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Chapter 1 : Gilgamesh Epic and Old Testament Parallels - Alexander Heidel - Google Books

With the same careful scholarship shown in his previous volume, The Babylonian Genesis, Heidel interprets the famous Gilgamesh Epic and other related Babylonian and Assyrian documents. He compares them with corresponding portions of the Old Testament in order to determine the inherent historical relationship of Hebrew and Mesopotamian ideas.

Comparing the stories The Chaldean Flood Tablets from the city of Ur in what is now Southern Iraq contain a story that describes how the Babylonian god Enlil had been bothered by the incessant noise generated by humans. He convinced the other gods to completely exterminate every person on Earth as well as land animals and birds with a great flood. One of the gods, Ea, went against the decision of the rest of the gods, and told a human, Ut-Napishtim, to build an ark to save a few humans, and some animals. Excerpt from the Epic of Gilgamesh as translated by N. That city grew old and the gods that were in it were old. In those days the world teemed, the people multiplied, the world bellowed like a wild bull, and the great god was aroused by the clamor. Enlil did this, but Ea warned me in a dream. Wall, O wall, hearken reed-house, wall reflect; O man of Shurruk, son of Ubara-Tutu; tear down your house and build a boat, abandon possessions and look for life, despise worldly goods and save your soul alive. Tear down your house, I say, and build a boat. Their texts are obviously linked in some way. Genesis was copied from an earlier Babylonian story, or The Gilgamesh myth was copied from an earlier Hebrew story in Genesis, or Both were copied from a common source that predates them both. In both the Genesis and Gilgamesh stories: The Genesis story describes how mankind had become obnoxious to God; they were hopelessly sinful and wicked. In the Babylonian story, they were too numerous and noisy. This would have drowned all men, women, children, babies and infants, as well as eliminate all of the land animals and birds. God or one of the gods knew of one righteous man, Ut-Napishtim or Noah. One of the gods or God ordered the hero to build a multi-story wooden ark called a chest or box in the original Hebrew. The ark would be sealed with pitch. The ark would have many internal compartments It would have a single door It would have at least one window. The ark was built and loaded with the hero, a few other humans, and samples from all species of other land animals. A great rain covered the land with water. The mountains were submerged under water. The ark landed on a mountain in the Middle East. The hero sent out birds at regular intervals to find if any dry land was in the vicinity. The first two birds returned to the ark. The third bird apparently found dry land because it did not return. The hero and his family left the ark, ritually killed an animal, offered it as a sacrifice. God or the gods in the Epic of Gilgamesh smelled the roasted meat of the sacrifice. The hero was blessed.

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Chapter 2 : Gilgamesh | www.nxgvision.com

*The Gilgamesh Epic and Old Testament Parallels (Phoenix Books) [Alexander Heidel] on www.nxgvision.com *FREE* shipping on qualifying offers. Cuneiform records made some three thousand years ago are the basis for this essay on the ideas of death and the afterlife and the story of the flood which were current among the ancient peoples of the Tigris-Euphrates Valley.*

