine instruments of water and evil stormy winds say that the flood was a physical event. The god-caused physical means imply physical death of mankind.

The purpose of the gods is unmistakable: “[The decision] that mankind is to be destroyed, has been made.” The object of the flood is more than mere destruction of cities or country, it is the destruction of mankind. This intimates a global flood. In such a flood, the hand as well as the mind of the gods is implicated.

More than that, the flood is a divine judgment and prescription. It is called a divine “verdict (a final sentence), a command (word) of the assembly,” that cannot be

\[41\textit{COS}, 1.158:515; \textit{ANET}, 44.\]

\[42\textit{COS}, 1.158:515; \textit{ANET}, 44.\]
revoked, “an order of An (and) Enlil” that is not known ever to be countermanded. An (and) Enlil is (are) the supreme judge(s). From the conception of the inevitable flood to its deliverance, from its irrevocable verdict to its corporate command or autocratic order from An (and) Enlil, the flood is a divine plan, a divine act, a divine event, a divine judgment on mankind. Therefore, the divine causation of death in the Eridu Genesis is axiomatic.

**Theological Implications**

In the Eridu Genesis, the divine creators of mankind and animals are the destroyers of them. No basis for punitive action against mankind is found in the extant text with so many lacunas. In the extant text, it appears that structural improvement in human culture and civilization exacerbated the situation detested by the deities. Other ANE accounts of the flood call the human problem “clamor,” that is, noise that gave Enlil insomnia.

Creators as destroyers of their creatures demonstrate divine sovereignty. The gods are in charge of human entrance into and exit from the land of the living. Though gods may weep (Nintu), or grieve (Inanna) over, or even counteract the decision of the divine assembly to annihilate mankind (Enki) in a single but significant way, the majority rules and the decision must be furiously and irrevocably effected. Moreover, despite Enki’s quiet but subtle dissent, as the water god he was inevitably involved in the flood as was

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43 *COS*, 1.158:515; *ANET*, 44.
Enlil, the storm god.\textsuperscript{44} The two instruments of the flood were wind and water over which Enlil and Enki were respectively sovereign.

The extant text tells us more about the survivor of the flood than the victims. Ziusudra, the hero in the account, was saved from death on the advice of the wise god Enki. Therefore, human salvation through a dissenting god despite divine orchestration of a violent flood is conspicuous in the account. The gods are not all enemies of mankind. Nintu wept over her creatures, holy Inanna grieved for them, and Enki devised the rescue plan of a giant boat to deliver man from the unleashed elements of nature. The flood was unleashed on the “seed of mankind”\textsuperscript{45} but the “seed of mankind”\textsuperscript{46} was preserved in Ziusudra. Divinity, then, was not absolutely antagonistic to mankind. Absolute wrath against mankind was not an experience of all the deities.

The gods are mutable in decision-making. At the end of the flood, the gods, especially An (and) Enlil, turned from wrath against the seed of mankind to mercy and forgiveness for the survivor of the flood, from the sweeping gift of death to the gracious gift of deification. Consequently, Ziusudra was elevated from man to god, from mortality to eternal life, and from the half-bushel-basket cities\textsuperscript{47} of earth to the mount Dilmun (paradise). Though the planned universality of the flood was short-circuited, the wrathful


\textsuperscript{45}\textit{ANET}, 44; cf. \textit{COS}, 1.158:515.

\textsuperscript{46}\textit{COS}, 1.158:515; \textit{ANET}, 44.\textsuperscript{21}

\textsuperscript{47}Cities serving as economic centers. \textit{COS}, 1.158:514, n. 4.
god(s) experienced a radical conversion leading to the apotheosis of Ziusudra. It appears that the gods were appeased by Ziusudra’s humble kissing of the ground before Utu and An (and) Enlil, his offer of sacrifice of oxen, sheep, and barley cakes, and Enlil’s mollification by Enki.

**Theodicean Implications**

The Eridu Genesis in its extant form does not present moral evil as the basis for the diluvial catastrophe. However, the flood is clearly a divine effort to eradicate the object of their wrath. In the main, the gods of the Eridu Genesis are benevolent by name and/or function:

1. An—father of gods, sky god
2. Enlil—god of storm
3. Enki—Ea or Nudimmud, the water god
4. Ninhursag—Nintu(r), goddess of birth, creatrix of man
5. Holy Inanna—the sacred one, goddess of love and war

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52 *COS*, 1.158:514, nn. 7 and 12.
6. Pahilsag—god of trees

7. Utu—Shamash, god of sun and of righteousness

8. The prince—Dumuzi, the shepherd god

9. God of giddiness—a statue of a god for divination purposes

10. Ansud—grain goddess.

However, Enlil’s destructive side as the god of storm is often displayed in the execution of the decisions of the assembly of the gods.

The flood is a capital punishment for an unknown or uncertain capital crime. Whether the divine punishment matched the human crime is indeterminate. Mankind built cities and temples for the gods, yet a resolution to inundate mankind came from the divine assembly. No effort is made in the text to justify divinity against accusations of capriciousness, arbitrariness, or hastiness of decision. There is no evidence in the extant text of human incorrigibility or universal guilt. The mind of divinity concealed from mankind is only accessible via a seer or divination. Whatever the gods do is not subject

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53Ibid., n. 8.

54Ibid., n. 9.

55Ibid., n. 7; “Dumuzi and Enkimdu: the Dispute between the Shepherd-God and the Farmer-God,” translated by Kramer (ANET, 41).

56COS, 1.158:514, n. 15.

57Ibid., n. 10.

to human scrutiny or conscientious objection. Mankind seems to accept his lot in quiet resignation and without questioning or impugning the divine character.

The philosophy that might is right seems to attend the decision of the divine assembly, especially that of An (and) Enlil, in relation to mankind. The decision to destroy mankind caused a god to weep, a god to grieve, and a crafty god to circumvent the order from An (and) Enlil that has never been countermanded. Internal dissent in the assembly, whether by overt or covert means, seems to weaken the united front of the gods in the vision of Ziusudra. The deification of Ziusudra at the end of the account appears to provide contrary evidence for the philosophy that might is right. The man who was destined to be dehumanized in the lethal destruction of the flood was actually deified having escaped a life-sweeping flood in a giant boat. Innocent Ziusudra got the upper-hand by the wisdom of Enki and probably by his own moral/spiritual high ground.

On the matter of the deluge, apparently certain gods (Nintur, Inanna, Enki) were more pro-humanity than pro-divinity. A degree of divine democracy and agreement to disagree seems to be in evidence. But more than that, there appears to be an intimation of moral relativity in that one god’s justice is another god’s injustice. Some gods were pained if not strained by the flood decision of the gods.

Divine causation of death is compatible with the will, mind, hand, command, word, and order of the gods. Genocide, even on an absolute scale, is compatible with the action, behavior, and character of the gods, especially An (and) Enlil, despite the silent reservation or emotional distress of a few gods. The myth does not distance or exonerate deity from introducing, implementing, and executing the death-causing inundation of the
land. Gods with reservation about or distress over the flood seem to have participated in
the flood. Therefore, the divine causation of death in the deluge suggests that honoring
the divine authority, whether as humans or gods, whether for a physical matter like sleep
or a moral matter like disregard for the well-being of others, is more important than the
preservation of human life.

The Atra-Hasis Epic

The most complete text of the Atra-Hasis Epic has been approximately dated
1630 B.C. It is nearly complete in composition in a late Old Babylonian recension in
three tablets, and is also known in several fragmentary later recensions. The colophons

59Stephanie Dalley, *Myths from Mesopotamia: Creation, the Flood, Gilgamesh
Benjamin Foster (*COS*, 1.30:450–453); W. G. Lambert and A. R. Millard, *Atra-Hasis:
The Babylonian Story of the Flood*, with M. Civil, *The Sumerian Flood Story* (Oxford:
104–106).

60Alan Ralph Millard, “A New Babylonian ‘Genesis’ Story,” *Tyndale Bulletin* 18
Haven: Yale University Press, 1996), 3; Kilmer, “The Mesopotamian Concept of
Overpopulation and Its Solution as Reflected in the Mythology,” *Orientalia* 41 (1972):
160. For some scholars the date of composition is estimated about 1700 B.C.E. Tikva
Frymer-Kensky, “The Atrahasis Epic and Its Significance for Our Understanding of
Mesopotamia: Creation, the Flood, Gilgamesh and Others*, 3.

61*COS*, 1.130:450.
of the Old Babylonian tablets of the epic has Ku-Aya, a junior scribe, as copyist in the reign of king Ammisaduqa (ca. 1646–1626).\textsuperscript{62}

The name Atra-Hasis (Old Babylonian Atram-Hasis)\textsuperscript{63} means “exceedingly wise” as well as “exceedingly devout.”\textsuperscript{64} The epic is named Atra-Hasis after the name of its main hero—Atra-Hasis, the Babylonian Noah. Speiser points out that the Atra-Hasis Epic cycle “bore originally the name Enuma ilu awelum ‘When god, man.’”\textsuperscript{65}


**Genre Classification and Function**

In Akkadian, the Epic of Atra-Hasis comprises the earliest and most systematic Mesopotamian formulation of the “primeval history” of humanity.\(^{66}\) It explains “the creation of man as intended to relieve the lesser deities of their toil, and the attempted destruction of humanity as divine response to the noise of the expanding human population which threatened the very rest that their creation had sought to provide for the gods.”\(^{67}\) The Epic is called “an Old Babylonian poem”\(^{68}\) and may have functioned as “a birth incantation to facilitate delivery”\(^{69}\) or “to educate mankind generally in the greatness of Marduk.”\(^{70}\)

**Account Analysis**

The account analysis traces the story and the motif of divine causation of death from the refusal of the gods to do oppressive work, to the creation of mankind as


\(^{67}\)COS, 1.130:450.


substitute slaves instead of the Igigū, to measures to eliminate the noise of mankind and control his overpopulation.

Igigū revolt

The opening Akkadian words of the Epic *Inūma ilu awīlam*, “When god, man,”71 in context of the Epic, seem to favor and focus the relationship between man and gods in terms of function rather than authority or nature. Before the creation of man, the great Anunna-gods or Anunnakû (senior [rabutum] gods)72 forced the Igigi-gods or Igigū (junior/lesser gods), who bear the corvée (dullum) and carry the work-basket (ṣupšikum).73 They do the hard back-breaking work of digging watercourses: canals, springs, wells, rivers (Tigris and Euphrates) and shoulder the strenuous task of irrigation

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72They are the authoritative governing gods. Jacobsen, “Inuma ilu awilum,” in *Essays on the Ancient Near East in Memory of Jacob Finkelstein*, 117.

agriculture for the sustenance of the greater gods. This was their assigned role on earth, Enlil’s domain, while Anu resides in the heavens above and Enki in the fresh waters below.

After forty years or more of grumbling under such intolerable drudgery, the lesser gods conspired to revolt by taking industrial action. They burned their tools and besieged Ekur (the temple of Enlil in Nippur) in the middle of night, with the intention of demanding release from slavery. The doorkeeper locked Enlil’s door. Enlil’s vizier, Nusku, woke him up. In apparent fear of the gods’ raucous demonstration and show of force, Enlil immediately convened a meeting of the major gods.

At Anu’s suggestion, Nusku was sent out to the protesting gods to demand an explanation of their behavior. He returned to Enlil with the answer of excessive hard work and a unanimous decision of the gods to defy authority. Enlil called for Anu’s return to heaven and his exaction of punishment on one of the rebel gods, but Anu responded that the grievances of the gods were legitimate. Then Enki, the crafty god, proposed the creation of mankind to do the hard work of the Igigû.

Divine causation of death

**Deicide—Payback time.** The first evidence of the divine causation of death in the Atra-Hasis Epic is in the creation of man which involved the slaughter of a god by gods. At the divine convention, Enki proposed the creation of *Lullû* (mankind)\(^{74}\) through

an admixture of clay and the flesh and blood of a god. Enki was to cooperate with Mami\textsuperscript{75} in this creative process.

The god slain is called “Wê” or “Wê-ila.”\textsuperscript{76} The Akkadian word for man is \textit{awēlu}. A play on these two Akkadian names (“Wê-ila” and \textit{awēlu}) shows that the name of man is derived from the personal name of the god who was slain to make him.\textsuperscript{77} Kilmer advanced another interpretation possibility in which \textit{Ilu-we-e-la} is actually \textit{Ilu-(a)wēlu}, that is, a god-man, “a special category of divine being from which a mortal could be made.”\textsuperscript{78}

The text says: “Wê-ila (we-e-i-la), who had personality (te-e-ma), they slaughtered (it-ta-ab-hu) in the assembly.”\textsuperscript{79} This slain god is said to have a \textit{temu}-quality. Lambert-Millard argues for the meaning of \textit{temu} as “self” or “personality.”\textsuperscript{80} But more precisely

\textsuperscript{75}Mami is the birth- or womb-goddess, a midwife, creatress of mankind. Lambert and Millard, \textit{Atra-Hasis}, 57; she is also variously called mother goddess, Mama, Nintu, and Bêlet-ilî. Ibid., 9; Sollberger, \textit{The Babylonian Legend of the Flood}, 23.


\textsuperscript{79}Lambert and Millard, \textit{Atra-Hasis}, 58, 59.

\textsuperscript{80}Ibid., 153, n. 223; Kilmer, “The Mesopotamian Concept of Overpopulation and Its Solution as Reflected in the Mythology,” 164–165. Among the meanings given to the

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and contextually, given that temu also carries the meanings “report/intelligence,” or “purpose/plan,” it may refer to the god’s “ability to plan” or “the capacity to scheme.”

Concerning the execution of the god with this temu-quality, an earlier line says: “Let one god (ilam iš-te-en) be slaughtered.” Assuming that the Assyrian recension accurately reflects the Old Babylonian source, ilam iš-te-en may indicate the leader-god, the main rabble-rouser, the chief culprit, the rebel leader of the Igigū.

The phrase ilam iš-te-en suggests that a specific god is in reference. The gods were not to settle for just any god as a victim. The number of gods to be slaughtered is one. The personal name of the god seems to be Wē-ila. The god had a temu-quality

Akkadian term temu in Atrahasis and/or other texts are: “sense,” “reason,” or “intelligence,” “order,” “report,” “purpose,” and “a special quality of immortality.” Kilmer, 163–164; Dalley, Myths from Mesopotamia: Creation, the Flood, Gilgamesh and Others, 15, 36, n. 11. Also “idea.” Jacobsen, The Treasures of Darkness, 118. Also “rationality.” Frymer-Kensky, “The Atrahasis Epic and Its Significance for Our Understanding of Genesis 1–9,” 149.


which is slaughtered with him,\(^{85}\) and humans acquire that *temu*-quality.\(^{86}\) *Temu* seems to serve as a functional descriptor of the god as the ringleader of rebel gods,\(^{87}\) who was not identified by the Igigû besieging Enlil’s house. It appears that in the break in the text, he was identified by the Igigû,\(^{88}\) traded and sacrificed for their release from hard labor.

The Anunnakû slaughtered (*it-ta-ab-hu*) *Wê-ila* in the assembly. The Akkadian verb *it-ta-ab-hu* is the preterite, third-person plural of the infinitive *tabahu*, which means “to slaughter, butcher, slit the throat.”\(^{89}\) The butchering of a god to create man is clearly attributed to the Anunnakû.\(^{90}\) The death of *Wê-ila* is a divine action. It is also a physical event involving the use of divine flesh and blood with clay to form mankind.

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\(^{86}\)Both the *temu* and the *etemmu* in mankind may have been intended as a memorial of human origin, status, and dangers of rebelling against the senior gods. Cf. Ogden, “Divine Aspirations in Atra-Hasis and in Genesis 1–11,” 202.

\(^{87}\)“Indeed, this characteristic serves as one of identification for the rebel god.” Ogden, “Divine Aspirations in Atra-Hasis and in Genesis 1–11,” 202.

\(^{88}\)Lambert and Millard, *Atra-Hasis*, 47–51. Especially in lines 128–130 and 146, Anu, Enlil, Ninurta and Ennugi sent Nasku out of the meeting to ask the protesting gods: “Who is [the instigator of] the battle? Who is [the provoker of] hostilities? Who [declares] war? They responded with a half-truth: “Every single [one of us gods has declared] war.” Ibid., 51. Moran draws the same conclusion about the *temû*-quality of the slain god: “If *temû* is characteristic of him, it can only be in a specific case or role, and since the latter also explains his death, it is most easily understood of the part he played in the rebellion. It is he, we submit, who was ‘the god who had the scheme’ to overthrow Enlil, and it is this scheme that is effectively ended with his death; he dies ‘along with his scheme.’” W. L. Moran, “The Creation of Man in Atrahasis I 192–248,” *BASOR*, no. 200 (1970): 52; Jacobsen, *The Treasures of Darkness*, 118.


The plan to slaughter a god was concocted by Enki, god of fresh water, to which the great gods acceded. Mami was assigned the creation of man by the Anunnakû. After completing her task she says: “You assign me a task, I have completed it; You slaughtered (ta-at-buha) a god together with his personality.” The reference is clearly to the Anunnakû as the legal executioners of the god in a court setting. The Igigû may have been involved as witnesses against the rebel leader for their emancipation as reward.

