Deuterocanonical and Cognate Literature
Yearbook 2014/2015

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Edited by
Friedrich V. Reiterer, Pancratius C. Beentjes,
Núria Calduch-Benages and Benjamin G. Wright

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The Metaphorical Use of Language in Deuterocanonical and Cognate Literature

Edited by
Markus Witte and Sven Behnke

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Inhalt

Vorwort —— v

Friedrich V. Reiterer
Die besondere Rede – Grundsätzliche Überlegungen zu den Metaphern und deren Bedeutung für die Bibel —— 1

Markus Asper
(Some) Domains of Metaphor in Hellenistic Literature —— 41

Beate Ego
„Das Licht Gottes" – Metaphern in der Tobiterzählung —— 59

Francis M. Macatangay
Metaphors and the Character Construction of Tobias in the Book of Tobit —— 75

Nancy Nam Hoon Tan
The Book of Judith as a Reversal of the Sexual and Marital Metaphors in Jeremiah 2:20–3:20 and Hosea 1–3 —— 87

Judith Gärtner und Barbara Schmitz
„...indem er Feuer und Würmer in ihr Fleisch gibt" (Jdt 16,17) – Die Metaphern in Jdt 16,17 vor dem Hintergrund von Jes 66,24 —— 107

Jeremy Corley
Arboreal Metaphors and Botanical Symbolism in the Theodotion Susanna Narrative —— 125

Michael Tilly
Gebrauch und Funktionen der metaphorischen Rede im 1. Makkabäerbuch —— 153

Unangemeldet
Heruntergeladen am | 05.02.15 10:08

Tobias Nicklas
Metaphern im 2. Makkabäerbuch — 173

Folker Siegert
Metaphern bei Josephus: Soll man, kann man sie übersetzen? – Linguistische und theologische Überlegungen — 185

Joachim Schaper
Metaphern im Septuaginta-Psalter — 203

Evangelia G. Dafni
Auferstehungsmetaphorik in der Septuaginta des Hiobbuches — 215

Bernd U. Schipper
Von der „fremden Frau" zu „Frau Torheit" – Metaphorik in Prov 1–9 und in 4Q184 — 233

Nuria Calduch-Benages
Garment Imagery in the Book of Ben Sira — 257

Johann Cook
Metaphors in 4 Maccabees — 279

Otto Kaiser
Metapher und Allegorie bei Philon von Alexandrien — 299

Maren R. Niehoff
Accomodating the Political: Philo's King Metaphor — 331

Géza G. Xeravits
Metaphors in the Closing Verses of the Book of Baruch — 345

Stefan Beyerle
Leben in Metaphern – Aspekte einer metaphorischen Realität in der Apokalyptik — 355

Unangemeldet
Heruntergeladen am | 05.02.15 10:08

Florentina Badalanova Geller
Creation Encrypted: Ontology through Metaphor (The Books of the Holy Secrets of Enoch the Just) — 381

D. Andrew Teeter
Metaphor and the Poetics of Scriptural Rewriting in Jubilees — 411

Jens Schröter
Jüdische Metaphern im Thomasevangelium — 427

Vadim Wittkowsky
Kognitive Metapher „Anderssein ist eine Grenze“ im antiken Judentum und Urchristentum — 449

Cilliers Breytenbach
‘Metaphorical’ Redefinition of Church Space through LXX Texts on Christian Monuments from Asia Minor — 471

Stefan C. Reif
Some Metaphors in Early Rabbinic Liturgy — 487

Christoph Markschies
Glaubten antike Christenmenschen an ihre Bilder für Himmel und Hölle? — 509

Autorinnen und Autoren — 535

Register — 537

Unangemeldet
Heruntergeladen am | 05.02.15 10:08

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Florentina Badalanova Geller

Creation Encrypted: Ontology through Metaphor

(The Books of the Holy Secrets of Enoch the Just)

Abstract: Cosmogony in *2 (Slavonic Apocalypse of) Enoch* is dominated by the theme of the inner relationship and mutual reciprocity between the Macrocosm and Microcosm, spelled out by metaphorical descriptions. The emergence of the Universe is envisaged in terms of (meta)physical conception, pregnancy and birth, whereas the begetting of mankind is imagined as an act of craftsmanship. God is portrayed as an artisan, whilst Adam is perceived as a metonymic icon of the Universe: his flesh is of earth, his blood is from dew and sun, his bones from stone, his eyes from "the abyss of the sea", his thoughts from "angelic alacrity and from clouds", his sinews (and hair) "from the grasses of the earth", his soul "from God's Spirit and from wind". Man and World are conceived as alloforms.

The analysis is based on the 16th century manuscript of *2 (Slavonic Apocalypse of) Enoch* (MS № 321, fols. 269a–323a), once part of the Collection of the National Library in Belgrade (the text is translated into English by the author for the first time). The roots of the Enochic apocryphal corpus go back to the apocalyptic tradition of the Second Temple period; what we now consider to be *2 Enoch* was composed in either Hebrew or Aramaic, most probably no later than the 2 cent. BCE; subsequently it was translated into Greek, with no extant manuscripts. Finally, it was translated in Bulgaria into Old Church Slavonic using the Glagolitic alphabet, most probably in the 10th century CE; it survived in two recensions, longer and shorter, with many text-witnesses. The metaphoric description of the correlation and interdependence between the Macrocosm and Microcosm, as presented in *2 Enoch*, was also attested in some other apocryphal writings (*The Legend of the Sea Tiberias*, *Erotapocriseis*, etc.), as well as in oral tradition (the spiritual stanza of *The Book of the Dove*, etc.).

Keywords: Enochic traditions; *Second (Slavonic Apocalypse of) Enoch*; Old Church Slavonic; Lingua Sacra; Cosmogony; Creation Myths.

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«Я сравниваю — значит я живу, — мог бы сказать Данте. Он был Декартом метафоры. Ибо для нашего сознания (а где взять другое?) только через метафору раскрывается материя, ибо нет бытия вне сравнения, ибо само бытие есть сравнение».

Осип Мандельштам, «Разговор о Данте» (из черновых записей)[1]

"*I compare — therefore I exist*, as Dante would have said. He was "the Descartes" of metaphor. Because for our consciousness (but do we have another one?), only through metaphor can the matter be illuminated; because there is no existence beyond comparison; because the very existence is comparison."

Osip Mandelstam, "Discourse on Dante" (from his draft notes)

1 Instead of theoretical ramifications[2]

In his article on "the anatomy of metaphor" — as expressed in the rhymes of the renowned Russian poet Osip Mandelstam (1891–1938), Boris Uspenskii argues that metaphorical language is in principle cryptolallic, that is, encoded; hence it requires decipherment, conjecture and explication.[3] Along with the conventional semantic properties assigned to words (that is, their literal, direct meaning), metaphor conveys their pristine memory of bygone bonds, dormant associations and latent overtones, that is, their generic mythopoeic antecedents. Thus non-literal (figurative) language retains, as it were, the intellectual genealogy of ideas expressed by it. In a way, metaphor can be regarded as a verbal image of their birth, transmission and indeed reception history in different languages — not only in *sensu stricto* linguistic terms (i.e. Hebrew, Greek, Old Church Slavonic, etc.), but in a broader, semiotic perspective (e.g. the vocabulary of creation myths, magic and divination rituals, religious iconography, sacred music and choreography, culinary practices, etc.). In fact, cosmogonies represent exactly this function of metaphor as the ultimate vehicle for formulation and comprehension of mythopoeic imagery. Thus, Creation *mythoi* can unfold not only as verbal narratives (tales, songs, incantations), but also through inexhaustible means of non-verbal

1 Quoted after Uspenskii, Anatomiia metafory, 311–12.

2 For a convenient overview of the subject of metaphor, see Lakoff and Johnson, Metaphors We Live By; Sacks, ed., On Metaphor; Alexander and Bramwell, Mapping Metaphors. Of special background interest for our discussion are the methodologies demonstrated in Mindlin, Geller and Wansbrough, eds., Figurative Language. The author's approach to metaphor as cultural phenomenon is also influenced by the work of Freidenberg, Poetika Siuzheta i Zhanra; see in particular 50–111, 129–31, 134–37, 184–92, 198–201, 218–21, 226–29, 252–54.

3 See Uspenskii, Anatomiia metafory, 306.

"texts" — as sacred ceremonies (including ritual silence) and idiosyncratic customs,[4] dietary regulations (e.g. fast versus feast) and food prohibitions (e.g. ban on consummation of particular type of animal products), kinship relations and sexual taboos, performing arts (e.g. dancing and singing) and craftsmanship, to mention just some among various agencies and channels through which cosmogonies may be spelt out. In this, metaphor functions not simply as a rhetorical device but as a cognitive apparatus. Conceived in particular intellectual environment, cosmologies are bound to unfold as polysemic entities in ever fluctuating shifting contexts, challenged by multilingual encounters, inter-faith polemics and cross-cultural dynamics.[5] It is exactly through the means of metaphor that *mythoi* never exhaust their robustness; at the same time, cosmogonies themselves can be regarded as metaphors in the making. The Creation account in the *Second* (*Slavonic*) *Apocalypse of Enoch* (designated in *Slavia Orthodoxa*[6] as *The Books of the Holy Secrets of Enoch the Just*) represents one such case.

2 Behind the obvious framework: Enochic apocryphal corpus and the last *lingua sacra* of Europe

Metaphorical imagery employed in the Slavonic redaction of the *Second Apocalypse of Enoch* can be fully appreciated only against the background of the multilingual permutations of the Enochic corpus through space and time.

