

Enūma eliš

also known as “Babylonian Epic of Creation”, “Poem of Exaltation of Marduk”

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Entry tags: Hymn, Religious Group, anthropogeny, Ancient Western Asia, theogony, Mesopotamian Religions, Divine functions, Divine powers, Semitic, Ancient Western Asia, Cosmic domains, Text, Babylonian Text, Epic, Afro-Asiatic, Excavated text, Akkadian, Assyrian Religions, Babylonian Religions, East Semitic, Language, Ancient Semitic Text, Cosmogony, Ancient Mesopotamian Text

Enūma eliš, also known as Babylonian Epic of Creation and/or Poem of Exaltation of Marduk consists of 7 tablets and is a long narrative whose main protagonist is the Babylonian tutelard god, Marduk. Although the date of its composition is still a subject of debate (with hypothesis ranging from the beginning until the end of the 2nd millennium BCE), historiography tends to point the period of Nebuchadnezzar I's reign (c. 1125-1104 BCE) as the most plausible one. Nevertheless, most of the manuscripts that survived until present-day are dated to the 1st millennium BCE, written in Babylonian or Assyrian. In what concerns the later, evidence from this version comes majorly from Assur, Nineveh, Nimrud and Sultantepe, and consists of copies and/or fragments from Middle Assyrian or Late Assyrian periods. As for the Babylonian tablets and fragments, they were mostly exhumed in Kish and Uruk, as well as in the “Sippar Library” (Lambert 2013: 3-4). It is safe to assume Enūma eliš long survived the fall of the 6th century Babylonian power to the Achaemenid Dynasty, given that Berossus seems to have dedicated it a particular attention in his lost work *Babyloniaca*. Interestingly, many centuries later, the philosopher Damascius (6th century CE) still elaborated about Enūma eliš based precisely on Berossus's words (Dalley 2013). Enūma eliš' importance throughout time and space must be explained by the combination of its polysemic nature with the reflection presented on the paradigm of a “good ruler”, through the archetypical figure of Marduk (Seri 2006). Concurrently, in Enūma eliš one can find conceptions of the processes of cosmogony, theogony, and anthropogeny, where old and new mythical traditions were intertwined in a detailed and calculated argument to further exalt Marduk, and, as such, its own urb, Babylon (Seri 2012, 2021; Almeida 2021). Moreover, the cosmic battle depicted between the primordial chaotic forces, led by Tīāmat, and the new generation of deities, led by Marduk, also presents itself as an opportunity to reflect on the (i)legitimacy of the act of war. As such, Enūma eliš, which was yearly dramatized during the celebrations of the Babylonian New Year Festival, appears as a fundamental scribal product, which reflected the rhetorical discourses of the institutional powers. It is worth noticing that within Assyria, its patron god Aššur takes the place of Marduk. Since its first identification and translation by George (1876) in the 19th century, several authors presented their own proposals of transliterations and translations, including the seminal cuneiform edition of Lambert (1966, who presented a renewed translation in 2013), as well as Talon (2005), Kämmerer and Metzler (2012), and Feliu and Millet Albà (2014), amongst many others scholars.



Date Range: 1200 BCE - 550 CE

Region: Mesopotamia2

Region tags: Middle East, Mesopotamia

Mesopotamia

Status of Readership:

✓ Elite ✓ Religious Specialists ✓ Non-elite (common people, general populace)

Sources and Corpora

Print Sources

Print sources used for understanding this subject:

- Source 1: Philippe Talon, 2005. The Standard Babylonian creation myth Enūma eliš (State Archives of Assyria Cuneiform Texts, Volume IV). Helsinki: The Neo-AssyrianText Corpus Project.
- Source 2: Thomas R. Kämmerer & Kai A. Metzler, 2012. Das babylonische Weltschöpfungsepos Enūma eliš (AOAT 375). Münster: Ugarit-Verlag.
- Source 3: Wilfred G. Lambert, 2013. Babylonian Creation Myths. Winona Lake, Indiana: Eisenbrauns.

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Online Sources

Online sources used for understanding this subject:

- Source 1 URL: <https://www.ebl.lmu.de/corpus/L/1/2>
- Source 1 Description: electronic Babylonian Library

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General Variables

Materiality

Methods of Composition

- Incised or Inscribed

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Medium upon which the text is written/incised

- Clay

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Clay object

- Clay tablet

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Was the material modified before the writing or incising process?