Further evidence that the death of a god was caused by other gods can be had in the purification rite advanced by Enki:

Enki opened his mouth
And addressed the great gods,
‘On the first, seventh, and fifteenth day of the month
I will make a purifying bath.
Let one god be slaughtered
So that all the gods may be cleansed in a dipping.’

Lambert-Millard’s translation above suggests that the gods slaughtered a god in order that the gods may be purified in the blood of the slain god. Moran believes that such meaning

91Ibid., 56–59.

92Ibid., 58, 59, 85. Though there is no evidence of the resurrection or reincarnation or immortality of Wê-ila in the Epic, from his knowledge of ancient Near Eastern literature, Kilmer observes: “Even though gods can be ‘killed’ in the myths, everyone accepts the fact that they do not really die. They continue to exist, move on to the other myths, can be transformed, brought back to life, and so on.” Kilmer, “The Mesopotamian Concept of Overpopulation and Its Solution as Reflected in the Mythology,” 164.

is based on a defective manuscript, and in Mesopotamian thought there is no evidence of blood being endowed with magical cleansing power.\textsuperscript{94}

The purification rite established by Enki is not a bloodbath, but ritual cleansing by the Enki himself, the god of fresh waters, the purifier \textit{par excellence}. Moran avers: “Apparently all the gods must bathe, and the magical powers that are Enki’s alone are required.”\textsuperscript{95} Enki’s ability to cleanse (\textit{ullulu}) everything, his having the magical know-how to purify ritually, finds clarity in Nintu’s words: “Skill lies with Enki. He can cleanse everything.”\textsuperscript{96}

The ablution required after the god is killed may have been for the purpose of washing off “the spatterings of blood,” and “defilement resulting from the common association with, and responsibility for, death.”\textsuperscript{97} Jacobsen comes to the same conclusion when he says: “Enki instituted ablution rites on the first, seventh, and fifteenth of every month to expiate them for the killing.”\textsuperscript{98} Therefore, the purification rite that Enki instituted for deicide is clear evidence of the guilt or involvement or responsibility of the

\textsuperscript{94}Moran, “The Creation of Man in Atrahasis 1 192–248,” 51; Oppenheim supports Moran’s argument by his explanation of ritual bathing of the gods, instead of “blood consciousness” of the West, its awareness of the magic power of blood, not paralleled in Mesopotamia. Blood was of no importance in Mesopotamian cult or even magic. A. Leo Oppenheim, \textit{Ancient Mesopotamia: Portrait of a Dead Civilization} (Chicago: University of Chicago Press, 1964), 192, 365, n. 18.

\textsuperscript{95}Moran, “The Creation of Man in Atrahasis 1 192–248,” 51.

\textsuperscript{96}Lambert and Millard, \textit{Atra-Hasis}, 56, 57.

\textsuperscript{97}Ibid.

\textsuperscript{98}Jacobsen, \textit{The Treasures of Darkness}, 118.
gods in the death of another god. Ritual cleansing would not be necessary where divine guilt or responsibility is negated.

**Human decimation.** In addition to the divine causation of the death of a god, there is also divine causation of human death in the Atra-Hasis Epic. About twelve hundred years after mankind was created, the text says:

> When the land was extended [and the peoples multiplied].
> He got disturbed [with] their noise,
> [With] their uproar [sleep] did not overcome him.
> Enlil convened his assembly
> And addressed the gods his sons,
> ‘The noise of mankind has become too intense for me,
> I have got disturbed [with] their noise,
> [With] their uproar sleep does not overcome me.
> Command that there be plague,
> Let Namtar diminished their noise.
> Let disease, sickness, plague and pestilence
> Blow upon them like a tornado.’
> They commanded and there was plague,
> Namtar diminished their noise.**99**

In the assembly of the gods, Enlil gives the directive to Namtar to punish mankind with disease, sickness, plague, and pestilence for their sleep-disturbing noise (*rigmu*) and uproar or tumult (*hubûru*). The punishment of mankind in its authorship, command, and implementation is divine or pantheonic. The punitive measure is a divine judgment. Enlil, his sons—the gods—and Namtar, that is, the convention of gods, appear to give Enlil, the head of the pantheon, the “green light” to punish mankind. “They,” not only Enlil, “commanded and there was a plague.”

Overpopulation or the multiplication of people apparently corresponds to the intensity of noise of mankind in the passage. Therefore, the diminution of their noise by Namtar, god of the plague, appears to inversely correspond to the unmentioned decimation of mankind. The less noise means the more decimation. If this conclusion is correct, then for each of the other punitive pre-flood measures (disease, drought, famine, salinization of the soil, the itch, and starvation) Enlil took against mankind to diminish their noise, there was human decimation, followed again by human procreative resilience and overpopulation after twelve hundred years, and intense noise, leading to Enlil’s insomnia and anger and back to a morbid /lethal punishment. For each of Enlil’s measures to reduce noise and humanity, Enki saves a remnant of the human race by advising a wise man called Atrahasis.

Since “the land was bellowing like a bull,” Enlil said in the divine assembly: “Let Namtar (‘Fate’) diminish their noise.” This was successfully accomplished: “Namtar diminished their noise.” If human noise (rigmu) is negatively correlated to human population as it is positively correlated, then diminution of human noise corresponds to diminution of human overpopulation. It is not clear whether the text indicates noise diminution due to a diseased human overpopulation or noise diminution due to a disease-decimated human population. While Kilmer believes that the gods used

100 Ibid., 72–87.
101 Ibid., 73.
the punitive measures as methods of decimating the population, he concluded that man’s numbers were not diminished.\textsuperscript{103} He bases his conclusion on Enlil’s announcement: “The people were not diminished, but have become more numerous than before!”\textsuperscript{104}

However, it is possible to view Enlil’s announcement as an assessment of the human count and repopulation long after their decimation. In this case man’s prolific procreation would have re-increased his numbers resulting in the present count exceeding the previous count, hence Enlil’s observation: “The people were not diminished.” Moreover, there is clear evidence of human diminution by cannibalism. In starvation during the pre-flood punitive measures, mothers served up their kids for food; one house consumed another.\textsuperscript{105}

The passage indicates that it was the sleep-depriving nature of man’s noise or clamor (\textit{rigmu}) that disturbed Enlil, not human overpopulation per se. It would appear that with human din or clamor, mankind was being ungrateful to Enlil (god of the earth) in his own domain. But on closer observation, the reverse might be truer. It may be that Enlil is the unreasonable party instead of mankind. When mankind was created, the gods endowed mankind with clamor (\textit{rigmu}).\textsuperscript{106} Clamor is a god-given (Enlil-bestowed)

\begin{itemize}
\item \textsuperscript{103}Ibid., 168, 169.
\item \textsuperscript{104}Ibid., 109.
\item \textsuperscript{105}Lambert and Millard, \textit{Atra-Hasis: The Babylonian Story of the Flood}, 113 (Assyrian recension); \textit{ANET}, 106 (neo-Assyrian version II).
\item \textsuperscript{106}\textit{COS}, 1.130:451; “[You] raised a cry [for mankind].” Lambert and Millard, \textit{Atra-Hasis}, 60, 61, 85. “Enlil judged humankind because of inherent character that he bestowed upon mankind.” Park, \textit{“Theology of Judgment in Genesis 6–9,”} 21.
\end{itemize}
inborn attribute of mankind for which Enlil punished mankind. Mankind is diseased and decimated by the gods for a god-bestowed inevitability upon his nature.

In the Atra-Hasis Epic, the term *rigmu* refers to a characteristic of gods and of divine action, as well as human activity. The sound of Adad’s thunder, of the deities’ complaints around Enlil’s house, and the terrible roar of the flood itself are referred to as *rigmu*. After Enlil imposed disease on mankind, Enki advised Atrahasis to tell his elders to make a loud noise (*rigmu*) in the land, thus substituting *rigmu* in the place of the worship of their personal deities in order to shame Namtara into removing the disease. Interestingly, *rigmu*, the implied reason for the divine punishment, is a part of the tactic used on a god to remove the divine punishment. Therefore, *rigmu* can refer to voices (human or divine) or sound (human, divine, or natural).

*Rigmu*, construed as human noise, is “characteristically human, evidence of man’s presence, and its absence suggests devastation.” Clifford calls it “a sign of life and activity without negative connotation” of human evil. Moran concludes that the Epic

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109 Ibid., 94, 95; *COS*, 1.130:452.


presents a “tragic anthropology” in which man, “due to forces beyond his control,” “acquired guilt simply by being.”

In the pre-flood punitive measures, *rigmu* does not appear to carry moral significance in terms of human evil or sin as the cause of the divine punishment. It is not exclusively a sign of human overpopulation, but is positively correlated to it in the sense that population increase results in noise increase. Sleep-depriving noise provoked Enlil to effect disease, drought, and famine upon and decimation of mankind. Divinity decided to endow mankind with *rigmu*, decided that *rigmu* is annoying, and deserves morbid, lethal punishment to diminish or eliminate *rigmu* in order to promote divine (Enlil’s) sleep.

**The final solution—Genocide.** Since the previous punitive measures failed to diminish the sleep-depriving *rigmu* of mankind for Enlil, more drastic steps were taken to permanently quell human noise. Morbidity and/or decimation did not suffice, therefore,

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115 *Rigmu* has been interpreted as noise that signifies human overpopulation. Frymer-Kensky, “The Atrahasis Epic and Its Significance for Our Understanding of Genesis 1–9,” 149, 150–151. “In fact, there are several problems with the claims that *rigmu* and *huburu* are symptomatic only of an increase in human numbers.” Ogden, “Divine Aspirations in Atra-Hasis and in Genesis 1–11,” 207.
annihilation of mankind is the “final solution.” This “final solution” is a catastrophic flood judgment, the Deluge, the *Abūbu*.

The fruitless punitive measures of Enlil to diminish human noise may have suggested to Enlil by now that mankind is getting help from a god. Apparently, in a convention of the gods, Enki got frustrated with the behaviors of the gods and became derisive of and alienated from the assembly. The text says: “[Enki] got fed up with sitting in the assembly of the gods laughter overcame him.” The Anunnakū’s decision to obliterate mankind may have led Enlil to secure the cooperation of all the gods by pantheonic rule and oath. Crafty Enki, divine creator, savior and friend of mankind became the divine cynosure: “Let us bind prince Enki . . . by an oath.”

Apparently, Enki attempted to circumvent the oath or disown the planned *abūbu* (flood) to annihilate his people. He complained:

> Why will you bind me with an oath [...]?
> Am I to lay my hands on [my own peoples]?
> The flood you are commanding [me],
> Who is it? I [do not know].
> Am I to give birth to a [flood]?
> That is the task of [Enlil].

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118 Ibid., 85.

119 Ibid.
Enki was addressing and responding to the gods, his brothers,120 who seem to be commanding him to deliver the flood upon mankind. Enki, in turn, lays this role to the authority of Enlil, the head of the pantheon, the noise-disturbed, sleep-deprived god. It is clear from Enki’s complaint that the flood is a patheonic plan sealed with an oath, a patheonic authorization, a divine task (Enlil’s), and has divine origin. The task of Enlil, not Enki, is to give birth to an abūbu. The flood, then, is a divine act.

The passage above implies that Enki shows parental protectiveness and ethical restraint over against the gods’ requirement of a flood upon his peoples. It shows that Enki was free to dissent and pass the task to warrior Enlil, though it does not mean his absolute non-involvement in bringing the flood upon mankind. In fact, divine responsibility for the flood clearly incorporated all the gods. The genocidal intent of all the gods is clearly enunciated: “The gods commanded total destruction, Enlil did an evil deed on the peoples.”121 Divine genocide in the Epic is called “Enlil’s evil deed,” a “divine command” and a divinely intended “total destruction of peoples.” Therefore, causation of death in the flood account of the Atra-Hasis Epic is undoubtedly divine. All the gods were active participants in the corporate judgment of the flood.

120Ibid.

121Ibid., 87.
Theological Implications

Divine justice and mortality

The Atra-Hasis Epic ascribes immortality to gods like other Mesopotamian myths. However, it depicts a god among the Igigû as mortal by the very fact of his stated death. Wê-ila was killed by the great gods probably because of his ringleader role among the Igigû, who refused to work for the great gods, and defied the authority of Enlil. Gods caused this god to die in order to build mankind to take the slave position of the Igigû. Heidel makes this important observation: “Immortal gods could not die a natural death, but they could perish through violence.” Therefore, a god can die and gods can kill. Death is explained as neither extinction nor reincarnation.

The role of Wê-ila and the Igigû in the demonstration and show of force can be labeled a “legitimate rebellion” against the Anunnakû. Although Anu recognized the hard-work complaint of the Igigi-gods as legitimate, and Enlil shed tears either in frustration over or pity for them, the pantheonic response was the death of the ringleader to quell the uprising. Apparently, the divine justice meant that the role of Wê-ila amounted to a capital crime necessitating capital punishment. Wê-ila’s parts (blood and flesh) combined with clay were used to construct humankind. The temu-quality may have

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124 Ibid.
been passed from the god to mankind as a reminder of the “butchering” consequences of spearheading an insurrection against the Anunnakū.

Divine inscrutability

Mankind is incognizant of how he is affecting divinity. No opportunity for grace, or change, or coming to self-realization is directly revealed to him. Measures to reduce human noise are all felt and seen by them. Humans were aware of the punitive measures but not its reason. Only Enki secretly informs Atrahasis about the divine measures at its height or threshold and the countermeasures to escape them.

Divine rest

Human noise disturbed divine sleep and necessitated punitive divine measures to restore Enlil’s rest. Divine rest is more important that human health, safety, or preservation. Igigi-gods are to serve the Anunnaki-gods, and humankind is to serve all the gods. Noiselessness means rest for Enlil, but decimation or devastation for the population of mankind.

Divine limitation

The gods of the Epic are not omniscient, omnipresent, omnipotent, or omnicompetent. They need the help of each other in creation, in bringing plagues, drought, famine, and the flood upon mankind. The gods display anthropomorphic and anthropopathic tendencies—they kill, die, cry, fear, get angry, scheme, have flesh and blood, can be appeased, make noise, and need sleep.
Divine fallibility and mutability

“Total destruction”\textsuperscript{125} of mankind turns out to be short of Atrahasis in the Epic.\textsuperscript{126} Enki joins the pantheonic oath about the impending flood, a secret of the gods, but only to disclose it later in a dream and interpretation to Atrahasis and tell him the way of escape.\textsuperscript{127} Mami’s remorse over the flood is evident: “In the assembly of the gods, how did I, with them, command total destruction?”\textsuperscript{128} The gods also regretted their hasty decision to inundate the earth when they found themselves hungry and thirsty—\textsuperscript{129}—their laborers are dead. At first Enlil was angry at the preservation of Atrahasis, but was appeased by Enki and Atrahasis’s offering to the gods. The gods agreed to a proposal that certain classes of humanity not reproduce.

\textbf{Theodicean Implications}

Human or divine evil

There is no account of human evil as a cause of the pre-flood or deluvian punitive measures in the Epic. Neither cannibalism nor overpopulation is the presenting cause of the punitive divine actions. The pre-flood punitive measures of famine and drought leading to human starvation drove mankind to cannibalism for survival.

\textsuperscript{125} Ibid., 99.

\textsuperscript{126} Ibid., 105.

\textsuperscript{127} Ibid., 89.

\textsuperscript{128} Ibid., 95.

\textsuperscript{129} COS, 1.130:452; Lambert and Millard, Atra-Hasis, 95.
On the contrary there is evidence of divine evil in the Epic. The flood is called Enlil’s “evil command”\(^{130}\) and his “evil deed.”\(^{131}\) The whole pantheon of gods, Anunnakû as well as Igigû, is implicated in the attempted total destruction of mankind. They took an oath to cooperate in this corporate judgment of the flood. So the deluge involved the total pantheon, total earth, total mankind, and total (ultimate) punishment.

Pantheonic authority and authorization is the cause of the flood. Human sleep-depriving noise amounted to a capital crime in the punitive response of the gods. The incessant noise provoked Enlil to wrath and lethal revenge. There is no automatic connection between human noise and ecological disaster in the Epic. The causative agents behind the movement of the blind forces of nature in the flood are the gods.

Divine justification

In general, there is no explicit attempt to justify the actions of the deities against mankind in the Epic. There is, however, evidence of a sort of divine absolution or expiation in the ablution rite of Enki for the deicidal act of the gods. It suggests divine responsibility for the death of Wê-ila and divine cleansing through the magical know-how of Enki, the god of fresh waters. In a sense, a degree of the moral sense of the gods is apparent after the flood in the tears of Nintu, the remorse of Mami, Enki’s rescue operation and preservation of Atrahasis in a boat, the regret of all the gods for their

\(^{130}\)Lambert and Millard, Atra-Hasis, 95.

\(^{131}\)Ibid., 87.
destruction of mankind, and their structuring of humankind to avoid overpopulation commensurate with noise that led to the *abūbu*.