It has been maintained that the proto-text of para-biblical writings attributed to Enoch was originally composed in either Hebrew or Aramaic no later than the

4 Furthermore some ritual systems may represent a non-verbal (performative) interpretation of pristine metaphors embedded in particular socio-cultural settings and archetypal imagery. Thus in some agricultural societies childbirth customs share common ground (and indeed the language of gestures, such as the cutting of umbilical cord with a sickle) with harvest ceremonies, due to the metaphorical equations "woman" = "earth", "ploughing" = "sexual intercourse", "seed" = "sperm", etc. See in this connection the author's (together with Ternovskaia) article on ritual parameters of the metaphor "childbirth" = "harvest" in Slavonic and Balkan vernacular traditions: Zhatvennyi rebenochek [The Harvested Child]. See also Freidenberg, Poetika, 63–64, 79–81.

5 See also the discussion in Freidenberg, Poetika, 109–11.

6 The term denotes Slavonic speaking Christian communities belonging to the jurisdiction of the Eastern Orthodox churches; it is introduced by Picchio in his "Guidelines for a Comparative Study of the Language Question among the Slavs".

first century BCE; after the discoveries of the Dead Sea scrolls of Qumran it became clear that some of its segments may be dated to the end of the third and beginning of the second century BCE. This ancient proto-corpus of writings was the intellectual ancestor of three main offspring: Ethiopic (*1 Enoch*),[7] Slavonic (*2 Enoch*),[8] and Hebrew (*3 Enoch*).[9] It has been announced recently that fragments of *2 Enoch* (chapters 36–42) were discovered in 1972 in Coptic manuscripts from Egyptian Nubia, but it is too early to know whether they will have the same impact upon Enochic studies as the discoveries from the Dead Seas scrolls.[10] The

7 For further information on 1 Enoch see Charles, ed., Apocrypha and Pseudepigrapha, vol. 2, 163–277; Knibb, The Ethiopic Book of Enoch; idem., 1 Enoch; Greenfield and Stone, The Enochic Pentateuch; Greenfield and Stone, The Books of Enoch; Charlesworth, ed., Old Testament Pseudepigrapha, vol. 1, 5–89; VanderKam, Enoch; Nickelsburg, 1 Enoch 1: A Commentary; Nickelsburg and VanderKam, 1 Enoch (A New Translation); Reed, Heavenly Ascent; idem., Fallen Angels; Bhayro, The Shemihazah; Schäfer, Origins, 53–76. For a general survey of the literature on Jewish apocalyptic tradition, see Stone, Scriptures; Collins, Imagination; Himmelfarb, Tours of Hell; idem., Ascent to Heaven; idem., The Apocalypse.

8 The first translation of *The Book(s) of the Secrets of Enoch* into English was made by Morfill; it was edited by Charles and published as a monograph (with his introduction, notes and indices); see Morfill and Charles, Book of the Secrets of Enoch. See also Charles, Apocrypha and Pseudepigrapha, vol. 2, 425–69. English translations of other recensions of *2 Enoch* were further made by Andersen (in: Charlesworth, Old Testament Pseudepigrapha, vol.1, 91–221), Pennington (in: Sparks, The Apocryphal Old Testament, 321–62) and Badalanova Geller, The Book of the Holy Secrets of Enoch. Further on *The Book of the Secrets of Enoch* in Slavonic apocryphal tradition, see Bonwetsch, Das slavische Henochbuch; Sokolov, Materialy i Zametki, vyp. 3 (vii): Slavianskaia Kniga Enokha; idem., Feniks v apokrifakh ob Enokhe i Varukhe, 395–97, 399–402. See also Popov, Bibliograficheskie Materialy, 89–139; Novaković, Apokrif o Enohu; Pypin, Lozhnyia i Otrechennyia Knigi, Vyp. 3, 15–16; Tikhonravov, Pamiatniki [Monuments], vol. 1, 19–23; Porfir'ev, Apokrificheskie Skazaniia [Apocryphal Legends], 51–52; Ivanov, Bogomilski Knigi [Books of the Bogomils], 165–91; Vaillant, Le livre; Meshcherskii, Sledy Pamiatnikov Kumrana; idem., K Istorii Teksta Slavianskoi Knigi Enokha; Petkanova, ed., Stara Bŭlgarska Literatura, vol. 1: Apokrifi, 49–63, 350–52; Böttrich, Adam als Mikrokosmos; idem., Das slavische Henochbuch; Alexander, From Son of Adam, 101–4, 116–17; Navtanovich, Kniga Enokha; Jovanović, Apokrif o Enohu; Orlov, From Apocalypticism to Merkabah Mysticism, 19–35, 133–268; Mil'kov, Kniga Enokha; Schäfer, Origins, 77–85; Orlov and Boccaccini, eds., New Perspectives; Badalanova Geller, Heavenly Writings.

9 See the discussion in Alexander, 3 Enoch; Schäfer, Origins, 33, 315–30; idem., The Jewish Jesus, 103–49.

10 See Hagen, No Longer *Slavonic* Only; still, the arguments presented may be challenged.

extant Enochic Aramaic fragments found in Qumran parallel the Ethiopic version,[11] which is a composite text, comprising a corpus of five previously independent writings, commonly known as: *The Book of the Watchers*, *The Book of Parables*, *The Astronomical Book*, *The Book of Dreams*, and *The Epistle of Enoch*. It is rather significant that fragments of all of them are found in Qumran, with one only exception, *The Book of Parables*, which was most probably a later interpolation into the Ethiopic version, substituting one particular section from the earlier redaction of the *Enochic Pentateuch*, namely *The Book of Giants*. While *The Book of Giants* has numerous attestations in the Enochic corpus from Qumran, it was excluded from the Ethiopic version ("perhaps because of its popularity with the Manichaeans")[12]. As for *The Book of the Watchers*, probably the most ancient of the five, it survived in Aramaic, Ethiopic, Greek and Latin. There exists firm evidence suggesting that it was known to the Church Fathers (Tertulian and Origen, among others); significantly, it was quoted as "scripture" by the author of *The Epistle of Judah*. Evidence for the reception history of *The Book of Watchers* in Byzantium is attested in *The Chronography of Synkellos* (composed no later than 810), which refers to "the First Book of Enoch, concerning the Watchers".[13] It is most significant that the term used by Synkellos to designate the Watchers is *Gregoroi* (Γρήγοροι, Ἐγρήγοροι, Vigiles); the same term survived in Slavonic *Enoch* as a name for 'the Fallen angels' (Грнгорн / Грнгоръı). The use of this distinctive term in both cases is one of the strongest arguments indicating that the Slavonic protograph of *2 Enoch* must have originated from an earlier Greek redaction of the apocryphon, rather than directly from its Hebrew or Aramaic *Vorlage*. The earliest version of this (no longer extant) Greek prototext was probably fostered by Septuagint-related tradition and further influenced by Christian ideology of the Byzantine Commonwealth. Its translation into the last *lingua sacra* of Europe, Old Church Slavonic, was accomplished in Bulgaria most probably in the 10th century; it survived in two recensions, longer and shorter, with many text-witnesses.[14]

11 After the discoveries of Qumran it has been suggested that some sections of *1 Enoch* (i.e. the earliest manuscripts of the *Astronomical Book*) may be dated to the end of the third / beginning of the second century BCE; see the discussion in Collins, Imagination, 25–84.

12 See the discussion in Knibb, 1 Enoch, 178.

13 See Dindorf, Corpus Scriptorum, 20–21, 34.

14 For a survey of MSS containing various redactions of *The Book of the Secrets of Enoch the Just* (*2 Enoch*), see Iatsimirskii, Bibliograficheskii Obzor Apokrifov, Vyp. 1, 81–88; Petkanova, Stara bŭlgarska literatura, vol. 1, 49–63, 350–55; Andersen, 2 Enoch, 92; Grant Makaskill, 2 Enoch, 84–87; Badalanova Geller, Heavenly Writings, 199–203.

One of the earliest references to the Enochic apocryphal corpus in Old Church Slavonic sources is found in Symeon's *Florilegium*.[15] The *Florilegium* was compiled in Bulgaria during the reign of King Symeon (893–927), on the basis of a Greek (Byzantine) protograph.[16] The reference to *Enoch* is found in the section devoted to the *Index of Prohibited Books* (Fol. 254), the authorship of which is attributed to Isidor of Pelusium (d. c. 450). And here comes the paradox: although *Enoch* was indisputably classified as prohibited, there is strong evidence that in some areas of the Byzantine Commonwealth it was still considered to be part of the Holy Scriptures by many. Even Archbishop Gennadius of Novgorod, whose name is associated with the first initiative (carried out at the end of the 15th century) to assemble Slavonic translations of the Old and the New Testament books into a single, complete codex (the so called "Gennadius Bible"), refers to *Enoch* as a truthful and venerable source.[17] Furthermore fragments of *2 Enoch* were included in the *Great Menaion Reader* (Великия Минеи-Четьи) of the Metropolitan Macarius, the first edition of which was composed in 1541. Significantly, Enochic fragments were allocated to the end of the year, 31st December.[18] Considering the fact that *2 Enoch* was one of the most detailed sources of cosmogonic ideas, it is hardly surprising that it was associated calendrically with the midpoint of the Christmastide, i.e. the period considered in vernacular traditions of *Slavia Orthodoxa* as the turning point between the destruction of "the Old" Universe" and the emergence of "the New" one, commencing with — and manifested by — the birth of "the Infant God" Jesus.