Heidel begins his comparison with a chapter about death and the afterlife. In Mesopotamian literature, gods can die, evil was innate because humans were formed from the blood of a "bad" god, and there was an afterlife in which a person carried the objects buried with him into the afterlife. In Hebrew tradition, the one God can not die - he lives forever. However, there is a concept of original sin, similar to the Mesopotamian belief of innate evil. There seems to be some contradiction about whether Hebrews believed that there was an afterlife or not - most likely because of different beliefs of different sects. There are obvious similarities. They collected a male and female of every animal so that they could repopulate the earth. And at the end they released birds to let them know if the flood had subsided. But there were some interesting differences. First of all, Utnapishtim was not directly told of the flood. Nobody was meant to be told. But a god that favored Utnapishtim whispered to him through the wall of his home while Utnapishtim was sleeping. He told Utnapishtim to lie to the people around him - saying that one of the gods hated him, and that in order to save the entire community, he must leave in a ship. If the community helped Utnapishtim build the ship, they would be rewarded with a season of plenty, which would start with a "wheat-rain. Utnapishtim loaded on his family and his entire household of servants. At the end of the story, not all of humanity had died - just most of them. Some had survived the flood. In the Old Testament, Noah was told directly by God to build a ship. He was asked to warn the community - telling them they must repent. The community did not repent. Noah built the ship and took only his family with him. All of humanity died. Finally, Heidel discussed arguments of whether the Old Testament story had been derived directly from the Gilgamesh Epic, or if they had the same origins from a different source. In the end, this book was very interesting, though I was hoping for a little more from it. After all, it delivered what was promised in the title. I think part of my higher expectations came from the fact that pretty much every list of references for studying the Gilgamesh Epic included this book. Besides the rather silly overly-detailed theoretical discussions about the origins of the flood, one other thing I found annoying about this book was his over-use of the word "obviously. Perhaps his target audience was nothing like me. This is a series of posts about The Epic of Gilgamesh. Here is a list of all posts thus far:

Chapter 3 : COMPARISON OF BABYLONIAN AND NOAHIC FLOOD STORIES

Gilgamesh Epic and Old Testament Parallels () by Alexander Heidel Hear about sales, receive special offers & more. You can unsubscribe at any time.

The poem was the product of a lengthy compilation effort, which resulted in the composition of the national poem of Babylon. Until the 1950s there were five known Sumerian works that described the deeds of Gilgamesh, king of Uruk. The Sumerologist Samuel Noah Kramer identified them as: Giovanni Pettinato has suggested that a line text found in at Tell Mardikh-Ebla is related to the Gilgamesh saga. This text, and the entire library from which it comes, can be dated to 2500 bce. The events described in this text concern relations between the king of Uruk and the city of Aratta. The narrative fits well with the tradition of epic wars between the royal dynasty of Uruk and the colony founded in an indeterminate location in Iran: A new version of "The Death of Gilgamesh," rediscovered at Me-Turan in 1950, serves to confirm the narrative translated by Kramer, while also, because it is more complete, opening up new avenues of understanding concerning the complex nature of Sumerian civilization. This version verifies for the first time the Sumerian custom of collective burial, something for which there is archaeological evidence at Ur and Kish, but which had not been previously confirmed by epigraphic sources. Similarly, a new version of "Gilgamesh and the Bull of Heaven" was found there in 1953. Unfortunately the authors of Sumerian narratives featuring Gilgamesh are unknown to us, and scholars are not certain whether it is pure chance that the series of Gilgamesh poems is attributed to a single author. According to a catalog of authors and texts from the neo-Assyrian period, rediscovered in the library of Assurbanipal and published by W. Lambert in 1957, the series of Gilgamesh was conceived by Sin-leqi-unnini, who according to Lambert lived between the thirteenth and twelfth centuries bce, at the end of Kassite power in Babylon, and more precisely at the moment when Babylon, under Nebuchadrezzar I, managed to obtain its independence from foreign rule. Contents of the Epic The classic epic, while consisting of a reconstruction of a literary work conceived and composed in the Old Babylonian period, should be considered as a single unified composition. Sin-leqi-unnini was not simply responsible for a brief summary in twelve tablets of the story from earlier times; it can be said with some certainty that he, in a sense, reconsidered and re-created the entire story from scratch. An important piece of evidence for the unity of the classical epic is the presence of a prologue, as well as an epilogue found at the end of Tablet XI, where part of the prologue is repeated. Tablet XII is generally considered by scholars to be an appendix to the epic. Its contents consist of a literal translation of part of the Sumerian story known as "Gilgamesh, Enkidu, and the Underworld. The hero Gilgamesh Tab. Enkidu, the alter ego of Gilgamesh Tab. Gilgamesh, Enkidu, and the monster Hubaba Tab. Gilgamesh, Enkidu, and the Bull of Heaven Tab. Death of Enkidu and despair of Gilgamesh Tab. Gilgamesh in the quest for immortality Tab. Only the gods have the gift of life Tab. Fate of humankind in the afterlife Tab. Interpretation of the Epic No interpretation of the epic should be separated from an analysis of the work of Sin-leqi-unnini. Closely connected to this is another investigation concerning the identity of the two main characters as divine or human. Thus far, we have spoken of the "epic" or "saga," putting into this category both the Sumerian stories and the various poetic versions that have Gilgamesh as their main hero, regarding them as *res gestae*, whether of a historical or legendary figure. A review of various scholarly interpretations indicates that the second problem cannot be decisively resolved. Although the majority of scholars are convinced that the king of Uruk is a historical figure, Pettinato and others think that Gilgamesh did not exist in a historical sense, but is instead a god who has been made into a historical figure. The first interpreters of the work of Sin-leqi-unnini, which was discovered in 1872 by George Smith among the thousands of fragments of the library of Assurbanipal at Nineveh, were concerned with defining its nature. Apart from its real or supposed parallels with stories told in the Bible—the example of the universal flood on Tablet XI marks the beginning of an argument so heated that it has been called "the war between the Bible and Babel"—scholars have sought to explain the deeper meaning of the work centered upon Gilgamesh. Hugo Winckler and Heinrich