### The Epic of Gilgamesh

In the previous section on the origin of death, the Gilgamesh Epic was examined on a whole. In this section on the divine causation of death in the deluge, only the Flood Tablet (XI) will be studied. The Flood Tablet (XI), however, is not all flood. Apart from the flood narrative which makes up the major portion of the Tablet, there are three short episodes based on the motif of “squandered opportunity for immortality.” Following Heidel’s enumeration of the Tablet and Veener’s episodic division of it, the three short episodes relate: (1) a contest between Gilgamesh and the “gods of slumber” (XI: 197–233), (2) “a bath in the Fountain of Youth” (XI: 234–257), and (3) “Gilgamesh and the Magic Plant” (XI: 258–300). So more specifically, the focus will be only on the largest division of Tablet XI containing the flood narrative (XI: 1–197).

Tablet XI is said to be “virtually in a state of perfect preservation,” and is “a more detailed and complete account of the Flood.” Like the rest of the Epic, it “dates

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from about 1600 B.C., at the end of the Old Babylonian period, and was composed in Akkadian.”

Genre Classification and Function

Like the rest of the Epic, Tablet XI is a secular poem, “driven by two interconnected polarities, nature/culture and mortal/immortal.” The Tablet recounts how Utnapishtim, the Mesopotamian Noah, after being saved from a deluge upon mankind, became immortal, and Gilgamesh’s squandered opportunity for immortality or eternal rejuvenation. Utnapishtim told Gilgamesh the flood story to explain how he became immortal.

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Account Analysis

Antecedent context of Tablet XI

Two principal characters of the Gilgamesh Epic are Gilgamesh and his friend Enkidu. After several thrilling adventures, Enkidu dies and his death has a profound impact on Gilgamesh. Gilgamesh laments: “When I die, shall I not be like unto Enkidu?” Henceforth, Gilgamesh’s spirit is obsessed with the fear of death, and his sole interest lies in escaping the fate of mankind and gaining immortality by whatever means, no matter how arduous.

Gilgamesh thinks of interviewing the only man ever to have received immortality—Utnapishtim, the Babylonian Noah, the survivor of the flood. Henceforth Gilgamesh embarks on an odyssey, fraught with dangers towards the place beyond the lethal waters where Utnapishtim and his wife have been dwelling since the flood. In Tablet X of the Epic, Gilgamesh is approaching his destination. Tablet XI opens with Gilgamesh interviewing Utnapishtim about the secret of his survival, to which Utnapishtim answers with the story of the flood.

Overview of the flood event

Gilgamesh’s first question to Utnapishtim is: “[Tell me], how didst thou enter into the company of the gods and obtain life (everlasting)?” At first sight of Utnapishtim, Gilgamesh begins to wonder how is it that he and Utnapishtim share humanity, yet he is mortal and Utnapishtim immortal. Utnapishtim decides to give him an answer in a
revelation of the flood which he calls “a hidden thing” \textit{(amat niširti)} and a secret of the gods \textit{(pirišta ša ilāni)}.

Utnapishtim tells Gilgamesh that in the ancient city of Shurippak (or Shuruppak), situated on the bank of the river Euphrates, the gods were in its midst, and they decided to produce a flood on mankind. Only Ea, also called Ninigiku,\footnote{Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 80.} breaks rank with the gods and repeats their words to a reed hut and brick wall in which Utnapishtim lived, in this way avoiding the guilt of disclosing the secrets of the gods to a mere mortal. Ea says:

\begin{quote}
Reed hut, reed hut! Wall, wall!
Reed hut, hearken! Wall, consider!
Man of Shurippak, son of Ubara-Tutu!
Tear down (thy) house, build a ship!
Abandon (thy) possession, seek (to save) life!
Disregard (thy) goods, and (save) life!
[Cause to] go up into the ship the seed of all living creatures.\footnote{Ibid., 80–81.}\end{quote}

Following Ea’s blueprint, Utnapishtim built a ship according to the precise measurements and loaded it with silver, gold, seed of living things, cattle, wild beasts, and he, his kith and kin and craftsmen board it.\footnote{Ibid., 84.} Then the set time for the flood arrives, and:

\begin{quote}
Six days and [six] nights
The wind blew, the downpour, the tempest, (and) the flood overwhelmed the land.
When the seventh day arrived, the tempest and the flood, Which had fought like an army subsided in (its) onslaught.
The sea grew quiet, the storm abated, the flood ceased.
I open the window, and light fell upon my face.
\end{quote}

\footnote{139 Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 80.}

\footnote{140 Ibid., 80–81.}

\footnote{141 Ibid., 84.}

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I looked upon the sea, (all) was silence,
And all mankind had turned to clay;
The . . . was as level as a (flat) roof.
I bowed, sat down, and wept.\(^{142}\)

During the flood, “the gods cowered like dogs” because they were terror-stricken
at the deluge and crouched in distress over it.\(^{143}\) After the flood subsided, Utnapishtim
made a huge sacrifice to the gods. They “gathered like flies over the sacrificer,”\(^{144}\)
Utnapishtim.\(^{145}\) After a quarrelsome exchange among the gods, Enlil made Utnapishtim
and his wife immortal, saying:

> But now Utnapishtim and his wife shall be like unto us gods,
> In the distance, at the mouth of the rivers, Utnapishtim shall dwell!\(^{146}\)

Utnapishtim’s story about the flood in which he tells Gilgamesh how he became
immortal ends here. The flood story is a unique event which will never recur, and, \(ipso\)
\(facto\), it offers no recipe or set of instructions for Gilgamesh to secure or be granted
eternal life. Therefore, its irrelevance for his situation vitiates all basis for hope that
drove him on his quest.\(^{147}\)

\(^{142}\)Ibid., 85–86.

\(^{143}\)Ibid., 85.

\(^{144}\)Ibid., 87.

\(^{145}\)He is given the descriptive epithet “Atrahasis” meaning “exceedingly wise.”
Ibid., 88.

\(^{146}\)Ibid.

\(^{147}\)Jacobsen, \textit{The Treasures of Darkness}, 206; Park, “Theology of Judgment in
Genesis 6–9,” 28.
Divine causation of death

**Pantheonic impulsive imposition.** The flood in the Gilgamesh epic is neither related to creation—the origin of human history nor—provoked by incorrigible human evil. Concerning the gods who were in Shurippak, the account indicates that “their heart (ŠÂ-ba-šú-nu) led the great gods to produce the flood.”\(^{148}\) The gods are said to bring (\(ub-la\) from \(abâlu\)) the deluge. They are the cause of the flood.

The pantheon of gods present in Shurippak are Anu their father, warrior Enlil the counsellor, Ninurta their chamberlain, Ennugi their canal-controller, and far-sighted Ea.\(^{149}\) The flood emanates from the prompting of their divine heart. The pantheon of gods is the planners and producers of the flood (\(abûbu\)). The flood is an unprovoked arbitrary invention of the gods against mankind.

**Pantheonic responsibility.** The flood is depicted as an irrational act of Enlil, an ambiguous \(kibtu\) by Ea, and a corporate divine effort. Both Ishtar and Ea blamed Enlil by making the same accusation against him. Twice it is said that “without reflection (\(la\) \(imtalkuma\), without discussing it)\(^{150}\) he brought on the deluge.”\(^{151}\) Enlil’s imposition of

\(^{148}\) *ANET*, 93.


the flood without the necessary consultation showcases him as an autocratic head of the
pantheon on this matter, who self-reliantly adjudged the necessity of the abūbu.

In light of Enlil’s apparent autocracy, after the flood, Ea gives Enlil late ethical
instructions: “On the sinner impose (emid) his sin, on the transgressor impose his
transgression. (Yet) be lenient, lest he be cut off.”\(^{152}\) From Ea’s words, Heidel concludes
that “the flood was due to the sin of man.”\(^{153}\) However, Ea is literally saying that the
imposition of the sin/crime should be on the owner (be-el) of sin or crime alone. Justice
is not served when the innocent unjustly suffers without leniency and almost to
extinction.

Gardner and Maier conclude that in “one line, Ea establishes an ethical norm that
rids mankind of the burden of collective responsibility.”\(^{154}\) Since no sin or evil is ascribed
to man in the Epic, collective, exclusive responsibility for the flood rests on the gods and
on Enlil as the head of the pantheon. Enki’s “point here is that Enlil, in not distinguishing
between the sinful and the righteous, has totally disregarded ethical considerations.”\(^{155}\)
Therefore, the flood is a divine caprice, a thoughtless, unwarranted destruction, a fatal
divine event that metes out punishment upon mankind without human sin or crime, and

\(^{152}\)Ibid., 88.

\(^{153}\)Ibid., 225.

\(^{154}\)Gardner and Maier, Gilgamesh, 243.

\(^{155}\)David J. A Clines, “The Theology of the Flood Narrative,” in On the Way to the
attempts total destruction without human guilt. The gods are responsible for this injustice to mankind.

Ea’s deceptive circumvention of the impending flood also speaks of the responsibility of the gods for the flood. Utnapishtim was worried about what he should say to the city, people, and elders when he is seen building the ship. Ea told him to tell them that Enlil hates him, and he must depart from Enlil’s land to the Apsu, and dwell with Ea. With a double entendre he adds: “[In the evening the leader] of the storm(?) will cause a kibtu to rain down upon you.”\textsuperscript{156} The phrase “kibtu to rain” can refer to a “wheat-rain” or “a rain of misfortune.”\textsuperscript{157} The pun on kibtu is intended to hoodwink the inhabitants of Shurippak about the impending catastrophe, without making an outright lie.

The term “leader of the storm” may be a reference to Enlil or Adad, “the god of storm and rain.”\textsuperscript{158} Either of these gods is represented as raining (zanānu) misfortune (kibtu) upon Shurippak in the evening. Shamash set a definite time (adanmu) for this flood of misfortune. The term “leader of the storm,”\textsuperscript{159} used about three times in the Epic, accentuates divine responsibility for the flood.

Many gods are shown to be involved in making the deluge happen. The approach of the developing flood is described in this fashion:

As soon as the first shimmer of the morning beamed forth,

\textsuperscript{150}Heidel, \textit{The Gilgamesh Epic and Old Testament Parallels}, 87, 81–82.

\textsuperscript{157}Ibid., 82, n. 170.

\textsuperscript{158}Ibid., 84, n. 184.

\textsuperscript{159}Ibid., 93–94.
A black cloud came up from out the horizon.
Adad thunders within it,
While Shullat and Hanish go before,
Coming as heralds over hills and plain;
Irragal pulls out the mooring posts;
Ninurta comes along (and) causes the dikes to give way;
The Anunnaki raised (their) torches,
Lightening up the land with their brightness;
(And) turned into the darkness all that was light.
[....] the land he broke (?) like a po[t(?)].

Several gods share in the responsibility for the flood. Their active participation represents a corporate divine effort. After the flood, Ishtar chided herself for “ordering battle for the destruction of (her) people.” Therefore, divine causation of death in the flood narrative of the Gilgamesh Epic is beyond question. The gods as agents of the flood are evident in the language of the text, the confessions, and speeches of the gods and in their active participation in the deluge.

Theological Implications

Divine killing and human death

The flood narrative of the Gilgamesh Epic shows that the gods can massacre humans without prior warning, without justification, without moral basis, and without leniency or compassion. Humans are expendable for the fulfillment of any divine impulse. The deities are in charge of the forces of nature and can unleash violent winds and waters to do their dictates and follow their whims and fancies. The need for divine

\[160\text{Ibid., 84–85.}\]
\[161\text{ANET, 94.}\]
unity and corporate effort in the deluge outstrips and trumps divine reserve and scruples. Human death is caused by divine genocide.

Divine groupthink and human death

The decision for the flood is a consensus of the gods. Their consensus is manifested in their unity of action. Enlil may have birthed the flood idea to which the other gods acceded. There may have been divine comfort and a sense of infallibility in the meeting of a multitude of divine minds over the plan. The political maxims that “might is right” and “majority rules” seem to have guided their diluvial plan. Divine scruples are not revealed until after the lethal, terrifying effects of the flood. It seems that the gods were totally ignorant of the cataclysmic impact of their combined effort. Therefore, human death apparently sprang from divine groupthink.

Divine lability and human death

The gods are united in bringing the flood, but after the flood they are accusatory of Enlil for the flood. Ea’s quiet opposition to the flood before the flood is not stated as being based on Utnapishtim’s piety. Ea is naturally crafty and as Utnapishtim’s personal god he may have been keeping his service intact by preserving his servant. It is only after the flood that Ea proposes ethical considerations to Enlil concerning just punishment. Also, after the flood, Ishtar is regretful of her role in deciding the flood. Enlil, although angry at first at Utnapishtim’s preservation, gathers with the other gods around the sacrificing Utnapishtim. So from pre-flood to post-flood, the gods transitioned from resolve to regret, from subtle to open, from guilty or angry to placated or appeased.
Utnapishtim, a mere man, who was earmarked for death, is instead transformed by Enlil’s
decree into something “like us gods,” presumably deified and immortalized.

**Theodicean Implications**

Divine injustice and human death

There is no explicit theodicy in the Gilgamesh Epic. The presence of human evil
is not indicated. Divine justice in the absence of any stated human evil is actually divine
caprice or even injustice. Ea’s ethical instruction to Enlil—“On the sinner lay his sin; on
the transgressor lay his transgression”—addresses Enlil’s power of discernment between
the righteous and the sinner and fairness in allocating responsibility for sin or
transgression. Though the statement implies the presence of the sinner and unmentioned
righteous, it does not necessitate the presence of both groups for the authenticity of the
statement. The focus of the statement is on Enlil’s allocation of guilt where perhaps there
is none.

The translation: “Let loose, that he shall not be cut off; pull tight, that he may not
g[e[t (too) loose],”\(^{162}\) is also put in this way: “(Yet) be lenient, lest he be cut off, be patient,
lest he be dis[lodged]!”\(^{163}\) or “Give play so he is not cut free; pull him in, lest he be
lost.”\(^{164}\) Gardner and Maier point out: “What the metaphor is in line 181 is not entirely
clear; presumably, the ‘evil doer’ is likened to a fish on a line, with a paradoxical


\(^{163}\) *ANET*, 95.

\(^{164}\) Gardner and Maier, *Gilgamesh*, 240.
relationship between letting loose and pulling, a metaphor that would be appropriate to
the character of Ea, whose sign is a goatfish.”¹⁶⁵ So Ea’s statement seems to be addressing
the limiting of punishment and the need for leniency in anticipation of mankind’s
potential waywardness. There is no evidence of mankind’s evil doing in the Epic.

Divine evil and human death

Ishtar’s post-flood comments about the flood are significant for the study of
divine evil in the commentary on the flood.

Like a battle it came over the people.
No man could see his fellow.
The people could not be recognized from heaven.
(Even) the gods were terror-stricken at the deluge.
They fled (and) ascended to the heaven of Anu;
The gods cowered like dogs and crouched in distress(?).
Ishtar cried out like a woman in travail;
The lovely-voiced lady of the gods lamented:
‘In truth, the olden time has turned to clay,
Because I commanded evil in the assembly of the gods!
How could I command (such) evil in the assembly of the gods!
(How) could I command war to destroy my people!
For it is I who bring forth (these) my people!
Like the spawn of fish they now fill the sea!’
The Anunnaki-gods wept with her;
The gods sat bowed (and) weeping
Covered were their lips…¹⁶⁶

The word “evil” is used twice in the passage above. The statement: “I
commanded evil” is explained by “I commanded war to destroy my people.” The divine

¹⁶⁵Ibid., 243. Gardner and Maier’s suggestion seems to be supported in the Epic
by the post-flood description of deceased mankind like fish in the sea: “Like the spawn of
fish they (now) fill the sea!” Heidel, *The Gilgamesh Epic and Old Testament Parallels*,
85.

pre-flood speech of Ishtar in the divine assembly was a speech in favor of human
destruction for which she expresses remorse. Here Ishtar confesses divine evil in the
attempted annihilation of mankind.

Divine evil is not only in the inundation of mankind to death, but also in the
divine terrorization. During the flood, the gods were terror-stricken, fled to heaven, and
cowered like dogs. The gods wept with their lips drawn taut. They were their own worst
enemy, being a terror unto themselves.

The divine “evil” affected the emotions and behavior of the gods, as well as the
existence of mankind. No humans were to survive the flood because they were all
consigned to total destruction by Enlil. After the flood, save for Utnapishtim, his wife,
his kith and kin, and all the craftsmen, mankind “like the spawn of fish they fill the sea,”
and “all mankind had returned to clay.”167

Divine deception and human death

In the divine assembly, the heart of the gods prompted them to bring a flood. Ea,
who was present in the assembly, disclosed the secret of the gods to Utnapishtim by
talking to Utnapishtim’s reed hut. Ea provided an escape plan for Utnapishtim,
suggesting that he should abandon his possessions, build a boat, and make the seed of all
living creatures to go into the boat. In order that the city, people, and elders not know
about the flood, Ea told Utnapishtim to tell them that he is building a boat because Enlil
hates him, he can no longer dwell in the city, and in the evening the leader of the storm

167Ibid., 86; ANET, 94.
will rain *kibtu* on the city. Ea knows that for the people *kibtu* would mean wheat only, not misfortune. So Ea’s pun is a deliberate deception of the people who will be looking for wheat but will receive the misfortune of a destructive flood instead.