3 Celestial mysteries revealed in metaphoric imagery

Cosmogony in *2 Enoch* follows the sevenfold pattern of Creation, thus implicitly referring to the biblical scenario of Gen 1–2, which is also reflected in the apocryphal *Book of Jubilees*, along with Judaeo-Christian apocalyptic writings, Rabbinic

15 The earliest extant copy of Symeon's *Florilegium* (*Sviatoslav's Miscellany*) comes from 1073.
16 See the discussion in Francis J. Thomson, The Symeonic Florilegium.
17 See the Epistle of the Archbishop Gennadius of Novgorod to the Archbishop Joasaph of Rostov; the text was first published by Popov, Bibliograficheskie Materialy, 78–80; see also the discussion in Sokolov, Slavianskaia Kniga Enokha (2), 118–22; Thomson, The Slavonic Translation, especially 651 ff.).
18 On the inclusion of fragments from Enoch in the *Chronograph* (and into the cosmogonic narratives in the *Palaea*), see Sokolov, ibid. (2), 120; (6), 161–62.

tradition and the Byzantine hexameral literature. The symbolism of seven as the number for esoteric Wisdom in *2 Enoch* is further reinforced by the fact that the visionary himself is born seven generations after Adam, thus completing "the first week" of the antediluvian ancestors. Seven is also the number of heavens through which Enoch ascends so that he may stand before the face of God and learn about the secrets of the Universe; seven are the planets, the movements of which he is informed by the Creator, and so are seven the heavenly rings on which they are placed; seven are the substances from which Adam is composed, and seven are the traits assigned to him. Thus the narratives about the emergence of the Macrocosm and Microcosm are anchored by the universal formulaic figure *SEVEN*, which in fact functions as a distinct numerical metaphor and indeed as a framework of the entire composition.

The cosmogony in *2 Enoch* unfolds as part of visionary's testimony about his encounter with God, face to face. The Creator instructs him to sit at his left side, nearer than archangel Gabriel. Then he tells Enoch that whatever he sees, be it motionless or moving, is all brought about solely by the Lord. He promises to reveal to the visionary the secrets of Creation, and explains how He caused the visible to appear from the invisible. God further emphasises that this knowledge has not yet been disclosed to anybody — even to the angels — who are never told how they came to be. In this way, the status of Enoch, hitherto a mere human, is recognised as higher than that of the immortal angelic beings. Enoch learns that initially visible matter did not exist. As the narrative implicitly states, at the time of the emergence of the visible, before the origins of light, everything was invisible and God — himself being one of the invisibles — was moving within it like the Sun, from East to West and from West to East. But unlike the Sun who could find peace, the Creator did not have rest, since He intended to engender everything. In fact, God's primal restlessness is perceived as the embryonic cause of Creation; God is imagined as ever-moving Master of ever spinning energy; he is envisaged as a shuttle with eternal, never ceasing velocity. Significant in this respect is Indo-European linguistic data related to the concept of time (χρόνος), often metaphorically equated with 'everlasting rotation', 'movement', 'drive' and even 'spindle'.[19] In fact, to the same register of metaphorically charged vocabulary belong the Latin expressions 'annus vertens' (current year), and 'mensis vertens'

19 Incidentally, the concept of "orbital revolution" is attested in the concluding chapter of Plato's *Republic*, Book 10 (chapter 14), in *The Myth of Er*, where he describes the rotation of the Spindle of Necessity. Plato remarks that this tale is *not* like those told to one Alcinous. Of course, the name of Alcinous is a pun, an allusion to Homer's *Odyssey*, and "was proverbial for a lengthy tale", presumably of unknown origin (see Paul Shorey's editorial comments in Plato, Republic, 491). Instead, Plato emphasizes, this is a "tale of a bold warrior" slain in battle whose corpse

(current month). Indeed, the cosmogonic narrative of Slavonic *Enoch*, and especially the fragment where the restlessness of the Creator is compared and contrasted to the fluctuating movements of the Sun, employs metaphor imagery, which is anchored by a knot of paradigmatic associations. The narrative is vivid and vibrant, as if Enoch himself witnesses the birth of time, its beginnings. Linguistic palaeonthology[20] here is quite useful, since it allows us to reconstruct in a clear way the semantic coverage of words denoting 'rotation' and their ultimate mythopoeic link with temporal dimensions of the Universe, as designated in ancient Indo-European cultures. It can be argued that for the Slavonic speaking contemporaries of the compilers and translators *of 2 Enoch*, the transparency of this

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was found intact for 10 days, and who came back to life during his funeral, on the twelfth day after his death. Er's testimony is remarkably apocalyptic and thus thematically similar to Enoch's narrative, since the hero journeys to the "mysterious region" of afterlife where he witnesses the judgments of the just and the punishment of the unjust; like Enoch, Er is a mediator between the terrestrial and the Beyond. It is exactly during the course of his afterlife journey when Er sees the cosmic mechanism of "orbital revolution", the Spindle of Necessity; this Spindle was a "shaft of light" which stretched through the sky and earth like a bright rainbow, and its luminosity was like bonds which held the sky together:

> In the center of the light the ends of its bonds stretched from the sky: for this light was what bound the sky together, like the braces of triremes, so holding together the whole revolution. Stretching down from either end was the spindle of Necessity by means of which all the circles turn. Both its shaft and hook were made of adamant, while the whorl is a mixture of this and other sorts of material. The nature of the whorl is as follows: its shape is like the ones we use, but you have to imagine what it's like from his description of it, just as if in a large hollow whorl scooped out right through, another one of the same sort lies fitted inside it, and so on, just like boxes that fit into one another, with a third and fourth and four more. The total number of whorls is eight, each lying inside the other. Their edges seen from above are circles, forming from the back a continuous single whorl around the shaft, the latter being driven right through the center of the eighth. (Quoted after Emlyn-Jones and Preddy, transl., Plato VI: Republic, vol. 2, 470–473).

There is one rather straightforward detail in this otherwise tantalizingly esoteric narrative, and it has to do with the description of the cosmos as a revolting vault of seven inner rings rotating concentrically within the spatial rims of the ultimate eight. Although others have discussed similarities between the *Myth of Er* and testimonies about ascensions to heaven in para-biblical tradition, like that of Enoch, what has escaped notice is the cosmographic scheme of rotating spheres, which typologically parallels the Enochic discourse in depicting the celestial architecture in exact numerical patterns. This in turn suggests that Er's apocalyptic vision of mathematically described dimensions of the spinning spheres of the universe reflects a model, which is comparable to that employed in Enoch. It can be argued that the *Myth of Er* and Enoch's testimony concerning the seven luminaries and their spatial and temporal dimensions most probably present alloforms crafted on the bases of similar cosmographic patterns.

20 See Gamkrelidze and Ivanov, Indoevropeiskii Iazyk [Indo-Euopean Language], vol. 2, 460–62.

link was to be taken for granted. Thus, a special lexeme was conventionally used to translate into Old Church Slavonic the Greek χρόνος ('time'). This is the noun *vrěmę* (ВРѢМѦ), which derives from the Proto-Slavonic **vermę* and is etymologically related to the Indo-European **vert-měn*, with the verbal root *vert-/vort-* denoting 'to rotate', 'to turn'.[21] Slavonic cognates for this term are likewise used for 'season' and indeed 'life-span'.[22] These forms can be compared to the Vedic *vártman* (meaning 'road', 'furrow', in relation to rotating and circling movement), *vártanam* (meaning 'turning', 'revolving', 'spinning', 'orbiting'), *vṛttás* (meaning 'round', 'encircled') and last, but not least, *vartulas*, meaning 'distaff' and *vartulā* 'spindle whorl'.[23] The former has its cognates in Old High German, where the same spinning utensil is called *wirtel*; the Latin *verto* and German *Wetter* is part of the same semantic cluster. In a similar way, the lexemes denoting time (ВРѢМѦ), rotating (ВРЬТѢТИ) and spindle (ВРѢТЕНО) in Old Church Slavonic represent their cognate forms. I am far from proposing that the Enochic thesaurus derives from Vedic cosmogonic vocabulary; what I am actually suggesting is that they are surviving witnesses to an earlier cosmogonic model in which temporal characteristics of the Universe were spelled out via metaphor imagery of rotation and spinning. It can be therefore argued that in Slavonic tradition the lexemes denoting the concepts of time and rotation are both etymologically and semantically related. Against the background of this allegorical equation it becomes clear that in *2 Enoch* the metaphorical imagery employed to define God's primal restlessness is not just a vehicle for conveying the content of the cosmogonic narrative; it rather functions as instrument for expressing certain fundamental intellectual models of cosmic dynamics and causality, and in particular patterns of logic and reason, which are concerned with the conceptualisation of the very idea of Creation and its verbalisation.

Another fundamental metaphor attested in the cosmogonic narrative of *2 Enoch* in relation to the emergence of temporal properties of the visual substance is that of the seminal gaze of the *unbegotten* God, which is intertwined with that of His seminal Word (*logos spermatikos*), regarded as the generative principle of the Universe. Thus, while revealing to Enoch the mysteries of Creation, the Lord

21 See the discussion in Georgiev, Gălăbov, Zaimov and Ilchev, eds., Bălgrski Etimologichen Rechnik, vol. 1, 185 (време); Fasmer, Etimologicheskii Slovar' Russkogo Iazyka, vol. 1, 361–62 (время).