- Physical preparation

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Was the text modified before the writing or incising process?

– Physical preparation

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Location

Is the text stored in a specific location?

[Note at which point in time, for reference, if known; select all that apply]

– Yes

Notes: Tablets were stored in archives/libraries

By: Maria de Fátima Rosa

↳ Tomb

– No

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↳ Cemetery

– No

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↳ Temple

– Yes

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↳ Shrine

– No

By: Maria de Fátima Rosa

↳ Altar

– No

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↳ Devotional marker

– No

By: Maria de Fátima Rosa

↳ Cenotaph
– No
By: Maria de Fátima Rosa

↳ Church
– No
By: Maria de Fátima Rosa

↳ Mosque
– No
By: Maria de Fátima Rosa

↳ Synagogue
– No
By: Maria de Fátima Rosa

↳ Triumphal Arch
– No
By: Maria de Fátima Rosa

↳ Monument
– No
By: Maria de Fátima Rosa

↳ Mass Gathering Point
– No
By: Maria de Fátima Rosa

↳ Cave(s)
– No
By: Maria de Fátima Rosa

↳ Hilltops
– No
By: Maria de Fátima Rosa

↳ Other natural sanctuaries

– No

By: Maria de Fátima Rosa

↳ Boundary markers or lines

– No

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↳ Domestic contexts

– No

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↳ Library/archive

– Yes

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Is the location where the text stored accompanied by iconography or images?

– Field doesn't know

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Is the area where the text is stored accompanied by an-iconic images?

– Field doesn't know

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Production & Intended Audience

Production

Is the production of the text funded by the polity?

– I don't know

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Is the text considered official religious scripture?

– No

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Written in distinctly religious/sacred language?

– No

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Intended Audience

What is the estimated number of people considered to be the audience of the text

This should be the total number of people who would serve as the intended audience for the text.

– Field doesn't know

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Does the Religious group actively proselytize and recruit new members?

– No

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Are there clear reformist movements?

(Reformism, as in not proselytizing to potential new conservative, but "conversion" - or rather, reform - to the "correct interpretation"?)

– No

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Is the text in question employed in ritual practice?

– Yes

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↳ Is it orally recited?

– Yes

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↳ Is it read?

– Yes

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↳ Is there any particular affect on the reader of the text?

– Field doesn't know

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↳ Is there any particular affect on the audience of the recitation?

– Field doesn't know

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↳ Is the text employed in large scale rituals?

– Yes

Notes: The text was recited during the celebration of the Akitu, the Festival of the New Yearly, which occurred annually.

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↳ On average, how many participants are present?

– Field doesn't know

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↳ Is the text employed in small scale rituals?

– Field doesn't know

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↳ How often do the rituals take place?

– Specify: In what concerns the Akitu (vide above) annually.

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↳ Are there orthodoxy checks?

– No

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↳ Are there orthopraxy checks?

– No

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↳ Are there synchronic practices?

– Yes

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↳ Are there intoxicants used during the ritual?

– Field doesn't know

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Are there other substances (such as food or drink, for example) that are consumed during rituals?

– Yes

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Is there material significance to the text?

– No

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Context and Content of the Text (Beliefs and Practices)

Context

Is the text itself accompanied by art?

– No

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Are there multiple versions of the text?

– Yes

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Are multiple versions viewed as proper?

– No

By: Isabel Gomes de Almeida



Is there debate about which version is proper?

– No

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Is the text part of a collection of texts?

– Field doesn't know

Notes: There are other Sumero-Akkadian compositions that deal with the processes of creation, which show intertextual traces and some inter-influences. However, it's not clear whether they were intended as a collection, in the modern sense of the term

By: Isabel Gomes de Almeida

If the text is not explicitly scripture, is it part of another important literary tradition?

– Yes

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↳ Cultural with religious implications?

– Yes

Notes: Its reading and/or dramatization was part of the celebrations of the New Year's festival, hence it integrated this cultural-religious tradition.

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↳ Behavioral literature?

– Yes

Notes: On what regards to the behaviour a "good ruler" should follow.

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↳ Other

– Other [specify]: On the divine will and agency within the creative processes of cosmos, deities and humankind.

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Content

Is the text - or does the text include - a ritual list, manual, bibliography, index, or vocabulary?
(Select all that apply)

– Other [specify]: Epithets/ names for Marduk

Notes: On this matter vide Seri 2006

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Are there lineages or a single lineage established by the text?