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Zimmern came to the conclusion that the Gilgamesh poem was a myth concerning the sun god and in particular was constructed like the myth of the Dioscuri. Otto Weber confirmed this view, and pointed out that the twelve tablets contain clear reference to the signs of the zodiac. For these scholars, there are clear antecedents of the adventures of Odysseus in the Epic of Gilgamesh, as well as of the labors of Herakles and the later voyages of Alexander the Great. Heinrich Schneider claimed that all the characters in the epic were either powerful gods or second-rate divine beings who, like Gilgamesh, had been made into human figures. Schneider also argues that the friendship between Gilgamesh and Enkidu corresponds to the medieval ideal of chivalry, and he defines the Old Babylonian story as heroic and the Ninevite story as chivalrous. For Jensen, the epic was a description of the events that took place in the heavens during the course of the year, especially the heliacal rising of the stars. Although Ungnad does not propose that the Greek author copied the work of Sin-leqi-unnini, he has no doubts that the Greeks adapted and retold sagas from the East to suit their own temperament. In there appeared an important contribution by the Swedish scholar Sigmund Mowinckel, in which he defends the divine nature of Gilgamesh and interprets the entire work as the description of a god who dies and rises again, a commonplace in the context of history of religions. A completely different view was proposed by Benno Landsberger. For him the work is the national epic of the Babylonians and Gilgamesh is the personification of the ideal human being for the Babylonians. The predominant theme in the epic then is the problem of the eternal life, discussed using the familiar example of Faust. Mythological interpretations were not completely abandoned however. Diakonov continued to hold this position, with Bohl stating that what lay behind the epic was a religious war between the followers of the cults of Ishtar and those of Shamash and Marduk, while for Diakonov the figures of Gilgamesh and Enkidu are personifications of the sun god and moon god. Kirk argued that the Epic of Gilgamesh has as its theme the contrast between nature, represented by Enkidu, and culture, represented by Gilgamesh. For Thorkild Jacobsen, on the other hand, the poem contains a description of the process by which human beings become mature, moving from innocent and reckless adolescence to the awareness of values that are more real, though less apparent. This leads to a psychoanalytical interpretation: Giorgio Buccellati interprets Gilgamesh in terms of wisdom. The emphasis is shifted from the object of the search, life, to the actual effort of the search as such, to the assumptions upon which it is based, and to the consequences for the person who carries it out: Indeed, from their first meeting after their battle in the streets of Uruk and then later in the dreams Gilgamesh has, the deep bond between these two characters is emphasized, to the extent that it has been compared to love for a woman. The troubled quest for eternal life also shows how much Enkidu means to Gilgamesh. However, the rejection of the love offered by Ishtar is not to be read as the repudiation of love for women, as Landsberger has it, but rather in a much more profound manner, as concerning the future destiny of the king of Uruk. Furlani further states that "the central and underlying idea of our poem has been thought of as a discussion of the problem of life and death—it seems to me instead that this idea should now be abandoned and we should recognize that the epic is in reality a hymn to friendship" Furlani, , p. Following Landsberger, who sets the problem of human existence at the heart of the epic, Alexander Heidel considered its central theme to be a meditation on death in the form of a tragedy. Heidel argues that the epic confronts the bitter truth that death is inevitable: Leo Oppenheim also stressed that the underlying theme of the work is the search for eternal life. Readers of the epic of Sin-leqi-unnini should first take full account of the prologue: For him the adventures of Gilgamesh consist of a series of important staging points, necessary to reach a final end, which the author correctly identifies as the wisdom of his hero. The author advises the reader that this is the key to the text. As Buccellati emphasizes, seeing other motives or themes means considering the staging points and methods of approach to this ideal as ends in themselves. Therefore, an accurate reading of the poem cannot ignore the fundamental motifs proposed by its author. Scholars are in general agreement that the epic may be divided into two parts: Gilgamesh tries to overcome death, and he hopes that he will receive a conclusive answer from the hero of the flood, but as we learn from Tablet XI, even this semidivine being does not succeed, and it is perhaps in this failure that Sin-leqi-unnini sees the logical ending of his work. This would be surprising however, since the