22 See Fasmer, Etimologicheskii Slovar' Russkogo Iazyka, vol. 1, 300 (верста).

23 See Georgiev, Gălăbov, Zaimov and Ilchev, eds., Bălgrski Etimologichen Rechnik, vol. 1, 186 (вретено); Fasmer, Etimologicheskii Slovar' Russkogo Iazyka, vol. 1, 297 (веретено), 301 (вертеть, верчу).

informs the visionary that the emergence of the visible was initiated by establishing its foundation. In order to accomplish the task of construction, the still invisible God ordered "one of the other invisibles" — whose name was *Adoil*, and who was one among those of "the lowest" — to descend to (but in some versions, to ascend from) the dark abyss and become visible. In his edition of *2 Enoch* in 1913, Charles interpreted the appellation *Adoil* as "the hand of God", which is plausible, but not undisputable.[24] There is one specific feature in the body of the massive *Adoil* which triggers the creation. Despite the masculine-inclusive ending *-il* in his name, *Adoil* has an abdomen, and more precisely — a womb. In other words, his nature appears to have embraced both sexes — male and female. When this primordial androgynous being descends, God fixed his gaze on him — and at this point there was great luminosity in *Adoil*'s body [н се въ оурѣвѣ тъ нмн свѣта велнкаго]. However, the phrase employed to describe the condition of *Adoil*, въ оурѣвѣ тъ нмн, is an idiom. In Old Church Slavonic this particular expression, нмѣтн въ оурѣвѣ (ἐν γαστρὶ ἔχω), has only one meaning: it is used to denote pregnancy. The same, rather particular, idiom is found, for instance, in the *Codex Assemanianus*, a Glagolitic Old Church Slavonic Aprakos-Evangelium from the second half of the 10th century; it is employed in the translation of the fragment from the Gospel according to Mathew [1:18], which is concerned with the immaculate conception of the Virgin Mary from the Holy Spirit:

> Н҃схво же ро҆ждество сіце бы҃. оброжоенѣ бъннвши матері его марін носіфові. прѣжде даже не сънасте са. обрѣте са нмжщи въ оурѣвѣ ѿ д҃ха с҃та.
>
> Now the birth of Jesus Christ was as follows: when His mother Mary had been betrothed to Joseph, before they came together she was found to be with child by the Holy Spirit.[25]

While it is true that the word "оурѣво" can denote not only womb, but also abdomen (and everything which it contains, including stomach, intestines, etc.),[26] the idiomatic expressions in which it occurs have totally different meanings. Thus, if someone or something is *in* the abdomen of a certain being, be it an animal or a mythical zoomorphic creature (like Jonah in the stomach of the whale, or sinners in the "Jaws of Hell"), it means that they are engulfed, consumed, swallowed up

24 See Charles, ed., Apocrypha and Pseudepigrapha, vol. 2, 445. The puzzle of the decipherment of this appellation still remains unsolved: the enigmatic form *Adoil* (which is typical for the Slavonic Enochic corpus *hapax legomenon*) remains excluded from major dictionaries of Biblical terminology. See also the discussion in Orlov, Secrets of Creation.

25 See also the electronic database *Cyrillomethodiana* at the University of Sofia (http://histdict.uni-sofia.bg).

26 See Sreznevskii, Materialy, vol. 3, 1536–37.

by it. But if someone is described as "having in their abdomen", it means one thing only: that they are pregnant. All the translators of this paragraph from *2 Enoch* prefer to render it *verbatum*, word by word, thus virtually failing to convey some fundamental, crucial metaphors in Enochic cosmogony — that of the seminal gaze and/or the seminal Word (*logos spermatikos*) causing the conception and nativity of the proto-matter. The emergence of the Universe as a fetus coming forth as pure light proceeding from the primordial womb of "lowest, dark" bottom of the invisible Universe, is emblematically described in terms of childbearing. Cosmogony and nativity are presented as isomorphic. Thus the begetting of light (as an antithesis of darkness) is metaphorically equated with the origins of time (that is, temporality = χρόνος), and, ultimately, with the emergence of the visible matter as the foundation of the tangible, palpable Universe.

The next sequel of the narrative is less ambivalent; God commands *Adoil* [рекоˣ къ немоу] to go into labour and give birth to the visible Universe: "Unfasten yourself [раꙁᴬрѣшн сѧ], *Adoil* [Адонлє], and may the visible be born from you [бжднвнᴬмо рождаемо нс тебє]!" Then again, the metaphors of childbearing, delivery and labour as hypostases of Creation play a paramount role: *Adoil* procreates [раꙁдрѣшн сѧ], and an overwhelmingly great Light comes out of him [нꙁъидє свѣтᵀ прѣвелнᴷ], in the midst of which is the Creator himself [н аꙁь жє срѣдѣ свѣта]. Thus God is envisaged as self-begotten, born out of his own energy, symbolically presented as the ultimate generator of Light. Significantly, in Slavonic languages the lexemes denoting Universe [свѣтъ] and Light [свѣтъ] are homonyms;[27] this triggers a logical (from a mythopoeic point of view) equation between them. The primordial Universe is depicted as a newly-born luminous infant. As the Light begins looming [како носящоу сѧ свѣтоу], a great epoch or aeon comes out from *Adoil*'s womb, making manifest all creatures which God intends to create [ѿ свѣта въꙁидє вѣкь велнкъı іавлѣе вс̑а тварь, жже аꙁь помъıслнˣ сътворнтн]. At this point, a new metaphor of Creation is being coined by the authors of *2 Enoch*; it is anchored in the concept that not only words or a gaze of God have a generative power, but also His thoughts, regardless of whether they are spelled out or not. Having seen that the outcome of His labour was good, the Creator places His Throne on the visible foundation of the Universe, and sits on it; then He commands the Light, "Ascend above the Throne and stand, and be the foundation of the upper world!"; that is why, the narrative states, the Light is the ultimate upper boundary of Creation, and above it there is nothing else. Then again God bends over, looking down from His Throne; and for the second time raises His voice in the Abyss below, saying "May from the invisible firmament appear the visible.

27 See Sreznevskii, Materialy, vol. 3, 295–98.

Another proto-being then emerges, whose name is *Arkhas* (Архась); he comes out hard, heavy and very red [твр$^{\text{ѧ}}$ъ н тѧ$^{\text{ж}}$кь н ꙋрьме$^{\text{и}}$ ҁ҃ѣло].[28] As for the appelation *Arkhas* — yet another typical Slavonic Enoch *hapax legomenon* — some scholars tend to interpret it as an alloform of the Greek αρχε; as pointed out by Andersen, "the name Arkhas invites identification with Greek αρχε, not unexpected in cosmology. Αρχε is one of the most fundamental concepts of pre-Socratic physics, and it remained in currency right down to the Neoplatonists. The ending –as, however, which is not Slavonic, poses doubts".[29] While the etymology of the name of the enigmatic proto-being *Arkhas* is not clear, his functions are. Like *Adoil*, who established the upper, bright border of the visible, *Arkhas* is summoned by the Creator to give birth to another element of the Universe, the dark one; respectively, out of the womb of *Arkhas* emerges a great epoch or aeon, which is described as black and heavy, carrying the creatures of all the lower worlds. Following God's order, it becomes the foundation of the lowest stratum of the Universe. The Creator further informs Enoch, that below this darkness there is nothing — there is "the total emptiness". Thus the proto-matter emerging from the womb of *Arkhas* is envisaged as a spatial opposite to the luminous upper level, born to *Adoil*. [30]

Subsequently, God orders elements to be taken from the lightness and darkness, thus making the primordial waters appear and commands them: "Be fecund and be wrapped in Light", after which He spreads out and stretches them over the darkness, under the Light; having thus fastened the Abyss of the waters, God surrounds them with a ring of light; inside it He makes seven circles, which He imagines to be of crystal; on each of these orbits He appoints seven stars, each of them accommodated in its own heaven. Only then He orders the Light to become day, while the darkness He commands to become night; "and it became evening and morning, the first day".

On the second day God strikes a great spark from the stone, like a blacksmith, thus creating from the fire the ranks of the incorporeal host of the ten myriads of angels. Their fiery armaments and garments were compared to burning flames.

28 Incidentaly, in some versions of the Enochic narrative he is depicted as black, rather than red, which is perhaps due to the phonetic similarity between the two words.

29 See Andersen, 2 Enoch, 144–45.

30 An interesting parallel to the two proto-creatures, functioning as God's subordinates during the Creation, can be found in Byzantine iconography, and in particular in the depiction of the two heavenly beings ΑΡΧΕ and ΔΥΝΑΜΙC on the 7$^{\text{th}}$ cent. mosaics of the Church of the Dormition of the Virgin Mary in Nicaea, Turkey. The exploration of possible connections between Byzantine iconography and Enochic narrative is beyond the scope of this article, but preliminary results are fascinating.

The metaphorical language employed in the description of the creation of angels is that of fire and war. God's subordinates are imagined as soldiers following the orders of their Commander. Indeed, each of them is instructed to stand according to their rank, as warriors prepared for fighting. The cosmic battle is yet to start, since one of the ranks of archangels (Satanail), together with his subordinates, revolts against his Creator. Seized by the futile idea of placing his throne above the clouds, he wants to be equal to God. He is cast down from the height together with his angels, and they begin to fly in the air above the Abyss; and again, the narrative employs the language of war, conflict, defeat and victory.

The next steps of Creation entail agricultural imagery; God is envisaged as a Gardener who arranges the orchard of Paradise on the third day, and appoints fiery angels to guard it. Still, the narrative rests upon the crucial metaphor of the seminal Word (*logos spermatikos*) causing the conception and celestial and terrestrial landscape: on the fourth day, the Creator orders seven luminaries to appear on the seven heavenly rings; on the fifth day, He commands aquatic, terrestrial and air-born animals to be engendered; on the sixth day He orders his wisdom to create Man; the woman, however, is crafted by God himself, out of Adam's rib.

Anthropogony in *2 Enoch* is dominated by the theme of the inner relationship and mutual reciprocity between the Macrocosm and Microcosm:[31] Adam is seen as an icon of the Universe crafted by God's Wisdom. The narrative of his fashioning unfolds as series of mythopoeic homologies. His flesh is shaped from soil, and thus becomes metaphorically equated to it. Human body is perceived as consubstantial with the dust of the ground. Man and earth are conceived as alloforms bound constantly to replicate and alternate one another.[32] Then again, the properties of Adam's blood — being both moist and warm — are borne out of the earthly liquids (i.e. the dew) and the hotness of the Sun.[33] Human bones — the dense robust matter trapped inside the softer earthly flesh — derive from stone.[34] Human eyes, from which the salty-bitter tears come, are described as originating from "the abyss of the sea", the depth of which they resemble. Man's thoughts — intangible, quick, swift and hasty — come from "angelic alacrity", but also "from

31 See the discussion in Lincoln, Myths, 4–16, 21–25; Böttrich, Adam als Mikrokosmos.

32 On the homologies of earth and flesh in Indo-European cosmogonies and anthropogonies, see Gamkrelidze and Ivanov, Indoevropeiskii Iazyk, 821; on the reflexes of these homologies in *2 Enoch*, see Lincoln, Myths, 4–16, 21–25.