After the flood, Enlil was angry at the preservation of some humans. Ea was identified by Ninurta as the possible culprit. After praising Enlil as the “wisest among the gods,” Ea proceeded to give him a brief ethical lecture. In it Ea emphasizes the injustice of Enlil’s act and the alternative course he could have taken, that is, decimation by using animals, a famine, or IrRa, “the god of pestilence,” instead of annihilation by using a flood of water. From here Ea engages in a half-truth when he says:

(Moreover,) it was not I who revealed the secret of the great gods; (But) to Atrahasis I showed a dream, and so he learned the secret of the gods. And now take counsel concerning him.  

The secret of the gods is the divine decision to inundate the land and exterminate mankind. Ea’s intention in talking to Utnapishtim’s reed hut was to save his servant Utnapishtim from the impending flood. Ea even dialogued with him telling him what to say to the people of Shurippak. But now he pretends to have only given Utnapishtim a dream and Utnapishtim, being Atrahasis, “the exceedingly wise,” managed to figure out the secret of the flood.

Ea saves a minority of humanity from death in the deluge, but deceives a majority in the face of that death. He is neither for the total preservation of mankind nor for the

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169 Ibid., 88.

170 Ibid., 88, n. 204.
total destruction of mankind. In his mitigation speech, he proposed alternative routes
Enlil could have taken.\(^{171}\) Basically, he proposed that Enlil could have chosen the method
of decimation instead of annihilation of mankind. Ironically, Ea, by saving Utnapishtim,
his wife, kith and kin and the craftsmen, virtually turned Enlil’s attempted annihilation of
mankind into a decimation. What he suggested to Enlil, he himself fulfilled by deception
of many and secret preservation of a few.

Berossus’s *Babyloniaca*

The flood story in the *Babyloniaca of Berossus*\(^ {172}\) is in the section entitled “Book
Two: The Book of Kings.” It is the latest known Babylonian deluge version. Berossus, a
Babylonian priest of Marduk, wrote this work in Greek about 275 B.C.\(^ {173}\) He wrote a
history of Babylon which is now lost, but excerpts of his version of the flood were
preserved by a few later writers including Josephus, Polyhistor, Eusebius, and Syncellus.
The flood hero is called Xisuthros or Sisuthros.\(^ {174}\)

\(^ {171}\) Ibid., 88.

\(^ {172}\) The Chaldean Berossus, *The Babyloniaca of Berossus*, 18–22; Heidel, *The
Gilgamesh Epic and Old Testament Parallels*, 116–119; Robert M. Best, *Noah’s Ark and
the Ziusudra Epic* (Fort Myers, FL: Enlil Press, 1999), 259–261; Lambert and Millard,
*Atra-Hasis*, 134–137; Robert Rogers, *Cuneiform Parallels to the Old Testament*,

\(^ {173}\) Heidel, *The Gilgamesh Epic and Old Testament Parallels*, 116; J. P Lewis,

Genre Classification and Function

Berossus’s flood story is part of a book written in prose. The book was written “to present Babylonian history, with its vast antiquity, to the Greeks.” Historically, the book locates the flood after the reign of ten kings, the last two being Otiartes (or Ardates) and Xisuthros. Otiartes is a corruption of Ubâr-Tutu. He is the father of Xisuthros, that is, Ziusudra. Xisuthros reigned for eighteen saroi, about “68, 800 years.” Laragchos or Larak is identified as the place of their reign.

Account Analysis

The instrument and object of utter destruction

On May 15, Cronius or Kronos, “the Babylonian Ea,” in a dream, disclosed to Xisuthros that “mankind would be destroyed (διαφθείρω) by a flood (κατακλωσμότι). The Greek verb διαφθείρω means “to destroy utterly,” “to make away with, kill, ruin.” The genitive κατακλωσμότι comes from κατακλωσμός which means “a

175Lambert and Millard, Atra-Hasis, 134.
180An Intermediate Greek-English Lexicon, Founded upon the Seventh Edition of Liddell and Scott’s Greek-English Lexicon (1889), s.v. “διαφθείρω.”
The instrument of utter destruction is the deluge, and the object of the destruction is mankind.

The agent of utter destruction

After Xisuthros, his wife, children, close friends, and the animals had embarked on the boat, the agent of the utter destruction is later stated in this way: “[And straightaway the things from the god came upon him.”\(^{182}\) Heidel’s translation is: “The rainstorms sent by the god came upon him.”\(^{183}\) Lambert and Millard put it this way: “What the god had announced happened.”\(^{184}\) The sentence is derived from an “excerpt, which Abydenus (probably second century A.D.) made on the basis of Polyhistor’s epitome.”\(^{185}\)

The “things” are the “rainstorms,” and are “what the god (Ea) had announced,” the impending deluge. The divine agency of the flood is clearly established since it was “from the god” or “sent by the god.” The text does not shy away from depicting the god as directly involved in the deluge by way of announcement and causation. The use of the

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\(^{181}\) Ib., s.v. “κατακλυσμός.”


\(^{183}\) Heidel, The Gilgamesh Epic and Old Testament Parallels, 118.

\(^{184}\) Lambert and Millard, Atra-Hasis, 136.

singular “god” is a reference to “the chief god of the pantheon, i.e., Marduk,” and “not Kronos (i.e., not Ea).”

Divine involvement is implied in Ea’s command to Xisuthros that if asked whither he is sailing, he should say: “To the gods, in order to pray that it may be well with mankind!”

Ea’s words imply the presence or existence of gods, the gods’ superiority over man, human worship of the gods, divine determination of human weal or woe, and divine ability to create or forestall a catastrophe. Without the direct and implied indication of divine causation of the flood in the text, then the flood in Babyloniaca of Berossus could have passed as a natural event foreseen and announced by the god.

Morality of the divine deluge

There is no human provocation of deity as a cause of the flood. Human immorality is not advanced or stated as a reason for the deluge. On the contrary, Xisuthros is portrayed as a righteous man. He is:

1. Obedient to Ea—“He obeyed and built a boat.”

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2. Prayerful—“To the gods, in order to pray that it may be well with mankind.”

3. A family man—He had a wife, daughter, and relatives.

4. Friendly—He had “close friends.”

5. Religious—“After he had prostrated himself to the ground, had built an altar, and had sacrificed to the gods.”

6. Apotheosized on account of his piety—“For because of his piety he had gone to dwell with the gods, and his wife and (his) daughter and pilot had received a share in the same honor.”

Even though from the two textual statements, “To the gods, in order to pray that it may be well with mankind” and “for because of his piety he had gone to dwell with the gods, and his wife and (his) daughter and pilot had received a share in the same honor,” one can infer Xisuthros’s intercessory prayer for mankind and his vicarious piety for his family and pilot, and *ipso facto*, the presence of human impiety, such meaning is not coercive. Such inference comes with alternative interpretations.

Xisuthros’s would-be prayer could have targeted human preservation, or deliverance or prevention of the cataclysm, instead of forgiveness of human sin or evil. His wife, daughter, and pilot who shared in his honor may have also shared in his piety, having believed and joined him on the boat. Moreover, Xisuthros’s close friends and

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190 Ibid.

191 Ibid.

192 Ibid.

193 Ibid.

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other possible relatives, who were left on the boat when he disembarked, were probably
preserved because of their own piety, and not in spite of their probable sin.

Those who may have been inundated to death are not spoken of as unrighteous, in
fact, they are not spoken of at all. In Berossus’s flood account, humans may have died in
utter ignorance of an impending flood and because they were not provided with an
opportunity for escape from diluvial death in a boat. It seems that Ea, the personal patron
god of Xisuthros, saved Xisuthros to keep him in his service. Other members of mankind
may have also been devout to their personal deity.

If this is the case, then the gods of Berossus’s deluge are immoral. They treat
innocence as guilt, humans as trivial or dispensable, and would have utterly destroyed all
mankind, had it not been for Ea’s apparent secret intervention of pious Xisuthros, his
family, and his cohorts. Therefore, the divine deluge is arbitrary, capricious, and
causeless from the human side. The story offers an implicit indictment of the deities in
the causation of the flood.

Theological Implications

The gods display selfish benevolence and silent nonchalance toward mankind.
The revealed deluge plan was apparently concealed from most of humanity. Ea wanted
the rest of mankind to see Xisuthros’s embarkation of the boat as a going “to the gods, in
order to pray that it may be well with mankind.”

One god (Ea) cares about a man, his obedient servant, Xisuthros. Nothing is said
about the care of the other gods for the rest of mankind. Diluvial death comes without
human provocation, but deification is appended to human piety. Xisuthros’s piety of obedience, sacrifice, and humility to the gods, especially Ea, earns him residential status of and as a god, but nothing is required for the utter destruction of mankind. The rest of mankind is not automatically impious. The gods could have arbitrarily overlooked the piety of other humans to fulfill their impulse in the destruction of mankind.

In Berossus’s flood account, death is divinely imposed. It is unpredictable, arbitrary, and cataclysmic. For no reason, most, if not all, humans could have been swept away to their hopeless graves.

Theodicean Implications

The deluge account of Berossus offers no explicit statement of theodicy. There is no evidence of human sin or evil. Divine evil appears to be in divine inconsistency in saving Xisuthros with his family and cohort because of his piety, but utterly destroying the rest of mankind without reason. In this sense the divinities appear both good and evil, and probably alternately so.

Human death could have been for divine sport. Ea’s preservation of some humans still left countless unaccounted for, and without the benefit of warning, opportunity for grace or suggestions for escape. Moreover, Ea engaged in deception or questionable diplomacy in teaching Xisuthros to conceal the real purpose of the boat and the knowledge of the impending flood from unsuspecting human victims. If it were necessary for diluvial escape, then freedom of choice to be on or off the boat, or the
opportunity for repentance, forgiveness, and change were either arbitrarily denied or deliberately overlooked.

The Hebrew Old Testament Flood Account

The examination of the divine causation of death in the Hebrew OT will be focused on the flood account of Gen 6–9. A brief prologue of the text followed by its literary genre and function, account analysis, and theological and theodicean implications for the concept of the divine causation of death are the general areas under which the Gen 6–9 will be discussed.

Exposition of Genesis 6–9

The book of Genesis may have been written “in what archeologists call the Late Bronze Age (ca. 1550 –ca. 1200 B. C.).”194 Scholars have identified two divisions of the book: Gen 1–11, categorized as primeval history, and Gen 12–50, related to the patriarchal cycles and history of Israel. Genesis 6–9 falls within the primeval history division (Gen 1–11) of the book.195


Genesis 1–11 deals with the “pre-literary . . . stage of society,” and presents the “cosmic and worldwide emphasis” in antiquity. Michael Fishbane (1975) identifies the idea of God’s will in conflict with human will as the “sacred center” of Gen 1–11. This volitional conflict led to the flood (Gen 6:1–4).

**Genre Classification and Function**

Walter Kaiser’s assessment of Gen 1–11 led him to classify this section of Genesis with the genera of “historical narrative-prose, interspersed with some lists, sources, sayings, and poetical lines.” This genre of “historical narrative-prose,” which is also applicable to Gen 6-9, is supported by internal evidence in Genesis. The historical nature of the Genesis flood narrative is substantiated by the לולא.formula and the


double *inclusios* (genealogical frame or envelope construction) in the structure of the narrative.\textsuperscript{200}

The genealogical term אֲנָכָּא לִלְתָּם (‘generations,” “accounts of men and their descendants,”\textsuperscript{201} or “histories’’)\textsuperscript{202} comes from the root לִלְתָּם “to bear, beget.”\textsuperscript{203} It occurs thirteen times in Genesis, structuring the entire book.\textsuperscript{204} It introduces the genealogical lines of ancient historical figures like Adam (Gen 5:1–6:8), Noah (6:9–9:29), and Noah’s sons (Gen 10:1–11:9). The Genesis flood narrative is included in the אֲנָכָּא לִלְתָּם of Noah (Gen 6:9–9:29). The flood is accepted as a historical event in context of the successive genealogical lineage of Adam, Noah, and his sons and by אֲנָכָּא לִלְתָּם literary function of making “descent a keystone of biblical history.”\textsuperscript{205}

The rhetorical device of double *inclusios* (“envelope construction”) also indicates the historical nature of the Genesis flood narrative. The narrative is introduced and concluded by primary genealogies (Gen 5:32 and 9:28–29) and secondary genealogies


\textsuperscript{201}BDB, s.v. “אֲנָכָּא לִלְתָּם.”


\textsuperscript{204}Davidson, “Biblical Evidence for the Universality of the Genesis Flood,” 59.

The genealogical frame or envelope construction (Gen 5:32 and 9:28–29) and the secondary genealogies (Gen 6:9–10 and 9:18–19) of the literary structure of the flood narrative show that the account is intended to be factual history, an accurate record of a real, literal, historical event, and not a non-historical, symbolic, or mythical account written only to teach theological truth.

Account Analysis

Five aspects of the flood necessitate examination in considering its contribution to the concept of the divine causation of death: (1) The Diluvial Instruments, (2) The Diluvial Extent, (3) The Diluvial Causation, (4) The Diluvial Legal Context, and (5) The Diluvial Salvation. Aspects one, two, four, and five have received more or less extensive treatment by various scholars in articles and commentaries. However, the third, which has to do with the divine causation of death in the flood, has not been given extensive attention either because it is taken for granted or explained away with concepts of a


purely natural catastrophe, a cosmic accident, or with the intimation of an automatic inevitable chain reaction between the moral-spiritual condition of humankind and the total or partial collapse of creation.

The diluvial instruments

The instruments or natural means used in the cataclysm of Gen 6–9 are called in Gen 7:9; 8:2: (1) “all the fountain of the great deep” [כַּלְלַמְעִינָה תֹּמְרָה רָבָּה], and (2) “the windows of heaven” [הָאֲרָבָה תֹּמְרָה], or “the rain” [הָמַשָּׂא]. These two together are “the waters of the flood” (יָמִים תֹּמְרָה) in Gen 7:10; 8:1–2. Genesis 6:17 explains the flood by putting the “waters upon the earth” (כַּלְלַמְעִינָה עָלָיו הָאָרֶץ) in apposition to the word “flood” (תֹּמְרָה). The wind (וְשָׁר) was involved after the flood of water, assisting in the abating of the water (Gen 8:2).

Gerhard Hasel devoted an entire article to a study of the phrase “all the fountain of the great deep.” He concluded that the bursting forth of “all the fountain of the great deep” is related to the universal deep or world-ocean (תֹּמְרָה) in Gen 1:2 (cf. Ps 104:6) and it refers to all the springs of subterranean waters of the earth, not just

208 Such interpretation is based on the uniformitarianism mode of thought which denies preternatural cause and attempts to explain away everything in an evolutionary naturalistic framework. A. Hallam, Great Geological Controversies (Oxford: Oxford University, 1989); Ariel A. Roth, “Catastrophism—Is It Scientific?” Ministry, July 1986, 24.


210 See Wright, Behold Your God; Douglin, The Character of God and His Dealing with Sin. Similar ideas are proposed by Clute. Cf. Michael Clute, Into the Father’s Heart; idem, The Wonderful Truth about the Heavenly Father.
Mesopotamia. The opening of “the windows of heaven” refers to “torrential rains” (Gen 7:12). Therefore, springs of subterranean waters of the earth and torrential rains, “the lower and upper waters met together to produce the deluge.”

The diluvial extent

Davidson enumerates three conflicting schools of interpretation on the extent of the Genesis flood in an article dealing with the universality of the flood. He calls them:

1. The traditional, which asserts the universal worldwide nature of the Deluge
2. Limited or local flood theories, which narrow the scope of the flood to a particular geographical location in Mesopotamia
3. Non-literal (symbolic) interpretation, which suggests that the flood story is a non-historical account written to teach theological truth. In the same article, he convincingly argues with eight different terms or phrases in Gen 6–9 and fourteen other biblical evidence for a worldwide flood. Only a brief outline of some of the evidence will be presented in order to establish the extent of the flood.


The Hebrew term לֵלֵי, “all/every” is found eight times in Gen 7:19–23. It accompanies those words that depict the extent of the flood. First, the text indicates that “all/every living substance or existence” (כֵּלָל חָיְה, v. 23) on the face of the ground was destroyed. The “living substance” is enumerated as man, cattle, creeping things, and fowl of the heaven. Only Noah, his wife, his three sons, their wives, and animals in the ark are preserved from diluvial death. Therefore, “all” is with reference to the “living substance” outside the ark during the deluge. Even this statement needs further qualification since among the animals that perished in the flood aquatic animals are not mentioned.