– Yes

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↳ Does the lineage involve establish a chain of authority?

– Yes

Notes: In tablet I, the lineage of Marduk is established and it is highlighted the importance of

Anu and Enki, his grandfather and father, respectively.

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Is the lineage defined by concrete cycles or measures of time?

– No

Notes: But it is implied that there are successions of periods which corresponds to different divine generations.

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How is the lineage established?

– Supernatural forces

Notes: It is a divine lineage.

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Does the text express a formal legal code?

– No

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Formulating a specifically religious calendar?

– No

Notes: Yet, acting as demiurge Marduk establishes the calendar, at the beginning of Tablet V.

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Beliefs

Is a spirit-body distinction present in the text?

– No

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Is belief in an afterlife indicated in the text?

– No

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Is belief in reincarnation in this world specified in the text?

– No

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Are there special treatments for adherents' corpses dicated in the text?

– No

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Does the text indicate if co-sacrifices should be present in burials?

– No

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Does the text specify grave goods for burial?

– No

By: Isabel Gomes de Almeida

Are formal burials present in the text?

– No

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Are there practices that have funerary associations presented in the text?

– No

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Are supernatural beings present in the text?

– Yes

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↳ A supreme high-god is present

– Yes

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↳ The supreme high god is anthropomorphic or described in anthropomorphic terms

– Yes

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↳ The supreme high god is a sky deity

– No

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↳ The supreme high god is chthonic (of the underworld)

– No

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↳ The supreme high god is fused with the monarch (king=high god)

– Yes

Notes: Marduk is depicted as a paradigm of good ruler and elected ruler of the pantheon.

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↳ The monarch is seen as a manifestation or emanation of the high god

– No

Notes: The Mesopotamian rulers, throughout time, are always seen as extraordinary humans, and never divine (except for some cases during the transition between 3rd and 2nd millennia BCE). Yet, the ruler is seen as vicar of the deities.

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↳ The supreme high god is a kin relation to elites

– No

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↳ The supreme high god has another type of loyalty-connection to elites

– Yes

Notes: Particularly with Babylonian priesthood as Marduk is the tutelary deity of Babylon

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↳ The supreme high god is unquestionably good

– No

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↳ Other features of the supreme high god

–Specify: ,wise ,Strong

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↳ The supreme high god has knowledge of this world

– Yes

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↳ Knowledge is restricted to a particular domain of human affairs

– No

Notes: Marduk is the leader of the pantheon and, moreover, acts as demiurge. Hence he has to know everything that happens within the cosmos

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↳ Knowledge is restricted to (a) specific area(s) within the sample region

– No

Notes: Marduk is the leader of the pantheon and, moreover, acts as demiurge. Hence he has to know everything that happens within the cosmos

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↳ Knowledge is unrestricted within the sample region

– Yes

Notes: Marduk is the leader of the pantheon and, moreover, acts as demiurge. Hence he has to know everything that happens within the cosmos

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↳ Knowledge is unrestricted outside of sample region

– Yes

Notes: Probably, given Marduk is the leader of the pantheon and, moreover, acts as demiurge. Hence he has to know everything that happens within the cosmos

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↳ Can see you everywhere normally visible (in public)

– Yes

Notes: In tablet I, Marduk is depicted as having 4 eyes and 4 ears, which means he sees and hears everything.

By: Isabel Gomes de Almeida

↳ Can see you everywhere (in the dark, at home)

– Yes

Notes: In tablet I, Marduk is depicted as having 4 eyes and 4 ears, which means

he sees and ears everything.

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↳ Can see inside heart/mind (hidden motives)

– Yes

Notes: Probably, given that he is the leader of the pantheon and acts as demiurge. Moreover, Marduk has 4 eyes and 4 ears, which means he sees and ears everything.

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↳ Knows basic character (personal essence)

– Yes

Notes: Probably, given that he is the leader of the pantheon and acts as demiurge. Moreover, Marduk has 4 eyes and 4 ears, which means he sees and ears everything.

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↳ Knows what will happen to you, what you will do (future sight)

– Yes

Notes: Probably, given that he is the leader of the pantheon and acts as demiurge. Moreover, Marduk has 4 eyes and 4 ears, which means he sees and ears everything.

