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Enosh

In the Bible, Enosh (Hebr. *ʿenōš*) is the son of Seth and the grandson of Adam. Apart from his presence in genealogical lists detailing the progression of the descendants of Seth (Gen. 5:6-11; 1 Chron. 1:1), the only narrative elaboration devoted to him is the syntactically difficult redactional comment in Gen. 4:26: "And to Seth also was born a son, and he named him Enosh. Then was begun invocation with the Name YHWH." The proper noun *ʿenōš* signifies "humankind," a designation that mirrors the meaning of the name of his grandfather Adam. It is likely, given the rich history of speculative thought surrounding the figure of Seth, that some circles interpreted the posited father-son relationship of Seth and Enosh as emphasizing Seth's status as the (true) ancestor of humankind, a status that Adam forfeited when he transgressed the command of God.

Great ambiguity surrounds the figure of Enosh on account of the multiple ways of understanding the latter half of Gen. 4:26 ("then was begun invocation with the Name YHWH"). Christian and so-called Gnostic groups tend to give the clause a positive valence, the former seeing Enosh as one who cultivated and established the proper liturgical service of the one god, and the latter (where attested) tending to view Enosh as a righteous successor to Seth who perpetuated his father's legacy of righteousness and guarded and transmitted his forebears' writings and teachings. It is in fact as a conduit, rather than producer, of written works that Enosh achieves what fleeting fame he enjoys among such groups; it is largely thanks to him that the written testimonia associated with Adam and Seth were preserved. Few writings are ascribed to his hand, and even those are arguably due to scholastic conflation or confusion with more renowned figures; thus the reference to two inscribed stelae erected by Enosh in the Armenian historian Moses Khorenats'i is likely based on Josephus' (*Ant.* 1.69-71) description of a similar action performed by the collective descendants of Seth. Similarly, when the thirteenth-century Syriac *Book of the Bee*

avers that Enosh "was the first to author books on the courses of the stars and zodiacal signs," it is likely that Enosh has been confused here with the more illustrious figures of Enoch or Seth, both of whom are famous in parabiblical sources for their astronomical discoveries. The so-called *Prayer of Enosh* (4Q369) allegedly recovered among the Dead Sea Scrolls has been conclusively shown to be a chimera (Kugel 1998).

It is within Mandeism, a Mesopotamian "Gnostic" movement, that Enosh attains true individuality as an author and revelatory messenger. Living on earth in his material identity as son of Seth, he fortuitously escapes drowning in a flood brought on by demonic adversaries by being transported to heaven by an emissary of the principal Mandaean deity. There he is installed as a heavenly entity known as the "great Anōsh." Portions of the Mandaean scriptures are attributed to him; for example, the eleventh book of the *Right Ginza* is introduced as "the mystery and book of the great Anōsh, son of the great Shitil (i.e., Seth), son of the great Adam." He also functions in certain narrative sources as a divine emissary warning humans of imminent catastrophes.

In contrast to the ways in which the character of Enosh developed in Christian writings and works traditionally labeled Gnostic, classical Jewish tradition normally ascribes a negative connotation to the phraseology of Gen. 4:26b by reading it as an etiology for false religion: "then was begun the naming [of material objects] with the Name YHWH." In other words, Enosh and/or his generation marked the first appearance in the world of idolatry (*b. Šabbat* 118b; *Tg. Ps.-J. Gen.* 4:26). Representative of this thread is the brief haggadic tale found in the medieval *Midrash Bereshit Rabbati* (ed. Albeck, p. 41):

What did the people of his (Enosh's) generation do? They arose and piled together all the silver, gold, pearls, and precious stones that were in the world and made a large pedestal. They then erected an idol on it, and they worshipped it and made offerings to it. They also directed harsh words toward Heaven, as Scripture says: "Then they said to God, 'Leave us alone!'" (*Job* 21:14).

Due to the depravity associated with Enosh and his generation, his name is sometimes parsed as *anūsh* ("weak/diseased"), and a number of rabbinic sources speak of a mini-deluge that engulfed "one-third of the world" in his time (e.g., *Sifre Deuteronomy* §43). Here one might compare the similar linkage of a flood with Enosh in the Mandaean tradition, as mentioned above. It seems possible that these specific traditions about the appearance of corruption on earth in the third generation (Adam-Seth-Enosh) are the remnants of a primitive narrative cycle about the early history of humanity which lacked the motifs of angelic sin, disobedience in the Garden, and primal murder that characterize some of all of the other extant stories.