The qualification that aquatic animals survived the deluge is not a negation of the universality of the flood, but a specification of its terrestrial impact. The destruction is described as involving “all/every flesh” (כֵּלָל בְּשֵׁי), “all/every creeping thing” (כֵּלָל דִּשְׁמִים), “all/every humankind” (כֵּלָל אַנְשֵׁי), “all/every thing in whose nostrils was the breath of life” (כֵּלָל אַשְׁר יִצְאוּ רֵזֶקֶת לִי, v. 22), and “all that was in the dry land” (כֵּלָל אַשְׁר יִצְאוּ בְּחַרְבָּה, v. 22). The deluge covered “all/every high mountains” (כֵּלָל הָרֵי, v. 19) under “the entire heavens” (כֵּלָל הַשְּׁמֵיהַ, v. 19). The highest mountains covered by the flood were fifteen cubits high (vv. 19, 20).

While the biblical text offers the exemption of some living things (eight persons, animals in the ark, and aquatic animals) from the diluvial destruction, it offers no spacial or geographical exemption of any land from the global extent of the flood. God said: “And, behold, I, even I, do bring a flood of waters upon the earth, to destroy all flesh, wherein is the breath of life, from under heaven; and every thing that is in the earth shall
die” (Gen 6:17). The flood is announced for the “earth,” to destroy all life “under the heaven.” In the creation account, “the entire sphere of earth consisted of ‘heaven’ and ‘earth’ (Gen 1:1; 2: 1, 4).” Furthermore, a local flood in Mesopotamia cannot have the universal effect of wiping out all mankind under the whole heaven.

The diluvial causation

There are two sides to the causation of the flood—the passive human and active divine sides. The passive human side rests on mankind’s moral/spiritual condition necessitating the active divine side of supernatural judgment. From both perspectives the flood is not an impersonal, or accidental, or coincidental, or automatic event, but a saving/judging event foreknown, forewarned, and personally executed by God. In the flood episode, the divine side is a reaction and response to the human side. The human side is prior to the divine side. The flood would not be without the human side primarily and the divine side secondarily. The former is the conditional cause, the latter the effectual cause. The human sinful condition is causally and inevitably connected to the divine causal effects in the deluge.

**Human side of diluvial causation.** In the Genesis flood narrative, the sins of humankind portray their moral and spiritual condition and determine the destiny of the inhabitants of the earth. The sins of mankind are labeled רע “evil” (Gen 6:5), רעפ

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217 Cassuto believes that waters of the flood submerged only part of the world, the Mesopotamian region. Cassuto, *A Commentary on the Book of Genesis*, 2:45.
“corruption” (Gen 6:11, 12, 13), and **violence** (Gen 6:11, 13). These sins are broadly enumerated without details or specificity, but in a context of a volitional conflict between God and man (Gen 6:3).\textsuperscript{218}

In Gen 6:7, 11, 13, the causal conjunction \( \text{ך,} \) which carries the meanings “if,” “lest,” “indeed,” and “because,”\textsuperscript{219} occurs thrice. The diluvial destruction of mankind came because of the wickedness of mankind. “I will destroy man whom I have created from the face of the earth; both man, and beast, and the creeping thing, and the fowls of the air; for \( \text{ך,} \) it repenteth me \( \text{ך,} \) that I have made them (v. 7); “God looked upon the earth, and, behold, it was corrupt; for \( \text{ך,} \) all flesh had corrupted \( \text{ך,} \) his way upon the earth” (v. 12); “God said unto Noah, ‘the end of all flesh is come before me; for \( \text{ך,} \) the earth is filled \( \text{ך,} \) with violence through them; and, behold, I will destroy them with the earth’” (v. 13).

There is a causal connection between the sins of the antediluvian sinners and divine destruction of those sinners.\textsuperscript{220} The sinners became identified with their sin. Human evil, corruption, and violence provoked divine grief and destruction of mankind. The flood judgment is not an arbitrary act of God. It is “an event of interaction between

\[\text{218}\text{ Cf. ibid., 41.}\]

\[\text{219}\text{ Waltke and O’Connor, An Introduction to Biblical Hebrew Syntax, 32.}\]

God and human beings.” So it involves personal, not natural, cause and effect. The flood is not presented as inherent punishment in natural nature or human nature. It is a divinely imposed punitive measure to check the unchecked flood of human wickedness and save a human remnant.

The flood is not a spontaneous, or accidental, or coincidental event, or a freak of nature. The antediluvians chose (Gen 6:2), thought (6:5), and acted (6:11) contrary to the divine will. God determined or willed the probationary time of grace (120 years, 6:3), the imminence (in 7 days), the duration (40 days, 40 nights, 7:4), the extent of the flood (universal, 6:17), and the type of punitive response (flood of water, 6:17). Mankind chose sin and *ipso facto* punishment, but God determined the type of punishment and sent the punishment because of mankind’s moral and spiritual plenary putrefaction beyond remedy (6:11–14, 17; 7:4). From a dual perspective of diluvial causation, it can be argued that man brought the punishment upon himself and God sent the punishment upon him. The Genesis flood narrative neither denies divine participation nor affirms human exoneration.

Sin is a moral human choice. The flood judgment is a moral divine choice. God says: “I will destroy man (אברהם ָָּנְתֵּנָא) whom I have created from the face of the earth” (Gen 6:7). Mankind’s wickedness or sin is depicted as incorrigible and endless:

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221Park, “Theology of Judgment in Genesis 6–9,” 40.
“Every imagination of the thoughts of his heart was only (יִּזְכַּר) evil continually” (6:5).222

When divine patience is exhausted and divine grace spurned (6:3), then the divine ministration of punitive justice commences (6:7). The moral/spiritual condition of the antediluvians did not automatically trigger the diluvial cataclysms. The flood as punishment for sin is not methodologically fixed and unchanging in nature or in God’s choice. The moral precondition for the flood is the moral/spiritual condition of the antediluvians. Therefore, the Genesis flood is a moral divine judgment on sin.

The Genesis flood narrative portrays the destruction of the antediluvians as a punishment from God as well as a self-punishment. Genesis 6:11 says: “God looked upon the earth, and, behold, it was corrupt (רָסָבָה, niphal); for all flesh had corrupted (רָשָׁב, hiphil) his way upon the earth.” רָסָבָה means “be marred, spoiled, corrupted, corrupt” (niphal), “pervert, corrupt” (hiphil), “spoil, ruin” (piel).223 The hiphil form means “to cause oneself to ruin something suddenly” (inner-causative or cognate action).224 Since in Gen 6:12 “all flesh had corrupted (רָשָׁב, hiphil) his way,” then God says: “I will destroy them” (רָשָׁב, hiphil, 6:13). These two verses show a


223 BDB, s.v. “רָסָבָה .”

“semantic link between corruption and destruction, as seen in the root הוהי.’ “To act corruptly and destroy are one concept in Hebrew thought. . . . What God destroys in the flood has already destroyed itself.”  

ות updater incorporates the meanings of “corrupt” and “destroy.” It is used as a hiphil perfect (תֵּיתָנֵה, 6:12) to indicate mankind’s self-causing destruction, and as a hiphil participle (תֵּיתָנֵה, 6:13) to state divine causation of mankind’s destruction. The two meanings of הוהי and the causation significance of the hiphil forms show that moral corruption is moral and physical destruction, and that the concept of self-destruction in the flood narrative involves a forfeiture of the right to life through sin. In this case, “the judgment of the flood finalized the destiny that was already fixed before the flood.” In the same vein, Harland avers: “Ruin and destruction are of humanity’s own making, and irresponsible behavior has brought disaster. Whilst human life is of value in God’s eyes, sin makes that life unworthy of continued existence and liable to the ultimate sanction. As far as the OT is concerned, God is justified in taking the life of the sinner, since man


226 Derek Kidner, Genesis: An Introduction and Commentary (Downers Grove, IL: InterVarsity, 1967), 87.

has made himself unworthy of life.”

Hamilton puts it this way: “God’s decision is to destroy what is virtually self-destroyed or self-destroying already.”

The divine side of diluvial causation. The flood came because of the incorrigible wickedness of mankind. The flood also came because God brought (Gen 6:17; 2 Pet 2:5) or sent it in response to mankind’s irredeemable moral and spiritual condition. God did not initiate or introduce a flood on the human population without a moral basis or cause, nor did the antediluvians select or direct the type of punishment or manner of destruction—a deluge.

On four occasions in the flood narrative, God shows that the flood is not an atheistic, agentless, or impersonal event. He says:

1. “I will destroy (הָמַשׂ, qal impf. “I will wipe out”) man whom I have created from the face of the earth” (Gen 6:7).

2. “Behold, I will destroy them (לִשֵּׂחַ, hiphil ptc.) with the earth” (6:13).

3. “And, behold, I, even I, do bring (אַבֵּן, Hiphil ptc.) a flood of waters upon the earth, to destroy (בָּשַׂר, piel inf. cstr.) all flesh” (6:17).

4. “For yet seven days, and I will cause it to rain (הָמַס, hiphil ptc.) upon the earth forty days and forty nights; and every living substance that I have made will I destroy (בָּשַׂר, qal pf.) from off the face of the earth” (7:4).

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In these four verses, the personal pronoun “I,” whether separable or inseparable from the verb, appears five times. In Gen 6:7 and 7:4b, it is inseparable from the verb, but in four other instances it appears twice as a suffix attached to an interjection (ינני, 6:13, 17), and twice as independent pronouns (ynI, 6:17; אןני, 7:4a). If the language of the text is taken seriously, then such repetition emphasizes the personal presence and participation of the divine “I” in the sending of the flood to destroy mankind. The divine agency of the flood is intensified or accentuated in Gen 6:17, where the personal pronoun is juxtaposed as an independent and suffix pronoun (ינני ינני). God is the subject of the act of destruction, the flood of water is the instrument of the destruction, and mankind the object of the destruction.

The qal, piel, and hiphil stems of the respective verbs—נקה (“wipe out,” 6:7), ניח (“destroyer,” 6:13), בר (“bringer,” 6:17), מזר (“causer or sender of rain”)—as used in these four verses portray the divine role in the deluge as active, intense, personal, and causative. The emphatic repetitive language of divine destruction in the text supports more than a mere strong affirmation of divine sovereignty. It denies the idea that God

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230 Hebrew thought often does not separate causality and function. In the strong affirmation of the sovereignty of God, biblical writers at times attribute responsibility to God for acts He does not directly perform but permits to happen . . . . There is no conflict in Hebrew thinking: God is said to cause that which in his sovereignty He allows.” Richard M. Davidson, “Biblical Interpretation,” in *Handbook of Seventh-day Adventist Theology*, Commentary Reference Series, vol. 12, ed. George Reid (Hagerstown, MD: Review and Herald, 2000), 82. Note well that Davidson does not apply this statement to the flood account as if the flood came by divine permission, but not by divine action. On the contrary, he accepts the flood as a divine act. See Davidson, “Flood,” 262.
is presented as doing what he did not prevent. The supernatural nature of the deluge is affirmed by the language of personal causation (Gen 6:7, 13, 17; 7:4), the universality of the flood (6:13, 17; 7:19–23), the cosmic undoing or reversal of the creation in the flood, the volume of the flood waters (7:17–20), the preservation of a remnant (7:6, 23), by the unilateral, unconditional, everlasting covenant (הָרָצוֹן, 9:16) promise never again to destroy the world by means of a deluge (Gen 9:11–17; Isa 54:9) in spite of man’s continued wickedness, and by parallel passages (Ps 29:10; 2 Pet 2:5; Matt 24:38; Luke 17:27).

Only the Creator of heaven and earth (Gen 1:1) can undo the creation from creation to uncreation in the manner in which it was done. At creation, “God made the expanse and separated (הָקָם נֵבֶל) the water under the expanse from the water above it. And it was so” (Gen 1:7, NIV). With the coming of the flood Gen 7:11 says:

On that day all the fountains of the great deep burst forth,

and the windows of the heavens were opened. (RSV)

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231 See Wright, Behold Your God; Douglin, The Character of God and His Dealing with Sin. Similar ideas are proposed by Clute, Into the Father’s Heart; idem, The Wonderful Truth about the Heavenly Father.

Gerhard Hasel, in a perceptive analysis of this verse, indicates: “The words ‘burst forth’ correspond to the words ‘were opened’ and the expression ‘the fountain of the great deep’ corresponds to the ‘windows of the heavens.’ This chiastic parallelism indicates that the waters below the ground came forth as the waters above the ground broke loose.”\textsuperscript{233} In the creation, the waters above and below the expanse were separated, but in the flood, the subterranean waters (“fountain of the great deep”) joined the torrential downpour of waters stored in the atmospheric heavens (“windows of heaven”) and a worldwide flood occurred.\textsuperscript{234} The flood, then, is a reversal of the creation.\textsuperscript{235}


\textsuperscript{234}Ibid., 70, 71.

\textsuperscript{235}That the flood is a reversal of the creation has been recognized and indicated by many scholars. “The Flood is a cosmic catastrophe that is actually the undoing of creation.” Sarna, \textit{The JPS Torah Commentary: Genesis}, 48. Frymer-Kensky says that the flood is “the original, cosmic undoing of creation.” Tikva Frymer-Kensky, “Pollution, Purification and Purgation in Biblical Israel,” in \textit{The Word of the Lord Shall Go Forth: Essays in Honor of David Noel Freedman in Celebration of His Sixtieth Birthday}, ed. C. L. Meyers and M. O’Connor (Winona Lake: Eisenbrauns, 41). “We see water everywhere, as though the world had reverted to its primeval state at the dawn of Creation, when the waters of the Deep submerged everything.” Umberto Cassuto, \textit{A Commentary on the Book of Genesis}, vol. 2 (Jerusalem: Magnes Press, 1964), 97. Gerhard von Rad portrays the divine undoing of creation when he says that “we must understand the Flood, therefore, as a catastrophe involving the entire cosmos. When the heavenly ocean breaks forth upon the earth below, and the primeval sea beneath the earth, which is restrained by God, now freed from its bonds, gushes up through yawning chasms onto the earth, then there is a destruction of the entire cosmic system according to biblical cosmology. The two halves of the chaotic primeval sea, separated—the one up, and the other below—by God’s creative government (ch. 1:7–9), are again united; creation begins to sink into chaos. Here catastrophe, therefore, concerns not only men and beasts . . . but the earth (chs. 6.13; 9.1)—indeed, the entire cosmos.” Gerhard von Rad, \textit{ Genesis: A Commentary} (Philadelphia: Westminster Press, 1972), 128. See also David Clines, “Noah’s Flood. Part I: The Theology of the Flood Narrative,” \textit{Faith and Thought} 100, no. 2 (1972): 136; idem, “Theme in Genesis 1–11,” \textit{CBQ} 38 (1976): 500; Richard Davidson, “The Genesis Flood Narrative: Crucial Issues in the Current Debate,” \textit{AUSS
The Hebrew verbs נבךפננ (‘burst forth’) and נפנפנ (‘were opened’) are both niphal perfects. The specific and most common meaning of the niphal stem is passive. The passive sense means that “the subject is in a state of being acted upon or of suffering the effects of an action by an implicit or explicit agent.” In Gen 7:11, “On that day all the fountains of the great deep burst forth, and the windows of the heavens were opened” (RSV) is an incomplete passive construction because the agent is not indicated.

The verse does not say that the “bursting forth” and the “opening” were done by God. Divine agency is silent and implicit in this verse, but explicit in context. God’s personal involvement in the flood is undeniably evident in the account (Gen 6:7, 13, 17; 9:11, 15). In Gen 7:1, 2, where the fountains of the deep and the windows of heaven are again mentioned, God is involved in subsiding and stopping them.

The divine passive does not mean divine absence or disappearance, while nature takes its mindless course in the destruction of the old world. The focus of Gen 7:11 on this global uncreating “natural process” demonstrates the invisible supernatural Agent behind the process, intimates the withdrawal of God’s Spirit and protection from the impenitent (Gen 6:3, 5), and emphasizes the finality of the judgment. The natural neither forgoes nor supersedes the Supernatural, but the Supernatural works in and through the natural process.


236 Walke and O’Connor, An Introduction to Biblical Hebrew Syntax, 382.

237 Ibid., 384.
The moral/spiritual corruption of the antediluvians did not automatically trigger a diluvial cataclysm as if postdiluvians will experience the same mechanism of destruction by a flood, when their sin reaches the same measure, in spite of God’s negation of any other punishment by flood of water. The Noahic flood is not an atheistic flood. It is not an agentless, or impersonal event, or “ecological accident.” Nor is it totally correct to say about the punishment of the antediluvians: “Punishment is not God’s punishment, but is self-punishment incurred by humans as the natural consequence of their choices.”

Punishment is inevitable both from the nature of sin as self-destructive (Gen 2:17; Ezek 18:4, 20; Rom 6:23) and the nature of the God of holiness (Hab 1:13, Gen 6:3, 13, 17).

Ideas that mere natural, or automatic, accidental processes are involved in the flood event are intended to minimize, if not delete, the direct divine involvement in the deluge, and exonerate the divine character from a perceived moral fault in executing the flood in retribution on sin. Such ideas are essentially theodicean or apologetic in intent, but carry within them a subtle skepticism over the historicity and reliability of Scripture on supernatural involvement. It is as if God and nature are totally independent of each other in the flood event despite what Scripture says.