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↳ Has other knowledge of this world

– Yes

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↳ Has deliberate causal efficacy in the world

– Yes

By: Isabel Gomes de Almeida

↳ Can reward

– Yes

By: Isabel Gomes de Almeida

↳ Can punish

– Yes

By: Isabel Gomes de Almeida

↳ Indirect causal efficacy in the world

– Yes

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↳ Exhibits positive emotion

– Yes

Notes: When he was created (Tablet I), Marduk is depicted playing joyfully with the 4 winds that Anu gave him. After receiving the respect of the divine assembly, Marduk is depicted pleased (end of Tablet V, beginning of Tablet VI)

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↳ Exhibits negative emotion

– Yes

Notes: When in battle, Marduk is ruthless.

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↳ Possesses Hunger?

– Yes

Notes: Mesopotamian gods and goddesses are often depicted in banquets.

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↳ Can be hurt?

– Yes

Notes: Though not explicitly stated, it is implied by outcome for other deities that also participate in the battle.

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↳ Can be tricked?

– I don't know

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↳ Can be imprisoned?

– Yes

Notes: Though not explicitly stated, it is implied by outcome for other deities that also

participate in the battle.

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↳ Is it permissible to worship supernatural being other than the high god?

– Yes

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↳ The supreme high god possesses/exhibits some other feature

– Specify: Marduk is splendid, hence 50 names/epiteths are given to him to emphasize his perfection

Notes: See Seri 2006 on this subject-matter

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↳ The supreme high god communicates with the living

– No

Notes: Not in this composition

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↳ Does the text make communication with supreme high-god possible?

– No

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Previously human spirits are present

– No

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Non-human supernatural beings are present

– Yes

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↳ Supernatural beings can be seen

– Yes

Notes: Most of the action takes place at a time when humanity had not yet been created. In Tablet VI, after the anthropogonic act, the action takes place in the heavenly realms. So, yet they can be seen by each other.

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↳ Supernatural beings can be physically felt

– Yes

Notes: Among themselves, yes. Regarding humans, yes they can, though not in this composition

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↳ Non-human supernatural beings have knowledge of this world

– Yes

By: Isabel Gomes de Almeida

↳ Knowledge is restricted to a particular domain of human affairs

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Marduk.

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↳ Knowledge is restricted to (a) specific area(s) within the sample region

– No

By: Isabel Gomes de Almeida

↳ Knowledge is unrestricted within the sample region

– Yes

By: Isabel Gomes de Almeida

↳ Knowledge is unrestricted outside of sample region

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Marduk.

By: Isabel Gomes de Almeida

↳ Can see you everywhere normally visible (in public)

– Yes

Notes: The divine assembly can see everything humans do, though it is not clearly stated in this composition.

By: Isabel Gomes de Almeida

↳ Can see you everywhere (in the dark, at home)

– Yes

Notes: The divine assembly can see everything humans do, though it is not clearly stated in this composition.

By: Isabel Gomes de Almeida

↳ Can see inside heart/mind (hidden motives)

– Yes

Notes: Probably, as the divine assembly can see everything humans do, though it is not clearly stated in this composition.

By: Isabel Gomes de Almeida

↳ Know basic character (personal essence)

– Yes

Notes: Probably, as the divine assembly can see everything humans do, though it is not clearly stated in this composition.

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↳ Know what will happen to you, what you will do (future sight)

– Yes

Notes: The divine assembly decrees fates to humans, so in that sense they all know the future. Yet, humans can deviate from those decrees.

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↳ Have other knowledge of this world

– Yes

By: Isabel Gomes de Almeida

↳ Non-human supernatural beings have deliberate causal efficacy in the world

– Yes

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↳ Supernatural beings can reward

– Yes

By: Isabel Gomes de Almeida

↳ Supernatural beings can punish

– Yes

By: Isabel Gomes de Almeida

↳ Non-human supernatural beings communicate with the living according to the text?

– No

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↳ These supernatural beings have indirect causal efficacy in the world

– Yes

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↳ These supernatural beings exhibit positive emotion

– Yes

Notes: They are pleased with Marduk's victory, and with his creative processes.

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↳ These supernatural beings exhibit negative emotion

– Yes

Notes: If one considers fear as a negative feeling. Also they seem quite anxious upon the news of the Tiamat's army power. The creatures of Tiamat's army are also depicted as ruthless.