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author opens his work by praising the wisdom of Gilgamesh, so this must mean that he does not consider these events to be a failure as such. The treatment of the figure of Gilgamesh throughout the epic could not allow for such a dismal ending: If the interpretation proposed below regarding the "plant of life" is correct, Gilgamesh is showing himself to be a true king at the very moment of his failure. The real answer to all the problems of Gilgamesh has been seen in the final gift of Utanapishtim to the king, when he reveals to Gilgamesh the existence of a special plant. This interpretation is based upon an insertion accepted by the majority of scholars at line in Tablet XI, which says: The gift of Utanapishtim is defined as "a plant of restlessness," and Gilgamesh explains the nature of the plant: So I want to eat the plant and become young again. Hence the interpretation of the plant as an elixir of youth: The fact that he lost the plant is a further sign of the greatness of this king. Gilgamesh had not forgotten that a king is responsible for the fate of his subjects and he loses the plant precisely because he wanted to share it with his fellow citizens. His first thought when he is given the plant is to take it back to Uruk and feed it to the old. However, the gift of Utanapishtim was not available for the whole of humanity, but reserved for Gilgamesh alone, perhaps as a reward for all his travels and his tenacious quest in pursuit of the unattainable ideal of eternal life. When Gilgamesh wanted to share this with other people, the serpent became its sole beneficiary: Yet this admission itself marks the attainment of complete wisdom, of a maturity that is the legacy of a true king of Mesopotamia. See Also Death ; Heroes. Cavigneaux, Antoine, and Farouk N. Gilgamesh et la mort: Textes de Tell Haddad VI. Miti babilonesi e assiri. The Epic of Gilgamesh. Portrait of a Dead Civilization. La saga di Gilgamesh in collaboration with S. The Evolution of the Gilgamesh Epic. Giovanni Pettinato Translated from Italian by Paul Ellis Cite this article Pick a style below, and copy the text for your bibliography.

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Chapter 4 : Gilgamesh - Encyclopedia of The Bible - Bible Gateway

A companion to the author's monograph The Babylonian Genesis Includes bibliographical footnotes The Gilgamesh epic Related material Death and the afterlife The story of the flood.