While we can learn from the flood that to choose sin is to choose punishment (Gen 6:5, 12, 13), we can also learn that it is God who determines when sin has reached an unbearable limit and is ripe for punitive destruction (Gen 6:3; 13). Moreover it is God

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239 Park, “Theology of Judgment in Genesis 6–9,” 49.
who determines the type or mechanism of divine judgment (Gen 6:17). A hermeneutical judgment on divine judgment in the flood that totally eliminates the Divine is left with natural cause and effect—a retributive theory of atom, motion, and pure chance in the flood event.

The diluvial legal context

The legal context is evident in the announcement of divine judgment. God, the moral judge of the universe, gave man a probationary period of 120 years (Gen 6:3). Thereafter, he judicially investigated the earth before him and saw “the wickedness of man,” “the corruption and violence of the earth” (Gen 6:5, 11, 12), and determined the sentence of certain universal destruction (Gen 6:7) and its execution (the bringing of a flood of water, Gen 7:11–24). In Matt 24:37–39 and Luke 17:26, 27, 30, the judgment of the flood typifies the final eschatological judgment.

240 The legal trial dimensions of Gen 6 have been recognized by some scholars. Sarna notes: “This phrase [“The Lord saw . . .”] has juridical overtones, implying both investigation of the facts and readiness for action.” Sarna, *The JPS Torah Commentary: Genesis*, 46. In the same vein, Cassuto says: “[God as it were, says:] sentence of destruction upon all flesh has been presented before my court of justice, and I have already come to a decision concerning it, and I am about to execute it.” Cassuto, *A Commentary on the Book of Genesis*, 2:57.

The talionic principle of equivalence or “a pattern of measure for measure” demonstrates the legal context of the flood. The punishment is commensurate with the crime. “All flesh” (תֵּלֶךְ בְּשָׁם) was corrupting the earth and corrupted by nature (Gen 6:11–12)—both the subject and object of transgression. “All flesh” involves mankind and animals. “All flesh is both injurer and victim. Their natures were corrupted to the verge of ruin.” Therefore, God says “I will destroy/corrupt them” (יָרֵד מָלֵךְ מָלֵךְ).

242 Robert Alter, Genesis: Translation and Commentary (New York: W. W. Norton & Company, 1996), 29. The lex talionis—the principle of just retribution, the law of “an eye for an eye”—is God’s measure of justice throughout Scripture (Gen 9:5, 6; Exod 21:23–25; Num 35:31; Lev 24:19, 20; Deut 19:21; Isa 40:2; Jer 16:18; 17:18; Rev 18:6,7). In this law the punishment is like the injury, that is, it corresponds to the crime and is confined to the one party involved in the injury (Deut 19:18–21). It was applied to all members of society (Lev 24:22). The talionic law is a judicial principle that rejects family feuds and the spirit of personal revenge. In Matt 5:38–42 Jesus did not abolish the talionic law, but indicates how Christians can surpass the letter of the law. The talionic punishment is purely retributive, not preventive or remedial (Rev 16:5–7). It is in clear contrast to the humanitarian concept of punishment which sees evil as sickness needing therapy for the purpose of reformation, or rehabilitation, or education. With this concept the offender is not being punished at all. See Tim Crosby, “Does God Get Angry?” Ministry, July 1990, 10-11; C. S. Lewis, “The Humanitarian Theory of Punishment,” in God in the Dock: Essays on Theology and Ethics (Grand Rapids: Eerdmans, 1970), 287–289.

Kline did a study of “double” in Isa 40:2; Jer 16:18; 17:18; and Rev 18:6 and found that it refers to “matching equivalent,” not to double trouble/punishment. Instead, the punishment is commensurate with the sin, equal to the offense. Kline concludes the article by indicating that “the talion principle of eye for an eye and life for a life is foundational to the temporal, human administration of justice as prescribed by God in Scripture for both the common-grace state and the Israelite theocracy as well as in the direct execution of judgment by the Lord himself.” Meredith Kline, “Double Trouble,” Journal of the Evangelical Theological Society 32, no. 2 (June 1989): 171–179.


244 Park, “Theology of Judgment in Genesis 6–9,” 50.
“The end of all flesh is come before me” (Gen 6:13). The self-destroyed will be destroyed.

The talionic principle of equivalence can also be detected in that a life of sin, with 120 years’ probationary time, robs sinners of nondestructive uncrupt lives while living. Sin forfeits one’s right to life in the divine scheme of things. Human sin also brings grief to God (Gen 6:6). God’s punishment involves a grieving death by drowning (Gen 6:17). The antediluvians “filled the earth with violence” (Gen 6:11, 13); “sacred violence” fell upon the violent antediluvians.

The diluvial salvation

The diluvial destruction of the antediluvian sinners by water is at once the diluvial salvation of the righteous from water. Noah, a preacher of righteousness, with seven other members of his family were “saved through water” (NIV, 1 Pet 3:20; 2 Pet 2:5). After the flood, Gen 7:23 says: “Only Noah and those who were with him in the ark remained” (רָאֲשׁוֹת). The antediluvians deserved their punishment because of their incurable sin (Gen 6:5; 8:21). Noah, a righteous man (Gen 7:1), did not deserve God’s grace, but “found grace in the eyes of the Lord” (Gen 6:8) together with the rest of his family (a remnant of eight) because he believed God (Heb 11:7).

The principal message of the flood narrative is not “punitive judgment but divine salvific grace.”245 The construction of a boat to save a remnant (Gen 6:14–21), Noah’s life and preaching of righteousness (Gen 6:9; Heb 11:7; 2 Pet 2:5), as well as the

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245Davidson, “Flood,” 262.
everlasting covenant with all humanity never to destroy the earth with a deluge disclose God’s grace. Several scholars have noted that the structural and theological center of the flood narrative is in the phrase: “God remembered Noah” (Gen 8:1)246 and the animals. This does not mean that God suffers from amnesia. Wenham points out that when God remembers, he acts, for example, in saving Lot (Gen 19:29), giving Rachel children (Gen 30:22), and bringing Israel out of slavery (Exod 2:24; 6:5).247

The antediluvian sinners are never addressed directly. After the brief account of the sins of the wicked (Gen 6:5–7, 12–17) and their destruction (Gen 7:17–24) they fall from the account. It is not that human life is not valuable, but sin devalues and even forfeits human life. Such forfeiture is not a divine imposition, but comes with human choice.

God addresses Noah directly about the divine plan to destroy the earth (Gen 6:13), the embarkation of the ark (Gen 7:1), the disembarkation of the ark (Gen 8:15, 16), procreation, diet, the law of homicide, and the covenant promise not to inundate the earth again (Gen 9:1, 8). God is the One who shut Noah in the ark (Gen 7:16), and excluded


247Wenham, Genesis 1–11, 184. “The memory theology of Scripture does not imply that God has literally forgotten; for God to ‘remember’ is to act in deliverance.” Davidson, “Flood,” 262.
the incurably impenitent. This indicates that salvation of the faithful is the primary focus and the central message of the Genesis flood account.

Theological implications

The language of divine causation of death indicates the literality of the divine action in human time and space. Skepticism over the literality of the divine action raises doubts about the historicity of the event of the deluge, the reliability of Scripture, and the mental health of the biblical writers. They wrote either history or fiction, were either hallucinating or witnessing to the truth. Since the ῥῆφατον of Noah (Gen 6:9–9:29) includes the Genesis flood narrative, the flood is accepted as a historical event—God’s interposition to save primarily and to punish secondarily.

God adjudged death by water to be the most appropriate punishment for the incurable sin of the antediluvians (Gen 6:17). Though punishment for sin is unavoidable (Ezek 18:4, 20; Rom 6:23), it is God who determined and predicted the start, duration, end, intensity, purpose, and type of punishment (Gen 6–9). This indicates that the ultimate cost of sin is the loss of life. The loss of life is not accidental or purely natural. The Supernatural works through nature—his handiworks—to accomplish his strange work on identifiers with sin.

In the context of the deluge account, the divine claim to having sent the flood is not an empty claim, or a false pretense, or a face-saving mechanism, or an evil action, or a demonic response to sin. Direct divine punishment by death is compatible with the divine character of righteousness. God says: “The earth is filled with violence through
them; behold, I will destroy them with the earth” (Gen 6:13). The wickedness, corruption, and violence of the antediluvians are tied to their divine destruction by water (Gen 6:5, 11–13). Sin is so serious that it requires the death of the sinners to atone to their sins. Death is necessitated both by the nature of sin and the nature of God in relation to sin.

Human life is not to be preserved at all costs to God. Life is the cost of sin. Sin is of no value to God or humanity. If sin is maintained in the life of the sinners, then the life of the sinner is unsustainable before God without probation or the offer of grace. If God is to remain God, and maintain his government, then he must see to it that his covenant laws are obeyed. God intended his creation to be theocentric, not anthropocentric. God says: “I have created him for my glory” (Isa 43:7; cf. 1 Cor 10:31). God is the highest value in God’s universe, not humanity. Therefore, human life cannot be maintained at all costs to God.

All life belongs to God. “The earth is the Lord’s, and the fullness thereof; the world, and they that dwell therein” (Ps 24:1; cf. 1 Cor 10:26). So when God says about the antediluvians and the earth, “The earth is filled with violence through them; behold, I will destroy them with the earth” (Gen 6:13), he was revealing his determination to deal with antediluvians as he saw fit. Only God is sovereign over human life and has the autonomy to punish sin with death wherever and in whomsoever it exists (1 Cor 3:16, 17).

Sin causes God’s Spirit to be withdrawn from sinners (Gen 6:3), but divine withdrawal is not the totality of God’s punishment in the flood account. Sin deprives
humanity of life. Sin and death are inseparable. Natural death as well as directly imposed death is directly connected to sin. The divine causation of death in the flood account serves a retributive and deterrent function for the ungodly (2 Pet 2:4–6; Luke 17:26, 27, 30).

Divine grace saves the faithful from death (Gen 6:9; 8:1), but wickedness leads the unfaithful to death (Gen 6:5, 7). Noah was not saved by perfectionism or human merit, but by divine grace. Noah’s spiritual salvation preceded his physical salvation in a boat by God’s miraculous power. Outside the boat of divine salvation was the raging waters of death by divine determined action.

While God does not change in being (Mal 3:6), he changes in relation to human sin and responds personally and emotionally to sinners. Genesis 6:6 says: “And it repented ( Veteris Testamenti Linguae Hebraeae Prima editionis, niphal impf. 3ms) the Lord that he had made man on the earth, and it grieved ( Veteris Testamenti Linguae Hebraeae Prima editionis, hithpael impf. 3ms) him at his heart.” The niphal stem of the Hebrew verb נחם means to “be sorry, moved to pity, have compassion, rue, suffer grief, repent, of one's own doings, comfort oneself, be comforted, ease oneself, by taking vengeance.” The explanatory parallel verb in the second clause of the passage, בחרה, means “to hurt, pain, grieve.” Both verbs clearly depict the divine emotional and relational response to human depravity (Gen 6:5).

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248 BDB, s.v. נחם.”

249 Ibid., s.v. לכה.”
The two Hebrew verbs are not expressions of anthropopathia as if God is an “unmoved Mover,” a non-relational being, who does not relate to humans in historical time. On the contrary they indicate God’s feelings of grief, pain, hurt, sorrow, compassion, and pity in relation to human incorrigibility in antediluvian time. God’s grief was not over his “very good” creation of mankind in his image but over the wickedness of mankind and their incessant evil heart (Gen 6:5).

God was grieving even while he was destroying the antediluvians. This is not divine ambivalence as if God was double-minded over whether to destroy or save wicked humanity. Genesis 6:7, 13, 17 is emphatic about God’s resolution and determination to eliminate the antediluvian sinners. God’s grief is in relation to the fact that while he is

250I mean a God who affects everyone else while remaining unaffected by others in any way. Everson believes that “God is not only without body and parts; he is also without passions.” Philip Everson, *The Books of Origins*, Welwyn Commentary Series (Darlington, England: Evangelical Press, 2001), 156. On the contrary, Matthews asserts: “God is no robot. We know him as a personal, living God, not static principle, who while having transcendent purposes to be sure also engages intimately with his creation. Our God is incomparably affected by, even pained by, the sinner’s rebellion. Acknowledging the possibility (emotions) of God does not diminish the immutability of his promissory purposes.” Kenneth Matthews, *The New American Commentary: Genesis 1–11:26* (Nasville, TN: Broadman and Holman, 1996), 344. For discussion see Fretheim, *The Suffering of God*, 5–8, 109–113.

251“God’s response of grief over the making of humanity, however, is not remorse in the sense of sorrow over a mistaken creation; our verse (Gen 6:6) shows that God’s pain has its source in the perversion of human sin. The making of ‘man’ is not an error, it was what ‘man’ has made of himself. By recurring reference to mankind (אָדָם) in 6:5–7, the passage focuses on the source of his grief. God is grieving because this sinful ‘man’ is not the pristine mankind whom he has made to bear his image. The intensity of the pain is demonstrated by the use נְפָל מִיוֹם elsewhere in Genesis, where it demonstrates mourning over the loss of a family member due to death. But his regret is not over destroying humanity; paradoxically, so foul has become mankind that it is the necessary step to salvage him.” Matthews, *The New American Commentary: Genesis 1–11:26*, 343.
gracious (6: 8), he is also just, and sin calls for and brings destruction and death on the
sinner. God deals with sin by substitutionary or personal atonement.

Genesis 6:6 says: “And it repented (יָרָה) the Lord that he had made man on the
earth.” The other meanings of יָרָה, “repent, of one’s own doings, comfort oneself, be
comforted, have compassion, ease oneself, by taking vengeance,” also seem to bear some
relevance for the depiction of God in flood account. While the Hebrew verb יָרָה are
used in parallel with הביא (as “grieve” in Gen 6:6) it is also used with רכש (as “avenge”
in Isa 1:24). The nippal use of יָרָה in Gen 24:67 has been translated as “was
comforted” by most versions. The contextual differences of יָרָה are reflected in its NIV
translations: “grieved” in Gen 6:6–7, “change his mind” in 1 Sam 15:29, as well as
“relent” in Exod 32:12, 14, and Amos 7:3, 6. The contextual implication of the range

Matthews, The New American Commentary: Genesis 1–11:26, 342, n. 148; H.

Matthew, The New American Commentary, 342, 343; Parunak indicates that in
several passages, יָרָה with the meaning “suffer emotional pain” is parallel with an
expression for emotional pain (Gen 6:6; Job 42:6; 7:16, 21; Jer 31:9; Ezek 21:17).
Parunak, “A Semantic Survey of NHM,” 519; Butterworth, commenting on יָרָה as
meaning “be sorry, repent, change one’s mind,” says: “The word is used to express two
apparently contrasting sentiments in 1 Sam 15, where God says, ‘I am grieved (נַעֲמָה) that
I have made Saul king’ (v. 11; cf. v. 35), but where Samuel also announces that ‘the
Glory of Israel does not lie or change his mind (נַעֲמָה), for he is not a man, that he should
change his mind (נַעֲמָה)’ (v. 29). The explanation seems to be that God does not
capriciously change his intentions or ways of acting. It is the change in Saul’s behavior
that leads to this expression of regret. The reference is notable as being one of the rare
occasions when God is said to repent or change his mind concerning something intended
as good (cf. Gen 6:6).

In many cases the Lord’s ‘changing’ of his mind is a gracious response to human
factors. Thus in Jeremiah we often read that repentance on the part of people (usually
בְּשָׁב, but נַעֲמָה in Jer 8:6 and 31:19) will make it possible for God to repent, change his
mind (נַעֲמָה): 18:8, 10; 20:16; 26:3, 13, 19; cf. 42:10.” Mike Butterworth, “יָרָה,”

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of meanings of רעָשׁ is that human sin caused divine grief/anguish and God eased his pain or comforted himself by vengeance against human sin.\textsuperscript{254}

The Hebrew verbs רעָשׁ and בָּשָׁם are synonyms.\textsuperscript{255} Scripture uses both verbs to depict divine action. בָּשָׁם carries the meanings: “repent, turn; return, go back; go back

\textit{NIDOTTE, 3:82.}

\textsuperscript{254}Parunak demonstrates that the Niphal use of רעָשׁ affirms that “God himself, as well as his people, is comforted when his judgment falls on their oppressors”; God’s “relief of emotional tension (specially, wrath) [is] through its execution” (Ezek 5:13; 16:42; 37–41, 21, 22; 24:13) and also “a cessation of wrath [is] through its execution” (Lam 4:11; Ezek 6:12; 7:8; 13:15; 20:8, 21). He concludes his article by indicating: “The Niphal and Hitpael stems develop the ‘comfort’/‘compassion’ dualism much more fully. The element of sympathy involved in ‘compassion’ fades into the background, until the word comes simply to mean ‘suffer emotional pain’. The sense ‘be comforted’ is retained in contexts of mourning for the dead. But it is also extended to describe the release of emotional tension involved in performing a declared action (executing wrath), or retracting a declared action (such as sin, punishment, or blessing).” Parunak, “A Semantic Survey of \textit{NHM,}” 521, n. 1, 521–522, 532. Similarly, Matthews says that רעָשׁ may “also indicate the execution of God’s wrath to relieve his emotional pain.” Matthews, \textit{The New American Commentary: Genesis 1–11:26,} 343.