33 See Lincoln, Myths, 11, 17.

34 On the implementation of "bone" as a corporeal alloform for "stone" in Indo-European creation myths, see West, The Cosmology of 'Hippocrates'; and Lincoln, Myths, 7, 11–16, 21–25.

clouds", as they wander between the terrestrial and the celestial elements, meditating human and divine matters.[35] His sinews and hair, rooted in the soil of human flesh, derive "from the grasses of the earth".[36] Finally, man's soul is regarded as being of divine substance: it originates "from God's Spirit and from wind".[37] The first man is also given seven traits: hearing, seeing, smell, taste, "durability of his bones", and "pleasure of his thoughts". Once again *seven* is sought as the emblematic number of Creation. Humanity and the Universe are seen as mythopoeic alloforms.[38]

Adam's body as a micro-model of the Universe is similarly interpreted in some other Old Church Slavonic apocryphal sources (such as *The Sea of Tiberias*, as well as *The Erotapokriseis Razumnik*, *The Erotapokriseis Razumnik-Ukaz* and *The Discussion Between the Three Saints*) and in vernacular oral tradition (e.g. the spiritual stanza of *The Book of the Dove*).[39]

This, in turn, indicates that the mythopoeic imagery of *2 Enoch* functioned as the model for the para-Biblical Creation scenario in *Slavia Orthodoxa*. According to its cosmogonic scheme, the primordial Universe appears to be *born*, and not *created*, while primordial man is *crafted*, and not *born*. Enochic ontology is constituted as encoded esoteric knowledge, while its metaphysical discourse is that of metaphorical expression. Man and the Universe subsist as a cluster of tropes. Thus the ultimate epistemological metaphor of Creation in *2 Enoch* is that Man is *made* and the Universe is *born*, rather than the other way around. This is one of the *Metaphors We Live By*.

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35 On the mythological derivation of "thoughts" from "clouds", see Lincoln, Myths, 19–25.

36 On the Indo-European homology "plants=hair" as manifestation of the inner reciprocity between the microcosmic body and macrocosmic universe, see Lincoln, Myths, 16–17, 21–25.

37 On the Indo-European mythopoeic equation "soul"= "wind" = "God's breath", see Dukova, Predstavite [Concept]; Tolstaia, Mifologicheskie Predstavleniia [Mythological Concepts], esp. 54, 58, 60; Mencej, Dushi v Vetre [Souls in the Wind], esp. 232–34.

38 Further on seven sensory faculties in the anthropogonic narrative of *2 Enoch*, see Lincoln, Myths, 32–33; see also footnote 51 below.

39 A more detailed discussion on this topic is to be found in Lincoln, Myths, 4–33, and in the author's recent study, The Sea of Tiberias, 73–78.

Appendix[40]

An extract from the 16th–17th century Bulgarian redaction of *The Books of the Holy Secrets of Enoch* [Кънигн сѣтнх таннь Енохов] from MS No. 321 from the National Library in Belgrade. The text below applies the following conventions:

[ ] mark inserts from the original Slavonic text;

< > mark reconstruction of (missing and corrupt) passages on the basis of the other complementary text-witnesses;

{ } indicate conjectural additions in the English translation.

Books of the holy secrets of Enoch [Кънигн сѣтнˣ таннь Енохоᵛ], a wise man [мжжа мждра] and great scribe/artist [велнка хждожннка], whom the Lord received and loved, {allowing him} to see life in heaven above [вышнаѫ жнтїе], and the most wise [прѣмждраго], and great [велнкаго], and inconceivable [недомъслнмаго], and unchangeable Kingdom [непрѣмѣннаго цр҃тва] of the all-mighty God [Бг҃а въседръжнтелѣ], as well as the most-wondrous [прѣднвнаго], glorious [славнаго], luminous [свѣтлаго], many-eyed sentinels [многоѡ҃чнтаго стоанїа] of God's servants [слоугь гн҃ѣ], and the immovable [неподвн(жнмаго] <Throne of God [пр҃тла гн҃ѣ], and His minions/ Hierarchies/ranks [степенн] and their manifestation [ѡбыѧвленїе] >, the incorporeal hosts [воннь бесплътнн] and the indescribable composition [нескаꙁажаемаго сложенїа] of the great multitude of elements [много мн҃жьства стўхїн] and various visions [раꙁлнчнаа вндѣнїа], and the ineffable singing [ненсповѣднмаа пѣнїе] of the host of Cherubim [хероувнмскъˣ вон], so that he might witness all this infinite universe [свѣта беꙁьмѣрна самовндець бытн].

Chapter Eleven

God called upon me and said [въꙁва мѧ Гь҃ н реᵛ мн], "Enoch, sit at my left side with Gabriel [Ѥноше, сѣдн ѡшоужѧ мене съ Гавриилоᴹ]!" And I bowed before God [поклонˣ сѧ Гв҃н]. And God said to me [гл҃а къ мⁱнѣ Гь], "Enoch, whatever you see [Ѥноше, ѣлнко вндншн], whether stationary or moving [ѣлнка сжᵀ стожща н ходаща], is all created by Me [съврѣшена множ]. I will disclose to you {everything} [aꙁ же въꙁвѣщаѧ тебе] from the very beginning, how I created {the Universe} *ex nihilo*, the visible from the invisible [прѣжде даже всѧ нспръво

40 The Appendix is an updated version of an extract from author's earlier translation of *2 Enoch*, see Badalanova Geller, The Book of the Holy Secrets of Enoch.

ѣлнкоѫ сътворнˣ ѿ небытїа н ѿ невднмъıˣ вднмо]. Because I have not disclosed {yet} My secrets even to My angels [нн аг҃лѡᴹ бо монᴹ не въʒвѣстнˣ таннн мое], neither did I tell them how they came to be [нн повѣдаˣ нᴹ въстанїа нˣ], nor {about} My infinity and ineffability and rational creation, about which I tell you today [нн мое бесконечүнїе н нераʒоумнїе раʒьмъıслншѫ тварн, нже тебѣ въʒвѣщаѫ днѐ҃]. However, once all visible things did not exist [прѣжᴬе бо даже не бъıшѫ внᴬмаа всѣ]. I was the only one moving within the invisible like the Sun [аʒь ѣднᵍ҃ прохождахь въ невнᴬмъıˣ, ıако сл҃нце], from East to West and from West to East [ѿ въстокь на ʒапаᴬ, н ѿ ʒападъı н на въстокь]. Yet while the Sun has peace I did not find peace [нѫ н сл҃нце нмаᵀ покон себѣ, аʒ же не ѡбрѣтоˣ покон], since I created everything [ʒане вʻсᴀ бествора]. And I thought of making a foundation[41] [оумнслъıˣ же поставнтн ѡснованїе]; I created visible beings [сътворнтн тварь вднмжᴀ]. At first I ordered one of the invisible to descend and {become} visible [повелѣˣ въ нспръннˣ да сънндеᵀ ѣдино ѿ невднмнˣ вднмо]; and the massive *Adoil* descended [съннде Адонᴬ прѣвелнᴷ ʒѣло]; and I looked at him [смотрнˣ ѣго]; in his abdomen[42] there was great luminosity yielded [н се въ үрѣвѣ тъ нмн свѣта велнкаго]. I told him [рекоˣ къ немоу], “Deliver yourself [раʒᴬрѣшн сᴀ], *Adoil* [Адонле],[43] and may the visible be born from you [бжден внᴬмо раждаемо нс тебе]!”[44] He brought forth [раʒдрѣшн сᴀ]; and an overwhelmingly great Light came out [нʒъıде свѣᵀ прѣвелнᴷ], and I {was} in the midst of this Light [н аʒь же срѣдѣ свѣта]. As the Light was looming [како носаꙗоу сᴀ свѣтоу], a great epoch came out from it, making manifest all creatures which I was thinking of creating [ѿ свѣта въʒъıде вѣкь велнкъı ıавлѣе вс҃ᴀ тварь, жже аʒь помъıслнˣ сътворнтн]. I saw that it was good [внделˣ ıако б҃го]; and I placed my Throne there [поставнˣ себѣ прѣстоᴬ], and sat on it [сѣдохˣ на неᴹ]; and told the Light [свѣтовн же г҃лаˣ], “Ascend above the Throne and stand fast [въʒъıдн тъı внше прѣстола н оутвръдн сᴀ]! Be the foundation of the upper {world} [бжден ѡснованїе вышнн ᴹ]!” Above the Light was nothing else [нѣ҆ прѣвъıшᴀ свѣта нного ннүʻсоже]. Then again I bent over [пакъı въсклонн сᴀ], looked down from my Throne [въʒрѣˣ ѿ прѣстола моѣго] and for the second time raised my voice in the Abyss below and said [въʒваˣ вторнцеᴀ въ прѣнспоᴬнъıˣ н рѣˣ], “May from the invisible firmament appear the invisible[45] [да нʒъıдеᵀ ѿ невнᴬмъıˣ тврьдн невнᴬмо]!” *Arkhas* came out [нʒъıде Архась], who was hard and heavy and very