David Livingston "Cush was the father of Nimrod, who grew to be a mighty warrior on the earth. It is just the opposite! First, a little background study is necessary. The best-known of ancient Mesopotamian heroes, Gilgamesh was king of Uruk in southern Mesopotamia. His story is known in the poetic Gilgamesh Epic, but there is no historical evidence for his exploits in the story. He is described as part god and part man, a great builder and warrior, and a wise man in the story. Not mentioned in the Bible, the author suggests Gilgamesh is to be identified with Biblical Nimrod in Genesis Besides the stories of the Creation and Flood in the Bible, there ought to be similar stories on clay tablets found in the cultures near and around the true believers. These tablets may have a reaction, or twisted version, in their accounts of the Creation and Flood. In the post-Flood genealogical records of Genesis 10, we note that the sons of Ham were: Cush, Mizraim, Put and Canaan. Mizraim became the Egyptians. No one is sure where Put went to live. And it is obvious who the Canaanites were. Cush lived in the "land of Shinar," which most scholars consider to be Sumer. There they developed the first civilization after the Flood. The sons of Shem -- the Semites -- were also mixed, to some extent, with the Sumerians. We suggest that Sumerian Kish, the first city established in Mesopotamia after the Flood, took its name from the man known in the Bible as Cush. The first kingdom established after the Flood was Kish, and the name "Kish" appears often on clay tablets. The early post-Flood Sumerian king lists not found in the Bible say that "kingship descended from heaven to Kish" after the Flood. The Hebrew name "Cush" was much later moved to present-day Ethiopia as migrations took place from Mesopotamia to other places. The Sumerians, very early, developed a religio-politico state which was extremely binding on all who lived in it except for the rulers, who were a law unto themselves. This system was to influence the Ancient Near East for over years. Founded by Cush, the Sumerians were very important historically and Biblically. Was "Nimrod" Godly or Evil? Nimrod started his kingdom at Babylon Genesis Babylon later reached its zenith under Nebuchadnezzar sixth century BC. First, what does the name Nimrod mean? It comes from the Hebrew verb marad, meaning "rebel. The meaning then is "The Rebel. It is more likely a derisive term of a type, a representative, of a system that is epitomized in rebellion against the Creator, the one true God. Rebellion began soon after the Flood as civilizations were restored. At that time this person became very prominent. Therefore, one would expect to find also, in the literature of the ancient Near East, a person who was a type, or example, for other people to follow. It is a well-known tale, common in Sumerian literature, of a man who fits the description. In addition to the Sumerians, the Babylonians wrote about this person; the Assyrians likewise; and the Hittites. He was obviously the most popular hero in the Ancient Near East. Today adjacent to modern Mosul, the ruins of ancient Nineveh are centered on two mounds, the acropolis at Kuyunjik and Nebi Yunis Arabic "Prophet Jonah". The Gilgamesh Epic The Babylonian Flood Story is told on the 11th tablet of the Gilgamesh Epic, almost lines of poetry on 12 clay tablets inscribed in cuneiform script. A number of different versions of the Gilgamesh Epic have been found around the ancient Near East, most dating to the seventh century BC. The most complete version came from the library of Ashurbanipal at Nineveh. Commentators agree that the story comes from a much earlier period, not too long after the Flood as described in the story. The person we are referring to, found in extra-Biblical literature, was Gilgamesh. The first clay tablets naming him were found among the ruins of the temple library of the god Nabu Biblical Nebo and the palace library of Ashurbanipal in Nineveh. Many others have been found since in a number of excavations. The author of the best treatise on the Gilgamesh Epic says, The date of the composition of the Gilgamesh Epic can therefore be fixed at about BC. But the material contained on these tablets is undoubtedly much older, as we can infer from the mere fact that the epic consists of numerous originally independent episodes, which, of course, did not spring into existence at the time of the composition of our poem but must have been current long before they were compiled and