\textsuperscript{255}Thompson and Martens state: “The personal relationship of God and the people is underscored by the use of נָעַם, a synonym for בָּשָׁם. The ni. form of the vb., be sorry, change one’s mind nuances the emotional dimension of remorse in making a change. The vb. נָעַם is used of God, e.g., repenting, being grieved in having made Saul king (1 Sam 15:11). God is a responding God, who takes account of people’s changing stance, alters his course of action, and relents (נָעַם) accordingly (Jer 18:8, 10; cf. 26:3, 13, 19; Amos 7:3; Jon 3:10). God’s change in plan is not fickleness but represents integrity of a person and a consistency of enunciated principle. The root נָעַם, while used frequently with God, is used sparingly of persons (Exod 13:17; Job 42:6; Jer 8:6; 31:20).

Not only do persons turn (בָּשָׁם); God also turns (בָּשָׁם). That action whereby God receives to himself the repentant person is also described by the word בָּשָׁם. Now God is the subject. He promises to turn (בָּשָׁם) to the one seeking forgiveness and reconciliation. His response to someone’s plea for restoration is to turn (בָּשָׁם) away from his anger (Hos 14:4[5]).” J. A. Thompson and Elmer A. Martens, “בָּשָׁם,” \textit{NIDOTTE, 4:57.}
and forth; revert; turn back, change one’s mind; withdraw.” It “functions in a physical sense (a person makes an about turn); it also functions in a religious (and metaphorical) sense (people turn away from or to God).” God’s repents (נוהג) when he turns away his anger from the repentant person seeking forgiveness and reconciliation (Hos 14:4). While נוהג carries the meanings of repent or change of mind, נוהג includes the meanings of comfort, console, have compassion, suffer emotional pain, be sorry, regret. It “nuances the emotional dimension of remorse in making a change.”

Repentance entails a change of one’s mind. However, God’s repentance is not like human repentance. Human repentance concerns faithlessness, sin, waywardness, apostasy, turning away from or to God. God’s repentance has to do with his gracious or retributive response to human factors. In the context of the flood the Lord said: “I will destroy man whom I have created from the face of the earth.” It is mankind’s unending and inveterate wickedness that caused emotional grief to God and divine change in relation to mankind. Human sin brought divine change from salvific grace (Gen 6:3) to fatal punishment or vengeance (Gen 6:13, 17), from extreme satisfaction (Gen 1:31) to intense grief over his creation (Gen 6:6), from general preservation (all humans and animals) to specific preservation (only humans [a remnant of eight] and animals aboard the boat). 

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250Ibid., 4:55.
257Ibid., 4:56.
258Ibid., 4:57.
250Ibid., 4:56–57.
Theodicean implications

The biblical writers provided no explicit theodicean treatment of the divine causation of death in the flood. However, God is presented as suffering emotional pain because of what had become of his human creation. God is grieving even as he has to execute judgment on the antediluvian world. He takes no delight in the death of the wicked (Ezek 18:23). He grieved not over their execution but over their moral/spiritual condition that calls for execution. It appears that their non-creation or the non-existence of the wicked antediluvians is preferable to their sin in the divine estimation (Gen 6:6).

The divine punitive action in the flood is not presented as moral evil that overcomes or attempts to get rid of the moral evil of human sin. Human sin is presented as the evil to be graciously removed, or avoided, or atoned for. The divine action to remove sin and sinners is a final resort after their life of rebellion and a probationary period of 120 years. Divinity is not impugned by the biblical writer for punishing sin with death, nor is any attempt made to defend divine justice or rationalize antediluvian sin.

However, the talionic principle of equivalence seems operative in the text. Grief to God implies grief over their loss of salvation, self-destruction brings divine destruction; change in mankind from righteousness to sin leads to a change in God’s relation from life to death. The lives of the antediluvians could not be justly or mercifully preserved in sin. Divine righteousness cannot protect incurable sinners without at the same time protecting and perpetuating unending, inveterate sin. Sin must be given limits
by God, if he will remain sovereign. The destruction of the ancient world in the flood is but an eschatological foreshadowing of the destruction in the eschaton (Luke 17:26, 27, 30). Divine eradication of sin and those identified with sin remains forever inevitable.
CHAPTER V

SUMMARY AND COMPARATIVE ANALYSIS OF THE ANCIENT NEAR EASTERN AND HEBREW PERSPECTIVES ON DIVINE CAUSATION OF DEATH

The principal flood accounts studied in chapter 4 under the rubric of ANE that are parallel to the biblical Noahic flood account derive from Mesopotamian sources (Sumerian/Babylonian). The Mesopotamian accounts from which the ANE perspectives are drawn on the divine causation of death provide very similar perspectives. The Hebrew perspective derives primarily from the OT Scriptures with supporting evidence from the New Testament. The locus classicus for the OT flood account is Gen 6–9. The rest of the biblical material on the flood provides a reflection of the Genesis account.

The ANE accounts give a picture of mytho-historical genre, polytheism, divine wrath on humanity; impulsive, arbitrary, divine sending of a lethal deluge; remorse over human annihilation; divine dissent; deception; covert preservation of a human remnant; divine lability; and human deification. The Hebrew accounts portray a historical genre, monotheism, divine remorse over humanity in sin, divine wrath against or judgment on impenitent sin, salvific preservation of a human remnant, and divine passibility. Their similarities and dissimilarities may point to a common oral tradition or selective literary dependence. Any assignment of chronological priority of composition based on the
shorter account being first and longer later is a matter of pure conjecture.

There are similarities and dissimilarities between the ANE and OT flood accounts. The general similarities between them on the divine causation of death have to do with the participative or determined action of God/gods in the flood event/advent, divine wrath and remorse, and preservation of a human remnant. The general dissimilarities include mytho-historical genre versus historical genre, polytheism versus monotheism, noise versus sin, post-flood deification of flood hero versus post-flood covenant with flood survivors, remorse over human annihilation versus remorse over human creatures in sin, and divine judicial execution versus impulsive arbitrary divine execution.

This chapter first summarizes, then compares, the findings of chapter 4 on the divine causation of death in the main ANE and Hebrew OT accounts.

**Summary Analysis of ANE Accounts**

**Mesopotamian Perspectives**

The four Mesopotamian accounts/sources, from which an analysis of the ANE perspectives on divine causation of death in the flood accounts are drawn, are: (1) *Eridu Genesis*, (2) *Atra-Hasis Epic*, (3) *Gilgamesh Epic*, and (4) *Babyloniaca of Berosus*.

**Eridu Genesis**

The basis for the deluge is left unknown apparently due to a lacuna in the Eridu Genesis account. However, the account indicates that it is at the hand of the gods that a flood swept over the seed of mankind. The natural means of water is used to bring about the physical death of humankind. Mankind as the object of the flood intimates a global
flood.

No warning or probationary time is granted humanity before the flood. The preservation of Ziusudra during the deluge is not a gracious offer of divine salvation, but a shrewd revelation of “the secret of gods” by Enki, a god of the pantheonic assembly, to his servant Ziusudra, apparently to retain his service. Ziusudra seems to have known of the impending flood through divination. His senses opened up to the supernatural and he became conscious of what was happening in the divine realm. In the assembly of the gods, Enki calls Ziusudra up to a wall and told him about the impending flood and how he can escape it.

Divine causation of the flood is evident in the pantheon’s (An, Enlil, Enki, and Ninhursaga’s) implicit “cut-throat” oath to inundate mankind to extinction. Neither divine dissent in word nor counteraction was apparently outlawed, nor did their unanimous vote negate remorse of some gods over the flood, or condemn the wily counteraction of a god (Enki) to preserve a seed of mankind with impunity. All the gods participated in and are responsible for the flood, though Enlil was the real authority behind the flood, having received the supreme authority of his father Anu in addition to his own.

Atra-Hasis Epic

There is divine causation of physical death of a god and mankind on a whole in the Atra-Hasis Epic. Weila, the apparent ringleader of the Igigû (minor-gods), revolts against the Anunna-gods or Anunnakû (senior gods) because of hard labor, and was put to
death by divine action. From an admixture of clay and the flesh and blood of Weila, Lullû (mankind) was created. After divine deicide, Enki, the god of fresh waters, instituted a purification rite to ritually cleanse the gods from killing a god.

Mankind is caused to die by divine agency because of clamor (rigmu), a quality which mankind possesses by divine creation. Mankind acquired guilt simply by being. First, preliminary measures of decimation (disease, sickness, plague, and pestilence) are used to quell human god-given rigmu (noise), but to no avail because human growth in number is positively correlated to human growth in Enlil-disturbing noise. Therefore, the gods turn to the final solution—genocide in a catastrophic flood judgment, the Deluge, the Abûbu.

The flood is a pantheonic plan sealed with an oath, a pantheonic authorization, a divine task (Enlil’s), and has a divine origin. While the gods commanded total destruction, Enlil did an evil on mankind. Divine genocide in the Epic is called “Enlil’s evil deed,” a “divine command” and a divinely intended “total destruction of peoples.” Therefore, causation of death in the flood account of the Atra-Hasis Epic is undoubtedly divine. All the gods were active participants in the corporate judgment of the flood and are responsible for the arbitrary destruction of mankind, who were without guilt of crime or sin.

**The Epic of Gilgamesh**

Divine causation of death is evident in the Epic in that the gods impulsively massacred mankind in a terrible deluge without prior warning, without justification,
without a moral basis, and without leniency or compassion. In a corporate effort, the deities unleashed violent winds and waters upon mankind. After the flood, save for Utnapishtim, his wife, his kith and kin, and all the craftsmen, mankind “like the spawn of fish they fill the sea,” and “all mankind had returned to clay.” The use of natural means (water, wind) and all mankind filling the sea and returning to clay indicate that it was a global flood causing physical death.

The preservation of Utnapishtim, his wife, his kith and kin, and all the craftsmen was not an act of grace, but involved divine outwitting and human deception. Ea, who was present in the divine assembly, revealed the secret of the gods (pirišta ša ilâni) to Utnapishtim by talking to his reed hut. Ea told him to build a boat for the seed of all living creatures to enter. Ea’s half-true self-defense among the gods for his indirect disclosure of the secrets of the gods was that he only gave Utnapishtim a dream and Utnapishtim, being exceedingly wise, was able to figure out the impending deluge.

Ea gave Utnapishtim deceptive instruction to prevent the people and elders of Shurippak from foreknowing the impending flood. In order that the city, people, and elders not know about the flood, Ea told Utnapishtim to tell them that he is building a boat because Enlil hates him, so he can no longer dwell in the city, and in the evening the leader of the storm will rain *kibtu* on the city. Ea knows that for the people *kibtu* would mean wheat only, not misfortune. Ea’s pun is a deliberate deception of the people who will be looking for wheat but will receive the misfortune of a destructive flood instead. So Ea’s deception helped seal the fate of the rest of mankind and preserve Utnapishtim for his own service as a sort of selfish grace.
The flood emanates from the prompting of the heart of the deities. The pantheon of gods are the planners and producers of the flood (abūbu). The flood is depicted as an irrational act of Enlil, an ambiguous kibtu by Ea, and a corporate divine effort. It is an unprovoked arbitrary invention of the gods against mankind. Since no sin or evil is ascribed to mankind in the Epic, collective, exclusive responsibility for the flood rests on the gods and on Enlil as the head of the pantheon. Therefore, the flood is a divine caprice, a thoughtless, unwarranted destruction, a fatal divine event that metes out punishment upon mankind without human sin or crime, and attempts total destruction without human guilt. The gods are responsible for this cruel injustice to mankind.

**Berossus’s Babyloniaca**

The gods are directly involved in the κατακλωσμός (a deluge, inundation) in Berossus’s account. The object of destruction is mankind. The divine agency of the flood is clearly established since it was “from the god” or “sent by the god.” The use of the singular “god” is a reference to “the chief god of the pantheon, i.e., Marduk,” and “not Kronos (i.e., not Ea).” The gods are involved in the deluge by way of announcement and causation. Human sin or crime is not advanced as the reason for the deluge, nor is Xisuthros’s Ea-proposed intercession for mankind grounds for his preservation. In Berossus’s flood account, death is divinely imposed. It is unpredictable, arbitrary, and cataclysmic.

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Divine involvement is implied in Ea’s command to Xisuthros that if asked whether he is sailing, he should say: “To the gods, in order to pray that it may be well with mankind!” Ea’s deceptive words imply the presence or existence of gods, the gods’ superiority over humans, human worship of the gods, divine determination of human weal or woe, and divine ability to create or forestall a catastrophe. Ea’s proposed intercession for mankind to Xisuthros turns out to be counterproductive for mankind seeing that intercession, piety, or impiety are not presented as factors that could have forestalled the diluvial catastrophe.

The survivors of the flood are the Babylonian hero Xisuthros, his wife, children, and his pilot. They shared in the same honor of deification as Xisuthros. Xisuthros’s piety of obedience, sacrifice, and humility to the gods, especially Ea, earns him residential status of and as a god, but nothing is required for the utter destruction of mankind.

**Conclusion from the ANE Accounts**

All four Mesopotamian flood accounts indicate that the flood was planned and produced by the gods. The extent of the flood of water is global, destroying mankind as its object. No human incorrigibility or universal guilt is presented as a divine moral reason for the flood. In the Atra-Hasis Epic, human *rigmu* (clamor, noise), which drove Enlil to insomnia, drove the gods to quell human noise by a deluge. Mankind is punished

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because of guilt by being. The gods endowed mankind with *rigmu* at creation and impulsively and arbitrarily punished him for that *rigmu* in the deluge. There is no grace before the diluvial destruction in the Mesopotamian accounts. Humans are not warned or offered any probationary time. The pantheon of gods in the four flood accounts are capricious, immoral, and irrational. Their flood is not a divine retributive judgment on evil, but divine cruelty for being human, or for no cause, or for unknown reasons.

The Mesopotamian hero of the flood is variously called Ziusudra in the Eridu Genesis, Atra-Hasis in the Atra-Hasis Epic, Utnapishtim in the Gilgamesh Epic, and Xisuthros in *Babyloniaca of Berosus*. The god who appears to be the friend and savior of mankind is called Enki or Ea. Enki is the god who, by divination, dream, or announcement, revealed the secrets of the gods about the impending flood to mankind. In the Gilgamesh and Atra-Hasis Epics, he outwitted the gods to preserve the flood hero on a boat during the flood by indirectly disclosing the flood event to the hero. In the Gilgamesh Epic and *Babyloniaca of Berosus*, he instructed the flood hero to deceive mankind about the impending flood, so that they may not know the true reason for the heroic construction of a boat and about the diluvial catastrophe, thus sealing their fate without the possibility of escape.

In the Gilgamesh Epic, the gods cowered like dogs during the flood. All four accounts relate the preservation of the flood hero as a flood survivor. In the Atra-Hasis Epic, Enlil was angry at Enki’s preservation of Atra-Hasis. However, after the destruction of mankind in the flood, in the Eridu Genesis and Atra-Hasis Epic, Nintu wept. Holy Inanna grieved in the Eridu Genesis; Mami and all the gods were remorseful
in the Atra-Hasis Epic; and Ishtar expressed regret over her role in deciding the flood.

Piety is not stated as the basis for the preservation of the flood hero, but is indicated as the basis for Xisuthros’ deification or residence with the gods together with his wife, daughter, and pilot in the Babylonica of Berosus. Deification of the flood hero is absent only in the Atra-Hasis Epic. Apart from Babylonica of Berosus, the other three flood accounts indicate that the flood hero offered sacrifices to the gods. In the Atra-Hasis Epic, Enlil’s wrath is mollified by the flood hero’s sacrifice, and in the Gilgamesh Epic the gods gather like flies over the sacrificer—Utnapishtim.

On the key issues of the flood—the universality of the flood, physical death, water as the means, the gods as the agent, no grace or probationary time before destruction, no moral basis for the destruction, divine revelation as the means of knowing about an impending flood, the craft and/or deception of Enki (Ea) for the preservation of the flood hero, and more or less the offer of sacrifices to the gods and the hero’s apotheosis—the Mesopotamian flood accounts show little variation. Though the names of the flood hero vary, there seems to be enough evidence to warrant the idea of the same hero being given different names in different localities or traditions, describing or recounting the same event.

**Summary Analysis of Hebrew OT Account**

The OT flood is a global flood involving all mankind and living things outside the ark, save the aquatic animals. The diluvial instrument of water in the destruction of all flesh indicates physical death in the flood event. There is dual causation of the flood
event in Genesis. Mankind through sin rendered themselves unworthy of life. The antediluvians were corrupted and self-destroying. So, as divine retribution, God sent the flood because of mankind’s moral/spiritual putrefaction. Both human sin and the divine action are the cause of the flood.