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↳ These supernatural beings possess hunger

– Yes

Notes: Mesopotamian deities are often depicted in banquets

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↳ These supernatural beings possess/exhibit some other feature

– Specify: Depends on the deities.

Notes: Tiamat is depicted as enraged, infuriated, but also as protective to their offspring; Apsu is depicted as impatient; Ea is depicted as extremely wise. Overall, the deities that integrate this composition show a wide range of features.

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Does the text attest to a pantheon of supernatural beings?

– Yes

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↳ Organized by kinship based on a family model?

– Yes

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↳ Organized hierarchically?

– Yes

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↳ Power of beings is domain specific?

– Yes

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↳ Other organization of pantheon?

– Specify: N/A

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Are mixed human-divine beings present according to the text?

– Yes

Notes: some of the members of Tiamat's army are defined as "scorpion-man", "bull-man" and "fish-man"

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↳ Mixed human-divine beings can be seen?

– Yes

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↳ Mixed human-divine beings can be felt?

– Yes

By: Isabel Gomes de Almeida

↳ Do mixed human-divine beings communicate with the living according to this text?

– No

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Is there a supernatural being that is physically present in the/as a result of the text?

– No

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Are other categories of beings present?

– Other [specify]: Humans, after they are created, in tablet VI

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Does the text guide divination practices?

– No

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Supernatural Monitoring

Is supernatural monitoring present in the text?

– No

Notes: The action takes place within the divine sphere.

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Do supernatural beings mete out punishment in the text?

– Yes

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↳ Is the cause or agent of supernatural punishment known?

– Yes

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↳ Done only by high god

– No

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↳ Done by many supernatural beings

– Yes

Notes: Apsu is punished by Ea, for wanting to destroy his offspring. Tiamat is punished by Marduk, for menacing the cosmic order. Quingu is punished by all deities, for being the general of Tiamat's army.

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↳ Done through impersonal cause-effect principle

– No

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↳ Done by other entities or through other means

– No

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↳ Is the reason for supernatural punishment known?

– Yes

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↳ Done to enforce religious ritual-devotional adherence?

– No

By: Isabel Gomes de Almeida

↳ Done to enforce group norms?

– No

By: Isabel Gomes de Almeida

↳ Done to inhibit selfishness?

– No

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↳ Done randomly

– No

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↳ Other

– No

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↳ Supernatural punishments are meted out in the afterlife?

– No

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↳ Supernatural punishments are meted out in this lifetime?

– No

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Do supernatural beings bestow rewards in the text?

– Yes

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↳ Is the cause/purpose of supernatural rewards known?

– Yes

By: Isabel Gomes de Almeida

↳ Done only by high god

– Yes

Notes: Marduk is pleased with all deities paying their respect to him, so he decided to create humankind as their substitutes,

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↳ Done by many supernatural beings

– No

By: Isabel Gomes de Almeida

↳ Done through impersonal cause-effect principle

– No

By: Isabel Gomes de Almeida

↳ Done to enforce religious ritual-devotional adherence

– No

By: Isabel Gomes de Almeida

↳ Done to enforce group norms?

– No

By: Isabel Gomes de Almeida

↳ Done to inhibit selfishness?

– No

By: Isabel Gomes de Almeida

↳ Done randomly

– No

By: Isabel Gomes de Almeida

↳ Supernatural rewards are bestowed out in the afterlife?

– No

By: Isabel Gomes de Almeida

↳ Supernatural rewards are bestowed out in this lifetime?

– No

By: Isabel Gomes de Almeida

Messianism/Eschatology

Are messianic beliefs present in the text?

– No

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Is an eschatology present in the text?

– No

By: Isabel Gomes de Almeida

Norms & Moral Realism

Are general social norms prescribed by the text?

– No

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Is there a conventional vs. moral distinction in the religious text?

– No

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Are there centrally important virtues advocated by the text?

– Yes

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↳ Honesty/trustworthiness/integrity

– Yes

Notes: Related to Marduk as the paradigm of "good ruler"

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↳ Courage (in battle)

– Yes

Notes: Related to Marduk as the paradigm of "good ruler"

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↳ Courage (generic)

– Yes

Notes: Related to Marduk as the paradigm of "good ruler"

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↳ Compassion/empathy/kindness/benevolence

– Yes

Notes: Tiamat's reaction against Apsu's plan to destroy their offspring. She is benevolent with their noise.