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woven together to form our epic Heidel Yet his arrogance, ruthlessness and depravity were a subject of grave concern for the citizens of Uruk his kingdom. The Epic of Gilgamesh has some very indecent sections. Alexander Heidel, first translator of the epic, had the decency to translate the vilest parts into Latin. Spieser, however, gave it to us "straight" Pritchard With this kind of literature in the palace, who needs pornography? Gilgamesh was a vile, filthy, man. How does Gilgamesh compare with "Nimrod? He was the grandson of Ham, the son of Noah -- a bold man, and of great strength of hand. He persuaded them not to ascribe it to God, as if it were through his means they were happy, but to believe that it was their own courage which procured that happiness. He also gradually changed the government into tyranny -- seeing no other way of turning men from the fear of God, but to bring them into a constant dependence upon his own power. He also said he would be revenged on God, if he should have a mind to drown the world again; for that he would build a tower too high for the waters to be able to reach! Two of the premiere commentators on the Bible in Hebrew has this to say about Genesis The name itself, "Nimrod" from marad, "we will revolt," points to some violent resistance to God. Nimrod as a mighty hunter founded a powerful kingdom; and the founding of this kingdom is shown by the verb with vav consecutive, to have been the consequence or result of his strength in hunting, so that hunting was intimately connected with the establishing of the kingdom. Hence, if the expression "a mighty hunter" relates primarily to hunting in the literal sense, we must add to the literal meaning the figurative signification of a "hunter of men" a trapper of men by stratagem and force ; Nimrod the hunter became a tyrant , a powerful hunter of men Keil and Delitzsch Often attributed to Nimrod, the Tower of Babel Genesis A ziggurat was a man-made structure with a temple at its top, built to worship the host of heaven. Only eight people descended from the Ark. Those people worshipped YHVH. But at some point an influential person became opposed to YHVH and gathered others to his side. I suggest that Nimrod is the one who did it. Cain had done similarly before the Flood, founding a new city and religious system. Our English translation of the Hebrew of Genesis The author of this passage of Scripture will not call Gilgamesh by his name and honor him, but is going to call him by a derisive name, what he really is -- a rebel. Therefore we should translate Genesis He was a tyrannical hunter in opposition to the Lord. In Genesis 10 Nimrod is presented as a type of him. Gilgamesh is a type of early city founders. Page numbers below are from Heidel He is a "shepherd" Therefore we would not expect to find it in the Gilgamesh epic. But why should the God of the Jews rarely be mentioned? The Hebrew Bible is replete with the names of other gods. On the other hand, the nations surely knew of Him even though they had no respect for Him. If so, how might His Name appear in their literature, if at all? The name of YHVH, in a culture which is in rebellion against His rule, would most likely be in a derisive form, not in its true form. Likewise, the writers of Scripture would deride the rebels. In the Epic, the hero is a vile, filthy, perverted person, yet he is presented as the greatest, strongest, hero that ever lived. So that the one who sent the Flood will not trouble them anymore, Gilgamesh sets out to kill the perpetrator. He takes with him a friend who is a monstrous half-man, half-animal -- Enkidu. Together they go on a long journey to the Cedar Mountain to find and destroy the monster who sent the Flood. Gilgamesh finds him and finally succeeds in cutting off the head of the creature whose name is "Huwawa" "Humbaba" in the Assyrian version; see Heidel Is there a connection with the Gilgamesh epic and Genesis 10? Note what Gilgamesh says to Enkidu, the half-man, half-beast, who accompanied him on his journey, found in Tablet , lines - Can we speculate on what they say? We suggest that those five lines include, "But if I win,.. About 3 inches 7. Of an unknown provenance, it is now in the British Museum. Heidel, speaking of the incident as it is found on Tablet V says, All we can conclude from them the lost lines is that Gilgamesh and Enkidu cut off the head of Humbaba or Huwawa and that the expedition had a successful issue ending The missing lines from the Epic are right there in the Bible! Because of the parallels between Gilgamesh and Nimrod, many scholars agree that Gilgamesh is Nimrod. Therefore he could come back to Uruk and other cities and tell the people "not to worry about YHVH anymore, he is dead. I killed him over in the Lebanon mountains.