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Entertainment Structures

In the Hellenistic and Roman periods, games in the style of the Greek "Crown Games" of Olympia, Delphi, Nemea, and Isthmia gained popularity. Competing for status and prestige, more and more cities throughout the East established similar quadrennial or biennial games, erecting entertainment structures to serve as their venues. The traditional Greek games consisted of theatrical shows, musical events, athletic contests (*gymnika*), and horse and chariot races (*hyppika*). The Romans added spectacles, which included gladiatorial combats (*munera*), animal hunts (*venationes*), and wild-beast fighting. Shows, or games (*ludi* in the Latin), organized on behalf of city councils, were also held on the occasion of annual feasts, religious ceremonies, the visit of dignitaries, and other special events. Four distinct entertainment structures were known in the Greco-Roman world: the theater, the stadium, and the hippodrome were born in Greece, while the amphitheater originated in Rome. The Roman circus is equivalent to the Greek hippodrome, though there are some differences.

Greek and Roman Structures

The Greek theater had a circular orchestra with a stage tent or house (*skēnē*) at its edge. It was a simple structure with no elevated stage in front. The tiers of seats (*cavea*) were retained against a hillside and encompassed more than a semicircle of the orchestra. Passages (*parodoi*) separated the *cavea* and the *skēnē*. With the evolution of Greek drama, the stage house became more and more elaborate. The Greek stadium was either rectangular or U-shaped, had an arena of around 200 m. long surrounded by earth embankments, and served for athletic competitions (*gymnika*). The Greek hippodrome, with an arena 500-600 m. long, was used for horse and chariot races (*hyppika*). The spectators either stood or sat on earth embankments that surrounded the arena.

The earliest Roman theaters were casual wooden structures. Stage houses could be monumental, including columns and marble revetments, wall mosaics, and paintings, but these too were temporary structures that were dismantled at the end of festivals. In the Roman theater the orchestra shrank to a semicircle. It was encompassed by a semicircular auditorium that was sometimes built on a plain, retained by a substructure of vaulted passages (*vomitoria*) that led to the seats. On the other side of the orchestra there was an elevated stage (*pulpitum*) with a decorated façade (*proscenium*). The *skēnē* behind became more and more elaborate, with a high façade (*scaene frons*) decorated by colon-

naded recesses (*exedrae*). The auditorium and the stage building were bonded together.

The Roman circus evolved independently of the Greek hippodrome. Roman chariot races were organized in a different manner, the stalls (*carceres*) were differently laid, and in the arena there were particular installations: the central barrier along the arena was composed of a series of elongated shallow reflection pools (*euripus*) decorated with statues, and an obelisk in between. The turning points on both ends (*meta prima* and *meta secunda*) were marked by huge stone cones. The seats were retained by two parallel walls, or on parallel vaults with a slanting roof, set perpendicular to the area (or radial, under the curved end, the *sphendone*). The Circus Maximus in Rome (with an arena of 580 m. × 80 m.) set the pattern for other circuses. Roman stadia, common in the provinces of Asia Minor, Syria, and Palestina, were elaborate U-shaped masonry structures. Unlike the Greek stadia, they had stone seats retained on a substructure of vaults.

The oval amphitheater, for the staging of spectacles, was a distinct Roman invention. Convicted criminals were delivered to the wild beasts in these shows. It was first built of wood, being erected for the occasion in the forum, or in the field near graveyards.

In the East the stadium and the theater were used for the staging of various spectacles. Accordingly, Greek and Latin authors of the late Hellenistic period were not precise in their use of terms. The term *theater* is very widely applied; literally, it means "a place for viewing something," so it can be employed for any building with spectator accommodation. Philo uses it for a stadium, as do later authors. Likewise, the term *amphitheater* was used indifferently by authors and in inscriptions to designate a stadium, or a much larger hippodrome/circus, rather than an oval Roman *amphitheatrum*, which was known in the first century B.C.E. as *spectaculum*. Similarly, Josephus speaks about a hippodrome or an amphitheater at Jerusalem (*Ant.* 15.268; *J.W.* 2.44) and Jericho (*Ant.* 17.174-78, 193-94; *J.W.* 1.659-66), but he was actually referring to a small hippodrome or stadium where not only *gymnika* but also *hyppika* were held. Hence the term "hippo-stadium" has been coined by modern scholars to designate such multipurpose structures.

Structures of the Hellenistic Period

Prior to Herod there were very few entertainment structures in the Hellenistic Near East; some are known only from the literary sources. The most famous was the hippodrome of Alexandria, the *Lageion*, built by Ptolemy I Lagus (367-283 B.C.E.). Horse and chariot races were held there, as well as contests and shows. According to 3 Maccabees, under Ptolemy IV Philopator the Jews of Alexandria who refused to worship Dionysus were herded into the hippodrome, to be trampled to death by 500 elephants that had been intoxicated by wine and incense. But the beasts turned instead against the king's troops (3 Macc. 5:36-6:21). A hippodrome also existed outside the city wall of Damascus in the early first century B.C.E. (*Ant.* 13.389). Since no remains are known, it

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