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↳ Mercy/forgiveness/tolerance

– No

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↳ Generosity/charity

– No

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↳ Selflessness/selfless giving

– No

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↳ Righteousness/moral rectitude

– Yes

Notes: Ea's and Marduk actions

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↳ Ritual purity/ritual adherence/abstention from sources of impurity

– Yes

Notes: On the creation of humankind

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↳ Respectfulness/courtesy

– Yes

Notes: Marduk is respectful towards his peers and divine elders. The divine assembly is respectful towards Marduk

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↳ Familial obedience/filial piety

– Yes

Notes: The relationship between Anu, Ea and Marduk

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↳ Fidelity/loyalty

– Yes

Notes: The divine assembly towards Marduk

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↳ Cooperation

– No

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↳ Independence/creativity/freedom

– Yes

Notes: Ea's and Marduk's creative processes.

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↳ Moderation/frugality

– No

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↳ Forbearance/fortitude/patience

– Yes

Notes: Tiamat's reaction against Apsu's plan to destroy their offspring. She is patient with their noise.

By: Isabel Gomes de Almeida

↳ Diligence/self-discipline/excellence

– Yes

Notes: Marduk's actions

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↳ Assertiveness/decisiveness/confidence/initiative

– Yes

Notes: Marduk's actions

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↳ Strength (physical)

– Yes

Notes: Marduk

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↳ Power/status/nobility

– Yes

Notes: Marduk

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↳ Humility/modesty

– No

By: Isabel Gomes de Almeida

↳ Contentment/serenity/equanimity

– Yes

Notes: After the battle, the divine assembly and Marduk are sharing serenity and contentment

By: Isabel Gomes de Almeida

↳ Joyfulness/enthusiasm/cheerfulness

– Yes

Notes: Also, after the battle, all the deities share this feelings.

By: Isabel Gomes de Almeida

↳ Optimism/hope

– No

By: Isabel Gomes de Almeida

↳ Gratitude/thankfulness

– Yes

Notes: The divine assembly towards Marduk

By: Isabel Gomes de Almeida

↳ Reverence/awe/wonder

– Yes

Notes: The divine assembly towards Marduk

By: Isabel Gomes de Almeida

↳ Faith/belief/trust/devotion

– No

By: Isabel Gomes de Almeida

↳ Wisdom/understanding

– Yes

Notes: Particularly with Ea and Marduk

By: Isabel Gomes de Almeida

↳ Discernment/intelligence

– Yes

Notes: Particularly with Ea and Marduk

By: Isabel Gomes de Almeida

↳ Beauty/attractiveness

– Yes

Notes: Particularly with Marduk

By: Isabel Gomes de Almeida

↳ Cleanliness (physical)/orderliness

– Yes

Notes: All deities after the battle

By: Isabel Gomes de Almeida

↳ Other important virtues

– No

By: Isabel Gomes de Almeida

Advocacy of Practices

Does the text require celibacy (full sexual abstinence)?

– No

By: Isabel Gomes de Almeida

Does the text require constraints on sexual activity (partial sexual abstinence)?

– No

By: Isabel Gomes de Almeida

Does the text require castration?

– No

By: Isabel Gomes de Almeida

Does the text require fasting?

– No

By: Isabel Gomes de Almeida

Does the text require forgone food opportunities (taboos on desired foods)?

– No

By: Isabel Gomes de Almeida

Does the text require permanent scarring or painful bodily alterations?

– No

By: Isabel Gomes de Almeida

Does the text require painful physical positions or transitory painful wounds?

– No

By: Isabel Gomes de Almeida

Does the text require sacrifice of adults?

– No

By: Isabel Gomes de Almeida

Does the text require sacrifice of children?

– No

By: Isabel Gomes de Almeida

Does the text require self-sacrifice (suicide)?

– No

By: Isabel Gomes de Almeida

Does the text require sacrifice of property/valuable items?

– No

By: Isabel Gomes de Almeida

Does the text require sacrifice of time (e.g. attendance at meetings or services, regular prayer, etc.)?

– No

By: Isabel Gomes de Almeida

Does the text require physical risk taking?

– No

By: Isabel Gomes de Almeida

Does the text require accepting ethical precepts?

– No

By: Isabel Gomes de Almeida

Does the text require marginalization by out-group members?

– No

By: Isabel Gomes de Almeida

Does the text require participation in small-scale rituals (private, household)?

– No

By: Isabel Gomes de Almeida

Does the text require participation in large-scale rituals?