The divine causation of the flood event is affirmed by the language of personal causation (Gen 6:7, 13, 17; 7:4), the universality of the flood (Gen 6:13, 17; 7:19–23), the cosmic undoing or reversal of the creation in the flood, the volume of the flood waters (Gen 7:17–20), the preservation of a remnant (Gen 7:6, 23), by the unilateral, unconditional, everlasting covenant (Gen 9:16) promise never again to destroy the world by means of a deluge (Gen 9:11–17; Isa 54:9) in spite of man’s continued wickedness, and by parallel passages (Ps 29:10; 2 Pet 2:5; Matt 24:38; Luke 17:27).

Without the human side (sin) the divine side (flood judgment) would not occur. There cannot be the divine side without the human side, and there cannot be the human side without the divine side to check sin. God is the Moral Potentate who knows when sin has reached an unbearable limit and must be checked. The flood account teaches that sinners do not annihilate sin or themselves as retribution against sin, but perpetuate sin and themselves or in spite of themselves. Evil breeds evil in an escalating fashion. Sinners, if allowed, take over (Gen 6:5), if they are not overtaken. Therefore, sin must be punished. Sin will not be abated or tapered off by itself in a spontaneous or devolutionary process. Punishment is necessitated both by the nature of sin and the nature of God.

Sin deprives humanity of the Spirit’s presence (Gen 6:3), the divine protection, and of life itself. Sinners lightly regard the benefits of probationary time and the terrible
horror of retributive punishment. Punishment, however, is not the lot of the righteous. Salvific grace grants the faithful remnant divine remembrance or preservation of life and a covenant promise to never again destroy the world with a flood of water. The flood waters as a means of the destruction of the wicked are at once the means of preservation for the faithful remnant of humanity in a boat.

The wicked are never addressed directly in Gen 6–9. Genesis 6 addresses their moral/spiritual putrefaction and includes them in the phrase “all flesh.” But more than what the antediluvians do, the verses indicate what God is going to do—put a stop to sin and sinners in the deluge. Apart from the total destruction of all flesh in Gen 7:21–23, nothing more is said about those humans who perished. No description of their reaction at the beginning of the flood, or their state after the flood is given. God even appears to recede from the picture or account of the flood in action, and the wicked forthwith fall into annihilation in the waters of the flood and into oblivion in the account.

God addresses Noah directly in Gen 6:13; 7:1; 8:15; 9:1, 8 and indirectly in Gen 8:1. From Gen 6 to 9 the movement of the flood story is toward the salvation of the faithful remnant by means of a flood that would destroy the wicked and curse the earth. Therefore, the central or primary message of the Genesis flood account is salvation, not

4 Retributive punishment is the law of retribution, the law of equivalence, the lex talionis, the law of “an eye for an eye, a tooth for a tooth, life for life,” which is clearly a judicial principle throughout Scripture (Exod 21:23, 24; Lev 24:19, 20; Deut 19:21), not a license for the personal revenge. In this law the punishment corresponds to the sin or crime. The “wages of sin is death” (Rom 6:23; cf. Ezek 18:4, 20; Gen 2:17). Sin is a capital crime that dis-entitles sinners to life. Punishment by death was the lot of the antediluvian world because of their incorrigible moral putrefaction.
Comparative Analysis of the ANE and OT Accounts

In this analysis, the ANE and OT accounts will be compared and contrasted. The similarities and dissimilarities will be discussed under these rubrics: The Agent of the Flood, Ethics of the Flood, The Nature of the Flood, and Post-flood Sacrifice and Reward.

The Agent of the Flood

In the ANE as well as the OT accounts there is divine agency of the flood event. However, divine agency in the ANE accounts is a pantheon of gods, and therefore polytheistic. In the OT account, divine agency in the flood is God (יהוה), and so, monotheistic. The personal, direct, determined involvement of the gods/God in the flood is indisputably affirmed in both the ANE and OT accounts of the deluge.

Ethics of the Flood

In the OT account, the divine plan and action in bringing the flood of water is not presented as an impugnation of God in the minds of the faithful remnant, or the wicked, or God himself. The flood, though a physical evil or catastrophe, is not a moral evil (Gen 6:5). The God of the Genesis flood chose the physical evil of the flood to check the moral evil of the antediluvians. In the ANE accounts the flood is a physical evil to deal with divine insomnia. Only the Atra-Hasis Epic specifies the reason for the flood as rigmu (clamor, noise). Since man was created with rigmu, then he is guilty by being. In
the OT, humanity was not created with sin, the cause of his physical inundation and
annihilation. In the ANE, divinity either inadvertently created humanity for destruction,
or with divine caprice and ignorance of the future, divinity condemned humanity to death
by being because of divine insomnia.

Divine sleep is a higher value than human life in the ANE accounts. In the OT,
sin forfeits human life in the divine scheme of things. In the former, depriving a god of
sleep amounts to a capital crime, and in the latter sin is the capital crime. A loss of life is
the final resort in the OT, but in the ANE a loss of life is the first and only resort. Death
is wielded at the hands of the gods without a moral basis.

The reason itself for the destruction of humanity in the ANE accounts turns out to
be immoral seeing that the gods destroyed humanity for that with which they had
endowed them. In the OT humanity is destroyed for “not being” righteous and faithful,
but in the ANE humanity is destroyed for “being” with noise (rigmu)—that with which
they were created. Unlike the God of the OT, the gods of the ANE accounts are clearly
arbitrary in their administration of justice. Humanity is punished for that which is beyond
their control. Therefore, while the flood in the OT is divine retribution against sin, it is
divine genocide in the ANE accounts.

In the ANE accounts, while all the gods participated in bringing the flood upon
humanity, Enki/Ea secretly foiled the plan to a degree by indirectly informing the flood
hero about the impending flood and the means of escape. After the flood, in the Atra-
Hasis Epic, crafty Enki calls the flood “Enlil’s evil deed.” 5 In Ishtar’s speech in the

5Lambert and Millard, Atra-Hasis, 87.
Gilgamesh Epic, she calls the flood a divine evil. In a sense, in the Atra-Hasis Epic, a small degree of the moral sense of the gods is apparent in the post-flood tears of Nintu, the remorse of Mami, the grief of holy Inanna (Eridu Genesis), and the regret of all the gods for the destruction of humanity. The degree of their moral sense is mitigated by the fact that they were emotional in the context of their loss of humans as slaves.

In the OT account, it is not the destruction of humanity that occasioned divine remorse over humankind. The sin or moral depravity of the antediluvians was so great and endless (Gen 6:5) that it led to divine grief and repentance over the creation of humanity (Gen 6:6). God regretted that he had made humanity who has descended to such moral depth that they were “un-creating” themselves in the image of God, and human undoing became evident, necessary, and final.

In the ANE accounts (Gilgamesh Epic and Babylonica of Berosus), Enki instructs the flood hero to deceive mankind concerning the reason for his sailing as intercession for human welfare, and the reason for the boat’s construction as Enlil’s hatred of him, so he can no longer dwell in the city, and in the evening the leader of the storm will rain kibtu on the city. Kibtu, which has the meaning of catastrophe for Utnapishtim and Ea, has the meaning of wheat for the people, so by this means all the rest of humanity was ignorant of the impending flood.

Ea’s deception of the people meant that there was no opportunity for repentance or change, and no probationary time of grace. In fact, the gods destroy mankind, unknown to mankind, both in terms of the reason and the divine agency for the flood.

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Even Ea’s preservation of the flood hero with his relatives, craftsmen, and/or pilot was an apparent selfish gesture in order to keep humans in his service.

There is no deception in the OT account. The flood is predicted and mankind is given a 120-year probationary period of grace to relinquish sin. Humanity had become so hardened in wickedness that only eight people responded positively to salvific grace. The preaching of Noah (2 Pet 2:5) must have made the coming catastrophe as well as the reason for it known to the antediluvians.

Nature of the Flood

In both the ANE and the OT accounts, the flood is a global event destroying mankind as its primary object. It is a physical event bringing physical death to mankind by means of water. No efforts in any of the accounts are made to exonerate God or the pantheon from direct involvement in the flood by reducing it to a mere natural event, or an accident, or an automatic trigger between moral decadence and environmental cataclysm in retribution against sin or a perceived capital offense.

Post-Flood Sacrifice and Reward

Except for Babylonica of Berosus, both the ANE and the OT accounts indicate that the flood hero offered a sacrifice to God/gods. Except for the Atra-Hasis Epic account, all the other three ANE accounts attest to the deification or immortalization of the flood hero. In Genesis, Noah eventually died (Gen 9: 29). But in the wider context of the entire Bible, Noah is on God’s honor role of the faithful in Heb 11, scheduled for a glorious resurrection to immortality and residence with God in the earth made new (Job
19:25; 1 Cor 15: 50–54; Rev 21:1-3). In general, the ANE accounts portray the pantheon of gods as arbitrary destroyer(s) and a preserver (Enki) of human life as well as bestower(s) (Enlil) of immortal privileges or eternal life, while the OT depicts God as the Destroyer of human life in relation to sin, and the Savior and Preserver of a faithful remnant to inhabit and repopulate the earth (Gen 9:1, 7).

Table 2 provides a comparative chart on the key similarities and differences between the ANE and the OT flood accounts.
Table 2. Divine causation of death in the flood accounts

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<tr>
<th>Factors</th>
<th>Mesopotamia</th>
<th>Hebrew OT</th>
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<tbody>
<tr>
<td></td>
<td>Eridu Genesis</td>
<td>Atra-Hasis</td>
</tr>
<tr>
<td>Grounds for the Flood</td>
<td>Arbitrary divine will (reason unspecified, unknown; no grounds)</td>
<td>Rigmu (clamor) of humans—guilt by being</td>
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<td>Object of the Flood</td>
<td>“Seed of mankind”</td>
<td>Mankind</td>
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<td>Agent of the Flood</td>
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<td>Flood Means</td>
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<td>Nature of Death</td>
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<td>Flood Awareness Information</td>
<td>Through divination (Enki)</td>
<td>Through a dream and meaning from Enki</td>
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<tr>
<td>Divine Deception</td>
<td>No deception</td>
<td>Of gods</td>
</tr>
<tr>
<td>Hero of the Flood</td>
<td>Ziusudra</td>
<td>Atra-Hasis</td>
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<tr>
<td>Grace before Judgment</td>
<td>No warning or probationary time</td>
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<tr>
<td>Post-flood Sacrifice</td>
<td>Oxen and sheep</td>
<td>Offerings to gods</td>
</tr>
<tr>
<td>Post-flood Reward</td>
<td>Deification; translation to Dilmun (paradise)</td>
<td>No deification; No Dilmun</td>
</tr>
</tbody>
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CHAPTER VI

CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDY

Conclusion

The comparative analysis of the origin of death in the creation accounts and the divine causation of death in the flood narratives in the ANE and in the OT yields more dissimilarities than similarities. In an effort to synthesize the material with clarity, six conceptual frameworks will be laid out, namely, between ANE creation and ANE flood; OT creation and OT flood; ANE creation and OT flood; OT creation and ANE flood; ANE creation and OT creation; and ANE flood and OT flood. The first four conceptual frameworks serve as a platform for the last two which are the crucial aspects to the conclusion of this dissertation. This approach will more clearly connect the origin and causation of death at relevant junctures in the comparative synthesis of the main points between the ANE and OT accounts.

In the ANE creation and flood accounts, human or divine death came by divine imposition. While no gods died in the ANE floods, gods perished in divine war before and after human creation. Humans perished because of their guilt by being. The gods created mankind with noise for which they punish mankind. The gods arbitrarily imposed the flood on mankind. In the ANE creation accounts, human death or mortality is
imposed from the inception while the gods retained immortality. In the ANE creation accounts, the origin of death is in the divine imposition of mortality on mankind and in divine deicide; and in the ANE flood accounts, the causation of death is in the imposition of diluvial death upon mankind without provocation.

In both the OT creation (Gen 2–3) and flood (Gen 6–9) accounts human sin preceded divine judgment of mortality or death. At creation, death was inherent in and accompanied the potential act of sin, and was not in the God-given conditionally immortal nature of mankind. Human choice stood between human immortality and human mortality (Gen 2:16, 17).

Death was a contingent reality. God created mankind with free choice and consequently with the possibility of sinning. That his nature could move from being immortal to mortal due to sin was not an accident but a divine design in relation to sin. The divine judgment “thou shall surely die” was not a pronouncement by an observer-status God concerning this matter, but by a God who naturally reacts negatively against sin, and believes that sin deserves death. The flood account directly connects humanity’s sin as the conditional cause of the flood to God’s supernatural act as the effectual cause of the flood. Human physical death is a post-sin event in both the creation and flood accounts of the OT.

In the ANE creation account, the origin of death is in the divine constitution of mankind. In the OT flood account, death, having been a post-Fall part of human nature, is a divine retributive judgment upon mankind. In the ANE creation account, death is imposed by divine fiat. The creation of mankind is neither connected to retribution nor
salvation, but serves as a divine relief of the minor gods from slave work. In the ANE creation accounts, the gods are directly responsible for the mortal nature or death of humanity, hence the origin of death. In the OT flood account, God is the effectual cause of the flood. In the ANE creation accounts, gods are virtually the effectual cause of the origin of death having endowed humanity with mortality.

In the OT creation, mankind becomes guilty by sinful choice, but in the ANE flood account, mankind is guilty by being as he came from the divine hand. In the former, human undoing in mortality came with human doing, but in the latter, human undoing came because of divine doing. In the OT creation account, sin is no accident, nor is death. Sin and death become a universal phenomena of all humanity. In the ANE flood account, there is no sin or crime, but death is of a universal nature.

Both the ANE and OT creation accounts deal with the fact or event of death, the involvement of God/gods vis-a-vis the mortal status of mankind, and death as a cessation of human physical existence. The ANE accounts include divine deicide in war in the origin of death and as something accidental (in Egyptian literature), which is absent in the OT, and the OT presents death as also spiritual (alienation from God, Gen 2:8–10), and not merely physical like the ANE.

In the ANE creation account, death originated with the gods either by divine choice and imposition of mortality upon mankind at creation or by divine deicide in war. Death is not the victim’s choice, whether divine or human. Human death is a divine choice before and from the creation of humanity. On the contrary, in the OT creation account, mankind is immortal from the creative hand of God. While the options of good
or evil, life or death are placed before humanity in light of his God-given freedom of choice (Gen 2:16, 17), death is a human choice, not a divine choice. A choice for sin is at once a choice for death. A choice for obedience is at once a choice for continued life and immortality.

Both the ANE and the OT flood accounts present the flood as a physical event causing physical human death, humanity as the object of the flood of water, God/gods as causative agent(s) in the deluge, and a preserved remnant of humanity in a boat during the flood. The ANE accounts give no moral or spiritual condition for the coming of the flood. Sleep-depriving noise with which the gods created mankind led them to bring a flood to sweep over mankind. Therefore, divine causation of death in the ANE accounts, while physical and mostly global, is arbitrary and capricious. The divine decision and action to inundate mankind are polytheistic.

The OT flood account presents God as gracious in probation, salvific in intent, and just in retribution. The account lays out the sin of mankind as the conditional cause of the flood and the monotheistic strange act of God as the effectual cause of the flood. Both the nature of God (Gen 6:7, 13, 17) as intolerant of sin and the nature of sin as self-destructive merge as the divine and human sides in the advent of the flood. The flood is a divine judgment on sin, not a cosmic or ecological accident, or a natural catastrophic incident to be explained away with ideas of an automatic connection between moral decay and ecological disaster. The flood is a retributive act of God in response to impenitent sin.

The origin of death in the creation accounts and the divine causation of death in
the flood accounts of the ANE converge when the gods who created mankind with *rigmu* (noise) as constituent of human nature decided to inundate mankind for the very thing with which they created mankind. Thus the divine imposers of death in human nature at creation are at once the divine causers of human mortality and death in the flood. This conceptual convergence is absent from the OT, in which human death originated with human sinful choice in the creation and was dually caused by human spiritual/moral condition and God’s supernatural act of uncreating the creation in the flood event.

**Suggestions for Further Study**

An important corollary to this dissertation is a comparative study of the historicity and authenticity of the particular events related to the origin and divine causation of death in the creation and flood accounts respectively in the ANE and the OT. Of necessity, this study will take relevant archeological findings as well as the literary genre of the texts (mythography, historiography, or mytho-historical account), literary purpose, and hermeneutical principle arising from the texts itself into serious consideration.

A second suggestion is a detailed study of the *lex talionis* as a judicial principle undergirding divine judicial execution in different implicit and explicit OT contexts. This study will capture its historical as well as eschatological uses. It can also demonstrate the legitimacy of the principle as a matching equivalence—the sin or crime fits the punishment.

A third suggestion is an OT study of the relationship between the concepts of divine withdrawal of protection or presence and divine execution of sinners. The study
can examine whether divine withdrawal and divine execution converge as punishments or diverge in the relation of absolute divine non-involvement and direct divine action.

A fourth and last suggestion for further study is the development of a theodicy of divine violence in the OT in relation to divine violence in the ANE in specific contexts such as the creation and flood events. My dissertation dealt only with the theodicean implications of these events. It is not a detailed treatment of the concept of theodicy in several relevant representative contexts in the OT and ANE.
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