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Chapter 5 : Alexander Heidel | The Hermetic Library Blog

This book sets out to determine what exactly the relationship is between the Hebrew Scriptures (Old Testament) and various Babylonian myths, i.e. various recensions of The Epic of Gilgamesh, the story of Utnapishtim (known under different names) and the descent of the goddess Ishtar to the underworld.

Expert - Mar 07, - by David T. Excerpt Many suggestions for a unifying theme of Genesis 11 as a whole One of the rea Tags Support Like this artice? Our Ministry relies on the generosity of people like you. Every small donation helps us develop and publish great articles. This article was first published in a 4 part series, starting in the Winter issue of Bible and Spade. Many suggestions for a unifying theme of Genesis 11 as a whole [rather than of P or J, as proposed by von Rad Clines suggests the following two possible themes for Genesis 11, one negative or pessimistic, and the other positive or optimistic: Mankind tends to destroy what God has made good. On the other hand, Oden explains the theme differently: The Flood Story As Heidel commented, The most remarkable parallels between the Old Testament and the entire corpus of cuneiform inscriptions from Mesopotamia. After 40 years the situation remains the same, with even more information about the story of the Flood being available from ancient Mesopotamia, though in recent years literatures from ancient Syria, especially from Ugarit and Ebla, 2 have been providing enormous amounts of material in other topics for comparative studies. This was so similar to the Biblical Flood story that it created immediate enthusiasm for studies in parallels between the two stories Heidel Heidel discusses the problem of dependence and summarizes three main possibilities that have been suggested: While flood stories as such do not have to be connected, the episode of the birds in Genesis 8: Thus, Lambert holds the second position with regard to the problem of dependence. From Ugarit, a 14th-century copy of the Flood story, "the only version of the Babylonian Flood story found outside Mesopotamia so far", has been unearthed Lambert and Millard The Flood itself is also mentioned in other Mesopotamian literature such as the Sumerian King List, which lists kings both from before the Flood and from after the Flood, thus dividing the history into two eras, pre- and post-Flood. The Flood swept thereover. After the Flood had swept thereover, when the kingship was lowered from heaven the kingship was in Kish col. It is essential to place each of the Mesopotamian stories in the history of Flood traditions before its historical interdependence and priority are discussed in relationship with the Genesis account. Cassuto in his commentary lists 19 parallels and 16 differences A divine decision is made to send a punishing Flood; 2. One chosen man is told to save self, family and creatures by building a boat; 3. A great Flood destroys the rest of the people; 4. The boat grounds on a mountain; 5. Birds are sent forth to determine availability of habitable land; 6. The hero sacrifices to deity; 7. Mankind is renewed upon earth The Mesopotamian gods tire of the noisiness of mankind, while in Genesis, God sees the corruption and universal wickedness of mankind. The Mesopotamian assembly of gods is at pains to conceal their Flood plan entirely from mankind this is not evident in Genesis at all. In the Mesopotamian epics, the saving of the hero is entirely by the deceit of one god, while in Genesis, God from the first tells Noah plainly that judgment is coming, and he alone has been judged faithful and so must build a boat. The duration of the Flood differs in the Mesopotamian and Biblical accounts. In contrast, Genesis has an entirely consistent, more detailed time-scale. In the Mesopotamian versions, the inhabitants of the boat include also a pilot and craftsmen, etc. The Mesopotamian hero leaves the boat of his own accord and then offers a sacrifice to win the acceptance of the gods. By contrast, Noah stays in the boat until God summons him forth and then presents what is virtually a sacrifice of thanksgiving, following which divine blessing is expressed without regret. The Problem of Dependence. To this problem of dependence, Wenham explains that there are basically three approaches: The minimalists argue that the differences between the Mesopotamian and the Biblical accounts are too great to suppose dependence of the latter on the former. Both must be independent developments of an earlier common tradition. Maximalists argue that the Genesis editor was in fact familiar with Mesopotamian traditions in something like their present form The writer seems to be aware of other ancient Near Eastern ideas and to be

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deliberately opposing or commenting on them. The truth lies somewhere between the minimalist and maximalist positions. Therefore it is out of place to talk of "borrowing the Hebrew from the Babylonian or Sumerian or vice-versa. He then notes that Genesis 6: Similarities among these traditions seemingly show that at least for the ancient Mesopotamians, the Flood was a once-and-for-all cosmic event that happened a long time ago. Kitchen explains it thus: The Sumerians and Babylonians of ca. According to him, These lists underline the very close parallels between the Mesopotamian and Biblical accounts of the flood. Therefore, Wenham suggests two alternatives as assumptions, preferring the second to the first: Thus, the J and P distinction is illusory, at least in the Flood story.