– No

By: Isabel Gomes de Almeida

Are extra-ritual in-group markers present as indicated in the text?

– No

By: Isabel Gomes de Almeida

Does the text employ fictive kinship terminology?

– No

By: Isabel Gomes de Almeida

Does the text include elements that are intended to be entertaining?

– Yes

By: Isabel Gomes de Almeida

↳ Drama?

– Yes

By: Isabel Gomes de Almeida

↳ Comedy?

– No

By: Isabel Gomes de Almeida

↳ Tragedy?

– No

By: Isabel Gomes de Almeida

↳ Epic entertainment?

– Yes

By: Isabel Gomes de Almeida

Does the text specify sacrifices, offerings, and maintenance of a sacred space?

– Yes

By: Isabel Gomes de Almeida

↳ Are sacrifices specified by the text?

– No

By: Isabel Gomes de Almeida

↳ Are there self-sacrifices specified by the text?

– No

By: Isabel Gomes de Almeida

↳ Are there material offerings present?

– No

Notes: It is stated that offering to Marduk should be made, but still within the outcome of the battle and within the heavenly domains

By: Isabel Gomes de Almeida

↳ Is attendance to worship/sacrifice mandatory?

– No

By: Isabel Gomes de Almeida

↳ Is the maintenance of the place regulated by the text?

– No

By: Isabel Gomes de Almeida

Institutions & Production Environment of Text

Society & Institutions

Society of religious group that produced the text is best characterized as:

– A state

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Are there specific elements of society that have controlled the reproduction of the text?

– A state

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Welfare

Does the text specify institutionalized famine relief?

– No

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Does the text specify institutionalized poverty relief?

– No

By: Maria de Fátima Rosa

Does the text specify institutionalized care for elderly & infirm?

– No

By: Maria de Fátima Rosa

Other forms of welfare?

– No

By: Maria de Fátima Rosa

Education

Are there formal educational institutions available for teaching the text?

– Field doesn't know

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Are there formal educational institutions specified according to the text?

– No

By: Maria de Fátima Rosa

Does the text make provisions for non-religious education?

– No

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Does the text restrict education to religious professionals?

– No

By: Maria de Fátima Rosa

Does the text restrict education among religious professionals?

– No

By: Maria de Fátima Rosa

Is education gendered according to the text?

– No

By: Maria de Fátima Rosa

Is education gendered with respect to this text and larger textual tradition?

– No

By: Maria de Fátima Rosa

Does the text specify teaching relationships or ratios? (i.e.: 1:20; 1:1)

– No

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Are there specific relationships to teachers that are advocated by the text?

– No

By: Maria de Fátima Rosa

Are there worldly rewards/benefits to education according to the text specified by the text itself?

– No

By: Maria de Fátima Rosa

Bureaucracy

Is bureaucracy regulated by this text?

– No

By: Maria de Fátima Rosa

Public Works

Does the text detail interaction with public works?

– Yes

By: Maria de Fátima Rosa

↳ Does the text advocate for public food storage?

– No

By: Maria de Fátima Rosa

↳ Does the text provide guidance for food distribution?

– No

By: Maria de Fátima Rosa

↳ Does the text regulate places for civic functions?

– No

By: Maria de Fátima Rosa

↳ Does the text regulate places for the practice of justice?

– No

By: Maria de Fátima Rosa

↳ Does the text advocate or specify controls for water management (irrigation, flood control)?

– No

Notes: Considering only a mythological or divine logic, the text attributes the management of the Abzu (subterranean waters) to god Enki. Thus, the god is associated with rivers, canals and other water sources.

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↳ Does the text specify restrictions on common transportation?

– No

By: Maria de Fátima Rosa

Taxation

Does the text specify forms of taxation?

– No

By: Maria de Fátima Rosa

Warfare

Does the text mention warfare?

– Yes

By: Maria de Fátima Rosa

↳ Does the text dictate how to control an institutionalized military?

– No

By: Maria de Fátima Rosa

↳ Does the text restrict/advocate for participation in exogenous military organizations?

– No

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↳ Does the text celebrate/bemoan protection/subjugation by an exogenous military force?

– Yes

Notes: Strictly with regard to the divine word, the narrative celebrates the victory of the god Marduk (Babylon's patron god) over the goddess Tiamat (the primordial chaos).

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Food Production

Does the text mentioned food production/disbursement?

– No

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