41 Lit. “basis”.

42 Lit. “womb”.

43 The name is in the vocative.

44 Here and further below, the terms “deliver” and “release” allude to childbirth terminology.

45 Perhaps a scribal error? It should read: “May from the invisible firmament appear the visible!”

red [твр^{А}ъ н та^{Ж}кь н оурьме^{И}ꙁѣло];[46] and I said [рѣ^{х}], “Unfetter yourself [раꙁвръꙁн са],[47] Arkhas, and may the visible be born from you [бжди вндимо раждаемо нс тебе]!” He delivered himself [раꙁ^{А}рѣшн са] and a very big dark epoch came out {of him} [нꙁыде вѣкь тъмень прѣвелн^{к} ꙁѣло]; it was carrying the creatures of all the lower worlds [носа тварь долнъı^{х} въсѣ^{х}]. I saw that it was good [вндѣ^{х} ꙗко добро]; and I said to him [рѣ^{х} къ немѕ], “Go down and stand fast [съндн тн долоу н оутвръди са]!” And {thus he} became the foundation of the lower {world} [бъı͡ основанїе ннжнн^{х}]. And there was nothing below this darkness [нѣ͡ подь тъмож нного ннчесоже]. Then I ordered {elements} to be taken from the lightness and darkness [повелѣ^{х} да въꙁмѣт са ѿ свѣта н ѿ тьмн] and I said [н рѣ^{х}], “Be fecund and be wrapped in Light [бжди тлъсто н ѡбнто свѣто^{м}]!” I spread this out [то прострѣ^{х}] and it became water [н бъı͡ вода]. I stretched it over the darkness [прострѣ^{х} връхоу тьмн], under the Light [ннже свѣта] and thus I fastened the waters [тако водъı оутвръдн^{х}], that is to say, the Abyss [снрѣ^{ѵ} безꙁ^{А}нж]; and with Light I encircled the ring of the water [основа^{х} свѣто^{м} окржгоу водъı] and inside I made seven circles [сътворн^{х} ѕ̑ ржг͡ въноутрьждоу]. I featured {lit. imagined} them like crystal[48] [въобраꙁн^{х} ꙗко хроусталь], damp and dry [мокро н соухо], that is to say [снрѣ^{ѵ}], glass and ice [стъкло н ледь], surrounded by waters and the other elements [ѡбхождени͡а вода^{м} ннимъ стнхїа^{м}]. And I showed each of them their path [оукаꙁа^{х} комоуждо свон пж^{т}], with seven stars [ѕ̑-мн^{м} ꙁвѣздамь], each of them being in its own heaven [кааждо нхь на свон^{м} нб͡сн], so that they move in this way [тако да гра^{А}дж^{т}]. I saw that it was good [вндѣ^{х} ꙗко добро]; and I divided the Light from the Darkness [раꙁлжун^{х} междоу свѣто^{м} н тьмож], which was in the midst of the waters from here and there [снрѣ^{ѵ} просрѣ водъı сждоу н сждоу]. And I said to the Light [реко^{х} свѣтовн], “May you become day [бжди тн дн̃ь]!” And I ordered the darkness to be night [повелѣ^{х} тъмѣ да бжде^{т} ноцьь]; and it became evening and morning, the first day [н бъı͡ вечерь н пакъı бъı͡ оутро, то е͡ а̑ дн̃ь].

In this way I consolidated the heavenly rings [тако оутвръдн^{х} нб͡снъı кржгъı] and said [реко^{х}], “May the lower water, which is under the skies, gather together [да събера^{т} вода долнѣа, нже е͡ по^{А} нб͡се^{м} въ събран͡ї ѣдино] and may its waves dry up!” And so it was. From the waves I created stones, hard and great [твръдо н велнко], and from the stones I created dryness [ѿ каменн сгрѣꙁн^{х} соухо], and I called the dry land “Earth” [нареко^{х} соушж ꙁемла]. In the middle of the Earth I set a chasm [посрѣдѣ ꙁемла нареко^{х} оупадо^{к}], that is to say, an Abyss [снрѣ^{ѵ}

46 In Church Slavonic the adjective оурьме^{И} is used for the Red Sea. In other MSS he is black.
47 Another term for childbirth; lit. “untie/unfasten/unknot/unravel/disentangle yourself”.
48 Lit. “envisaged them like crystal.”

бєꙁднѫ]. I brought the sea together in one place and bound it in a yoke [море събра^{x} на ѣдино мѣсто и сваꙁа^{x} йго^{м}]. I told the sea [рѣ^{x} моревн], "I give you this eternal boundary so that you never extend beyond your waters [се даж тн прѣ^{а}ль вѣчнь, н не прѣтръгнешн са ѿ свон^{x} во^{а}]!" This is how I set up the earth and laid the foundations of the firmament above the waters [таковож твр҃дь въдржжн^{x} н ѡснова^{x} връхоу во^{а}]. This day I called for Myself the "first created" [сн дн҃ь пръвꙁданнн себѣ нарекох]. And evening came and again morning, and it was the second day [тогда бы҃ вечерь н пакы оутро, н бы҃ дн҃ь в҃.].

In all of these heavenly matters I created a fiery nature [къ всѣ^{м} же свон^{м} нб҃нъı^{м} ѡбраꙁова^{x} ѡгньно е҃ство]. My eye looked at the firmament and very hard stones [въꙁрѣ око мое на тврьдн н много жестокъı камень]; and from a spark from My eye, lightning acquired aquatic properties [ѿ ѡблнстанїа ока моего н въспрнж^{т} н млънн ет҃во водноа]. Fire in water and water in fire [ѡгнь въ водѣ н вода въ ѡгнн]; neither did the water extinguish the fire [нн сын ѡного оугашаа^{т}] nor did the fire dessicate the water [нн ѡно сего 8соушаа^{т}]. This is why lightning is sharper and brighter than sunlight [то҂ родн млънїа слн҃чнаго ѡꙁаренїе ѡстрѣншїе н свѣтлѣншїа е҃] and soft water is harder than tough stone [мекка вода тврьжда камене жестокаго е҃]. I struck a great spark from the stone [Н ѿ камене^{ж} оусѣко^{x} ѡгнь велнкъı] and I created from the fire the ranks of the incorporeal host of the ten myriads angels [ѿ ѡгнѣ сътворн^{x} чнн бесплътнн^{x} вон҃ї тъ^{м} аг҃ль], and their fiery armaments and their garments, which were like burning flames [н ѡржжїа н^{x} ѡгньна н ѡдежде н^{x} пламн палещь]. I ordered each of them to stand according to their rank [повелѣ^{x} да стож къждо въ свое^{м} чнноу]; {but} one of the ranks of archangels seceded {from Me}, together with his subordinates [ѣднн же ѿ чнна архаг҃каго ѿвраці са съ чнно^{м} сжцн^{м} под нн^{м}], seized by the futile idea [въспрїж^{т} мнсль немощнжа] to place his throne above the clouds above Earth [да поставн^{т} прѣстоль свон въше ѡбла^{к} на^{а} ꙁемлеа] and to become equal to My power [да бжде^{т} тжче҃ моѣн снлѣ].[49] I cast him down from the height together with his angels [ѿвръго^{x} ѣго съ въсотн съ аг҃лн ѣго]; and they began to fly from the air above down to the Abyss [бѣ лѣтаа по въздоухоу вннж врьхоу бездннн]. This is how I fixed all the heavens [сътворн^{x} тако всѣ нб҃са] and it was the third day [бы҃ дн҃ь третїн].

And on the third day I ordered the Earth to become overgrown with large trees and forests [въ третн дн҃ь повелѣ^{x} ꙁемлн въꙁрастнтн дрѣва велнка н горъı], and all kinds of sweet grasses [всѣкж трѣвж сладкжа], in each a seed which could be sown [въсѣко сѣма сѣжмо]. I planted Paradise [посадн^{x} ран] and enclosed it [ꙁатворн^{x}] and put up guards — fiery angels [положн^{x} ѡржжннкъı пламеннъı

49 Cf. Isa 14:12–15; Ezek 28:12–19; Rev 12:7–9.

агѣлн]. This is how I conceived the vitalisation of Earth [тако сътворнˣ ѯемлн ѡбновленїе]. Then evening came and morning came — the fourth day [тогда бы҃ вечерь н бы҃ оутро, дн҃ь а҃].

On the fourth day, I ordered large luminaries to appear on the heavenly rings [въ четвртн дн҃ь повелѣˣ да боуᴬть свѣтла велнка на кржѯѣˣ нб҃снъıˣ]. On the first and highest ring I placed the star Kronos {i.e. Saturn} [на пръвоᴹ н вншнеᴹ кржѯѣ поставнˣ ѯвѣздж Кронось]. On the second {ring}, below it, I placed Aphrodite {i.e. Venus} [на в҃-емь нже поставнхь Афродн]. On the third, Aries {i.e. Mars} [на г҃-емь Аррнсь]. On the fourth, the Sun [на д҃-мь Слн҃це]. On the fifth, Zeus {i.e. Jupiter} [на е҃-мь Ѯеоусь]. On the sixth, Hermes {i.e. Mercury} [на ѕ҃- мь Ермнᶜ]. On the seventh, the Moon [на ѯ҃-мь Лоунж]. I adorned the lower ether with smaller stars [меншнмн ѯвѣздамн оукраснˣ аіерь долнн], and I put the Sun to shine during the day [поставнˣ слн҃це на просвѣщенїе дн҃н], while the Moon and stars {were to shine} during the night [а лоунж н ѯвѣздъı на просвѣщенїе ноцн]; and {I ordered} the Sun to advance through each Zodiac {sign} [слн҃це да ходн по коемоуждо жнвотоу], with 12 Zodiac {signs} passing throughout their monthly orbits [жнво вї҃-те ѡбхожденїе мц҃оу]. I gave names to the Zodiac signs {and defined the temporal rules of} thunder-divination, {as well as the time} when the Zodiac signs enter to be born {or, enter their houses}, and set their chronology, {and established} how the hours go around [положнˣ нмена нˣ жнво грѣмѣнїе нˣ н новорожденїа нˣ н ѵасотворенїа нˣ како ѡбхода]. And after that it was night and morning — the fifth day [Н тогда бы҃ ноць н бы҃ оутро, дн҃ь е҃].

On the fifth day [въ дн҃ь патн], I ordered the sea to give birth to fish and all kinds of birds [породн рнбъı н птнце много разлнчнъıе], to all kinds of creatures crawling on the Earth [въсѣкь гадь лаѯець по ѯемлн], and quadrupeds walking on Earth [ходаць по ѯемлн четвероногь], and to feathered-creatures in the air, male and female [параць по въздоухоу мжжескь поᴬ н женскь], and every breathing soul of all kinds of animals [въсѣкж дшїж дншжцоу всѣˣ жнвотнъıˣ]. It became evening and became morning — the sixth day [Н бы҃ вечерь, н бы҃ пакъı оутро, дн҃ь ѕ҃].