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Chapter 6 : The Gilgamesh Epic and Old Testament Parallels : Alexander Heidel :

*The Gilgamesh Epic and Old Testament Parallels [Alexander Heidel] on www.nxgvision.com *FREE* shipping on qualifying offers. A Translation and interpretation of the Gilgamesh Epic and related Babylonian and Assyrian documents. pages.*

He must have lived in southern Mesopotamia about the end of the 4th or beginning of the 3rd millennium b. It was as the great hero and personification of the human condition in the cuneiform lit. The portrayal of the character of Gilgamesh ascribes to him not only positive heroic virtues, strength, loyalty, etc. This literary tradition passed to the Sem. Akkadians and their Babylonian successors and he is mentioned frequently in Akkad. The greatest cycle of stories woven around him is the Epic of Gilgamesh in twelve tablets. The contents of the twelve tablets are as follows: Gilgamesh has ruled his city of Uruk tyrannically and so the gods prepare a counter protagonist, a wild man, Enkidu. Gilgamesh is warned that Enkidu can be foiled by a prostitute. Enkidu is seduced and becomes like other men; he wrestles with Gilgamesh and the two become fast friends. Enkidu and Gilgamesh go to battle the monster Huwawa, make preparations for the combat and set forth. Tablet IV, Tablet V: Ishtar attempts to entice Gilgamesh into an affair and has the Bull of Heaven fashioned to punish him when he spurns her. Gilgamesh and Enkidu kill the Bull. As a punishment for impiety the gods kill Enkidu by means of a pestilence. Gilgamesh beside himself with grief wanders over the earth seeking immortality. Gilgamesh continues his wanderings and carries on dialogues with various mythological characters about the nature of mortality. He finally comes to the magical land of Utnapishtim, the Sumer. The account of the Flood as told in high style epic v. It has been found to be a direct tr. Although the whole of the poem is of great interest to Biblical students, the Tablet XI with its detailed description of the Flood has been studied for many years. It is a brilliant and gripping tale and is strangely, but not precisely, similar to the account in Genesis. In the 19th cent. This has been totally rejected by all but a few authorities. A magnificent relief in the Louvre Museum from the palace of Sargon II at Khorsabad is thought to show a gigantic figure of Gilgamesh strangling a lion. Thompson, *The Epic of Gilgamesh* ; A. Schott, *Das Gilgamesch-Epos* ; A. Garelli ; S. Kramer, *The Sumerians* , , , , ff.

Chapter 7 : Genesis and Ancient Near Eastern Stories of Creation and Flood: Part IV

Cuneiform records made some three thousand years ago are the basis for this essay on the ideas of death and the afterlife and the story of the flood which were current among the ancient peoples of the Tigro-Euphrates Valley.

Chapter 8 : Ancient Days :: Who Was Nimrod? :: by David Livingston

The Gilgamesh Epic and Old Testament Parallels () Heidel's book on the Gilgamesh flood myth is a comparison of the Mesopotamian epic with the biblical account of Noah's Ark and the biblical deluge.

Chapter 9 : The Gilgamesh Epic and Old Testament Parallels by Alexander Heidel

The Epic of Gilgamesh has been of interest to Christians ever since its discovery in the mid-nineteenth century in the ruins of the great library at Nineveh, with its account of a universal flood with significant parallels to the Flood of Noah's day. 1, 2 The rest of the Epic, which dates back to.