On the sixth day [въ шестн дн҃ь], I ordered My wisdom [повелѣˣ моён мждростн] to create man [сътворнтн ѵл҃ка], from seven components [ѿ ѯ҃-мнˣ съставь]: his flesh from earth [плть ѣго ѿ ѯемлѧ], his blood from dew and sun [крь҃в ѣго ѿ росн н слн҃ца], his eyes from the Abyss of the sea [ѡчн ѣго ѿ безднъı морскъıе], his bones from stone [костн ѿ каменїа], his thoughts from angelic alacrity and from clouds [помъıсль ѣго ѿ бръѯостн агѣлкъıе ѡблаᵏ], his sinews [жнлъı ѣго][50] and hair [космн] from the grasses of the earth [ѿ траве ѯемнїе], his

50 Referring to tendons, veins, or ligaments.

soul [дшїж ѣго] from My spirit [ѿ дх҃а моѣго] and from the wind [н ѿ вѣтра]. And I gave {man} seven traits [да^{x} ѣмоу ⷿ е҆с҆тьв҃ь]:[51] tactility of flesh [слоу^{x} къ плътн], vision to eyes [въꙁрѣнїе ѡ҃чню], smell to the spirit/soul [ѡбонѣнїе дшїевно],[52] touch to the sinews [ѡсꙗꙁанїꙗ жнлъı], taste to blood [вькоушенїе кръве], the durability to bones [костн тръпѣнїе], pleasure[53] to thoughts [помъıслоу сладость].[54] So I thought of saying this wise[55] word [се помъıслн^{x} хнтрое слово скаꙁатн]: from invisible and visible natures [ѿ невнднмаго же н внднмаго е҆с҆тва],[56] I created man, from both death and life [съꙁда^{x} ѵ҃ка ѿ обоего, съмр^{т}ь н жнво^{т}]. The image came to know the Word and a new small creature {came into being} — small in greatness and great in smallness [н ѡбраꙁь вѣсть слово, ꙗкъı нѣкакоу тварь йнж въ велнцѣ малж, н пакъı въ малѣ велнкж]. And I placed him on Earth as a second angel, honourable, great and glorious [на ꙁемлн поставн^{x} ѣго аг҃ла втораго ѵ҃на н велнка н славнаа]. And I put him as king on Earth [поставн^{x} ѣго цр҃ѣ ꙁемлн], having {rule through} My wisdom [нмѧца моеѧ мждростїж], and there was no equal to him on Earth among My creatures [н не бѣ ѣмоу подобна на ꙁемлн н ѿ

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51 A similar idea of seven traits, i.e. "seven spirits" which were given to the man at the creation "to be the means of his doing everything" is attested in *The Testaments of the Twelve Patriarchs* (and in particular in *The Testament of Reuben, About Ideas,* Chapter 2):

> Also seven spirits were given him at the Creation to be the means of his doing everything. The first is the spirit of life, with which man's substance is created. The second is the spirit of sight, with which comes desire. The third is the spirit of hearing, with which is given teaching. The fourth is the spirit of smell, with which is given to draw in air and breath. The fifth is the spirit of speech, with which comes knowledge. The sixth is the spirit of taste, with which comes eating and drinking; and by them man's strength is built up (for food is the foundation of strength). The seventh is the spirit of procreation and sexual intercourse, with which sin enters through love of pleasure. For this reason it is the last in the order of creation and first among the desires of youth, because the truth about it goes unrecognized, and it leads the young man like a blind man to a pit, and like a beast over a precipice. (Quoted after Sparks, The Apocryphal Old Testament, 516–17).

The above fragment comes from the earliest surviving witness from a 10th century MS, Cambridge University Library [MS. Ff. 1.24]. For the Slavonic parallels, see *Ꙁавѣтъı Двѣнадцатн Патрiарховъ* in the 14th century *Palaea* from Aleksandro-Nevskaia Lavra and *Palaea* from the Library of the Holy Synod in Moscow (MS No 210 dated 1477) in Tikhonravov, Pamiatniki, 96–232; see also *Palaea* No 653 in Solovetskaia Library published by Porfir'ev, Apocryphal Legends, 158–94.

52 Referring to the nose being the passage of the soul through breathing or smelling; lit. "olfaction of the soul"; one possible translation of this expression would be "spiritual sensation".

53 Alternatively: "enjoyment", or "sweetness".

54 Or "intentions".

55 Alternatively: "crafty", or "clever".

56 Alternatively, "substance", or "character".

сѫцінˣ тварн монˣ]. And I gave him a name from four components [поставнˣ ѣмоу нмѧ ѿ ѵетырн съставь]: from East [ѿ въстокь], West [ѿ ꙁапаᴬ], North [ѿ сѣвера], and South [ѿ юга].[57] And I gave him four special stars [поставнˣ ѣмоу а҃ ꙁвѣꙁдъı нароѵнтн] and I called him the name "Adam" [рекь нмѧ ѣго Адаᴹ]; and I gave him his {free} will [даˣ ѣмѫ вола ѣго].[58] And I showed him two paths — the light and the darkness [оукаꙁаˣ ѣмѫ в҃ пѫтн, свѣᵀ н тьмѫ], and I told him [рѣˣ ѣмоу], "Here is the Good, and here is the Evil [се тн добро, а се ꙁло]," in order to find out whether he has love or hate for Me [да оувѣᴹ любов лн нмаᵀ къ мꙗнѣ нлн ненавнсть], so that one who loves Me may appear among his kin [да ıавнт сѧ въ родѣ ѣго любѧцıен мѧ].[59] I saw his nature [Аꙁ же вндѣˣ ѣ҆ст҆во его], but he did not know his own nature [ѡ нже не вѣᴬше своѣго ѣ҆ст҆ва]; and this lack of knowledge caused a grave trespass [того ради невѣденїе ѣ҆горе съгрѣшенıа],[60] since he was {fated} to sin [ıако съгрѣшнтн ѣмоу ѣ҆]. And I told him [н рѣˣ] that after the trespass, there is nothing but death [по сьгрѣшенїн нно раꙁвѣ сьмрᵀь]. And I granted him a {deep} slumber [поставнˣ ѣмоу сѣнь],[61] and I put sleep into him and he fell asleep [въложнˣ ѣмоу сънь, н оуспе]. And I took from him, the sleeping one, a rib [вꙁеˣ ѣмоу спѧцıоу ребро] and created woman for him [сътворнˣ ѣмоу женѫ], so that his death comes through woman [женож да прїндеᵀ ѣмоу сьмрᵀь]. And I took the last letter from him {i.e. the letter М} [вꙁдˣ послѣдня слово ѣго] and called her the name "Mother" [нареко҃ˣ ѣн нмѧ Мт҃н], which is to say, "Eve" [снрѣᵛ Ѥвва]: Adam {and} Mother, Earthly and Life [Адаᴹ Мт҃н ꙁемльнь н жнꙁнь же].[62] I then created a garden in Eden to the East [сътворнˣ ѡградѫ въ Ѥдомѣ на въстоцѣ] so that they keep the covenant and observe {My} commands [да блюдаᵀ ꙁавѣᵀ н храннᵀ ꙁаповѣᴬ]. And I opened the skies for him so that he may see the angels singing the song of glory [сьтворнˣ ѣмоу нб҃са ѿврьста, да ꙁрнᵀ агг҃лн пожще пѣ҆повѣдняа],[63] and there was eternal light without darkness in Paradise [свѣᵀ беꙁмраѵнъı бѣ вынж въ ран]. And the Devil realised that I wanted to create another world [раꙁоумѣ дїаво҆, ıако др8гъı мнрь хощ҃ сътворнтн], which was to obey Adam on Earth and to be ruled by him [ꙁанеже повнняло се ѣ҆Адамоу на

57 Thus the name of the first man (ADAM) is interpreted as an acronym composed from the Greek words denoting the four corners of the Universe (Ἀνατολή = East, Δύσις = West, Ἄρκτος = North, Μεσαμβρία = South).

58 Or "will-power".

59 Or "later generations", "progeny".

60 Or "sin".

61 Lit. "I granted him a shadow"; "sleep" and "shadow" have a similar spelling.

62 This is a play on words in Hebrew: Adam and *adamah* (earth), and Eve and "life" (Chava/*chay*).

63 Lit. "victory".

ꙁемлн н ѡбладатн н цр҃товатн нмн]. Being the demon of the Lower World [Дїаво҃ е҃долѣшнн^{x} мѣсть бжде^{т} вѣсь], the Devil, by running away from the Heavens, became Sotona, since initially his name was Sotana-il [ꙗко вѣже сътворнль съ нб҃се сотона, ꙗко нма ѥмоу вѣшж Сатанан^{л}].[64] With this he differed from angels [тѣ^{м} са прѣмѣнн ѿ аг҃ль]. He did not change his nature but changed his thoughts, as is the case with the mind of the righteous and sinful [ес҃тва не прѣмѣнн, нж мысль, ꙗко же оумь праведнъı^{x} н грѣшнъı^{x}]. He understood his own damnation and sin, which he had committed previously [раꙁоумѣ свож ѡсжжденїе н грѣ^{x} нже съгрѣшн прѣжде]. And that is why he thought of {doing something evil to} Adam [того ради помъıслн на Адама]. He entered Paradise and enticed Eve [тацѣ^{м} ѡбраꙁо^{м} въннде^{т} въ ран н прѣльстн Е҃ввж]; yet Adam he did not touch [Адамоу же не прнкоснж са]. Because of her {their?} ignorance, I cursed them [нж ꙁа невѣжьствıа ѣж прокла^{x} н^{x}]. Yet what I previously blessed I did not curse [а ѣже прѣжде бл҃внх, тѣ^{x} не прокла^{x}], nor did I curse what I previously did not bless [нхже прѣжде не бл҃внхь, н т^{x} не прокла^{x}]. I did not curse man [нн ч҃ка прокла^{x}] nor the Earth [нн ꙁемла], nor other creatures [нн нное тварн], but the evil fruits of mankind [нж ч҃ло҃ское ꙁлое пло^{л}ство], which are the deeds of the good but yet the fruit of exertion [то дѣлѣ добро творенїа пло^{л} пото^{м} троудн]. I told him, “You are dust and will return to dust [ꙁемла ѣсн н въ ꙁемла тжде пондешн], {since} I took you from it [ѿ неѣ же та въꙁе^{x}]; and I will not destroy you [не погоублю та], but I will send you there from where I took you [нж посллаж ѿкждоу те въꙁа^{x}]. From there I may take you once again, at my Second Coming [тогда могж пакъı въꙁатн те, въ мое прншествїе второе]!” I blessed all My creatures [бл҃внх въса тварь можж], visible and invisible [вндномж н невндномж], and the seventh day on which I rested from all My work [н дн҃ь седмн, въ н же поч҃н^{x} отъ всѣ^{x} дѣль мон^{x}].

(*Marginal note:* And Adam was in Paradise for 5½ hours).

On the eighth day [въ и҃ же дн҃ь], I also appointed the {very same} eighth day to be the first day of My first created week [положн^{x} тъжд^{е} дн҃ь и҃ да бжде^{т} а҃ пръвоꙁданнн недѣла моѣго]; so that it may revolve in the image of 7 myriads of myriads [н да ѡбращажт са въ ѡбраꙁь ꙁ҃ тнсацн^{x} тн], and 8000 {years} [и҃ тнсацн^{x}] might be at the beginning [да бждж^{т} въ нач҃ело] {of chronology}; and may the first day and the eighth day always revolve like this forever [ꙗко ѡ пръвѣ^{м} дн҃н не^{л}ла, тако н и҃ дньı не^{л}ла да въꙁвратат са пр҃но].

64 See the discussion in Vaillant, Le livre, 102–103.

(*Marginal note:* It was the beginning of disparities of boundless time {reckoning}, and regardless of years, or months, or weeks, or days, or hours).

And now, Enoch [н нн҃ѣ же, Ѥноше], everything which I told you [ѥ̂лнка тн скаꙁаˣ] and what you understood [н ѥ̂лнко раꙁоумѣ] and what you saw in heavens [н ѥ̂лнко вндѣ на нб҃сеˣ], and what you saw on Earth [н ѥ̂лнко вндѣ на ꙁемлн], and what you wrote in books [н ѥ̂лнка напнса въ кннгаˣ], I managed to create with My wisdom [прѣмждростїа моѥ̂ж оухытрнˣ въса сїж сътворнтн]. I created it from the highest to the lowest fundaments, and to the {very} end [сътворнˣ ѿ въышнѣго основанїа до ннжнѣго н до конца]. There is no adviser nor heir for my Creation [нѣ͡ съвѣстнника, нн наслѣдника монᵐ тваренᵐ]; I am Myself eternal and made by no hands [Азъ есмь саᵐ вѣчеᵑ͡ н нержкотворенᵑ]. My thought is immutable [безъ прѣмѣненїе мысль моа], My wisdom is My counsellor [съвѣтнкь мон ѥ͡мждрость моа], and My word is a deed [слово мое дѣло ѥ͡]. My eyes see everything [очн мон гладаета на вса], and whatever I cast My eye upon stays and quakes from fear [аще прнꙁыраж на вса, то стожᵀ н трасжт са страхѿᵐ]. If I turn My face away, everything will perish [аще лн ѿвращж лнце мое, то всѣ потрѣбат са]. Enoch, employ your faculties and recognise the One speaking [положн оумъ свон, Ѥноше, н позналн гл҃аща]! You take the books which you yourself wrote [н тн въꙁмн кннгы, ѣже ты саᵐ напнса]! I give you Samuil and Raguil, who brought you to me [даж тн Самонла н Рагоунла, въꙁведшаго та къ мнѣ]. Descend to Earth [сънндн на ꙁемла] and tell your sons what I told you [скажн снаᵐ свонᵐ ѥ̂лнко гл҃аˣ к тевѣ] and about whatever you saw from the Lower Heaven to My Throne [н ѥ̂лнко вндѣ ѿ ннжнѣго нб҃се до прѣстола моѥ̂го]. I created all hosts and all powers [всѣ воннства азъ сътворнˣ н вса снлы]. Nobody challenges Me or disobeys Me [нѣ͡ протнвлѣжщаго са мнѣ нлн непокарѣжща мнѣ]. Everyone submits to My autocratic rule and works only for My power [въсн бо покаражт са моѥ̂моу еднновластїа н работажᵀ моен ѥ̂днноп властн]. Give them the books written by your hand [даждь нᵐ кннгы ржкопнсанїе твоѥ̂го], so that they {may read them and learn how to} worship and acknowledge Me, the Creator of all [почьтжᵀ н позналᵀ ма творца всѣˣ], and to understand that there is no other but Me [н раꙁоумѣжᵀ тн, яко нѣ͡нного, раꙁвѣ мене]. May they distribute the books written by your hand [да раꙁдадаᵀ кннгы ржкопнсанїа твоѥ̂го]; offspring to their offspring [чадоᵐ чада], kin to their kin [роᴬ родоу], relatives to their relatives [ѫжнкы жжнкаᵐ]. I will give to you, Enoch, my *archestrategos* Michael as an intercessor [даᵐ тн, Ѥноше, ходатаа моѥ̂го архнстратнга Мнханла], on account of your covenant [ꙁа ржкопнснїе твое][65] and on account of the covenants

65 Lit. “writ”.

of your grandfathers [ржкопнсанıа ѿць твонˣ] Adam [Адама], and Seth [Сıта], and Enosh [Ѥноса], and Cainan [Каннана], Mahalaleel [Малеленла] and Jared, your father [Ареда ѿца твоѥго]. I am not going to exterminate them until the Last Age [не потрѣбла нˣ до послѣднѣаго вѣка], as I ordered my angels [ꙁане аꙁь ꙁаповѣдаˣ агг҃лома монма], Ariukh [Арноухоу] and Pariukh [Парноухѳ], whom I put on Earth as their guardians [нже ıа поставнˣ на ꙁемлн храннтелѣ нᴹ] {to protect them}. I ordered them to keep watch over them for the time being [повелѣˣ времененᴹ да сънабдаᵀ нˣ], so that they do not perish in the future Flood [да не погнбнжᵀ въ бжᴬщенᴹ потопѣ], which I will cause among your kin [нже аꙁь сътвора въ родѣ твоенᴹ]. Because I have come to recognise human malevolence [Аꙁь оубо сьвѣᴹ ꙁлобж ѵ҃л҃ѵа], since they cannot tolerate the yoke which I placed on them [ıако не понесжᵀ ıарʻма, нже аꙁь въꙁдвнгнжˣ нᴹ]. And they rejected My yoke [н ѿвръгошж ıаремь мон] and accepted another yoke [н въспрїжᵀ ннн ıареᴹ], and planted the seed of devastation [н въсѣаше сѣмена поустошнаа], and bowed down before vain gods [н поклонншa͡ѣогѡᴹ соуетнъıᴹ]. They repudiated My Oneness [ѿрнжше мож ѥдннство] and the entire Earth was polluted by iniquities [всѣ ꙁемла сърѣꙁн са неправдамн], offenses [ѡбндамн], and fornication [прѣлюбодѣнствоᴹ], and evil service {to false gods} [ꙁло слоужењеᴹ]. This is why I will bring a Flood on the Earth [того радн аꙁь навед ж потопь на ꙁемла] and the Earth will be wrecked in a great mud [ꙁемлѣ сама съкроушнт са въ тнмѣнїе велнко]. I will leave a righteous man from your seed, together with his entire household [оставла мжжа праведна ѿ племенн твоѥго съ въсѣᴹ домѡᴹ ѥго], who will act according to My will [нже сътворнтн по волн моѥн], and from their seed another great kin will rise [н ѿ сѣмене нˣ въстаеᵀ роᴬ ннь послѣᴬⁿᴺ мноꙗь], but many of them will be rather greedy [нж ѿ тѣˣ мnosн несытн бжджᵀ sѣло]; and I will make the books written by you and your ancestors appear among the descendants of this kin [въ нꙁводѣ рода то͡ıавла нᴹ кннгы ржкопнсанїа твоѥго н ѿць твонˣ]; and I will show them the earthly guardians, My faithful pious men, who will not call My name in vain [нмже стражїе ꙁемнн покаꙁоватн нмжᵀ мжжеᴹ вѣрнᴹ оугодннкоᴹ монᴹ, нже нменн моѥго въсоуе не прнꙁовжᵀ]; and they will tell their kin [тъı скажжᵀ родоу ѡномоу] and become glorious; and they who are last will be honoured first [н ѡнн, поѵьтшжа прослaвет са въ послѣдокь, нежелн пръвѣа]. Now Enoch [нѻѣ же, Ѥноше], I am giving you a period of 30 days to return to your home [даж тн рокь прѣжᴬанїа л҃ дѻн сътворнтн въ дом8 твоенᴹ] and to recount everything to your sons and household on My behalf [нсповѣдатн сѻоᴹ твонᴹ вса н домоѵадцеᴹ твонᴹ вса ѿ лнца моѥго]; and may they fulfil what is said by you [да слъıшжᵀ гл҃аное нᴹ тобож], and to read [н проѵьтжть] and understand [разоумѣжᵀ] that there is no other but Me [ıако нѣ͡нного раꙁвѣ мене]. May they all keep your commandments [вьсн да съхранаᵀ ꙁаповѣдн твое] and start copying your books [наѵнжть кннгы ржкопнсанїе твоѥго]. In 30 days [по л҃-тнˣ дѻеˣ] I

will send to you My angel [аꙁъ пошла по та аг҃ѓла мое҃го] who will take you up from the Earth [въꙁма^{т} та ѿ ꙁемла] and {from} your sons [ѿ сн҃овь твон^{х}] {and bring you} to Me [мнѣ].

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