

And God walked in Eden:

the role of space in the interpretation of Genesis 2-3

by

Mathias Günther Hohls

Submitted in partial fulfillment of the requirements for the degree

Magister Artium (Ancient Languages and Cultures)

in the

DEPARTMENT OF ANCIENT LANGUAGES

FACULTY OF HUMANITIES

University of Pretoria

Supervisor: Prof. G. T. M. Prinsloo

November 2009

To all family and friends without whom this study would not have succeeded.

To the Department of Ancient Languages and Cultures, for kindling the love for the grand epic that is the ancient world of the Near East.

Especially to Professor Prinsloo, thank you for your patience, understanding and help in guiding me over the years of study.

SUMMARY

**And God walked in Eden:
the role of space in the interpretation of Genesis 2-3**
by
Mathias Günther Hohls

Supervisor: Prof. G. T. M. Prinsloo

Department: Ancient Languages

Degree: Magister Artium (Ancient Languages and Cultures)

This dissertation seeks to investigate the literary concept of space used in a biblical text. The aim of this study is twofold: firstly, to use current research material on the theory of space and develop it for own use; secondly to see if any new light can be shed on the interpretation of the pericope of Genesis 2:4-3:24 through this theory. The hypothesis of this study is that the investigation of space as a literary construct will help identify new perspectives on the Genesis 2:4-3:24 pericope. The fundamental presupposition of this study is that the pericope was composed as a complete narrative unit and that every sentence has its due part to play in the narrative. Using knowledge from the narrative and social sciences together with insights from philosophy and archaeology an effort is made to develop and define a particular spatial theory. The theory is then applied through various spatial analyses on various levels of the text. This study shows that the narrative of Genesis 2:4-3:24 is not the product of literary confusion but rather literary brilliance. Additionally, it illustrates the far reaching effects of its spatiality on later texts and societies, and that as a construct of narrative art its potency cannot be undermined.

KEYWORDS: YHWH God, Eden narrative, Space, Narrative space, Social space, Critical space, Conceived space, Perceived space, Lived space, Adam, Eve, Temple, Zion, Mountain, *Axis mundi*, Holy, Profane.

OPSOMMING

**En God het in Eden gewandel:
die rol van ruimte in die interpretasie van Genesis 2-3**
deur
Mathias Günther Hohls

Studieleier: Prof G. T. M. Prinsloo

Departement: Antieke Tale

Graad: MA (Antieke Taal- en Kultuurstudie)

Hierdie verhandeling ondersoek die gebruik van ruimte as a literêre konsep in 'n Bybelse teks. Die doel van die studie is tweeledig: eerstens, om huidige navorsingmateriaal oor die teorie van ruimte aan te wend ten einde 'n eie teoretiese benadering te ontwikkel; tweedens, om te bepaal of die gebruik van hierdie teorie nuwe lig kan werp op die interpretasie van Genesis 2:4-3:24. Die hipotese van hierdie studie is dat 'n ondersoek na die funksie van ruimte as 'n literêre konsep nuwe perspektiewe op die interpretasie van Genesis 2:4-3:24 sal open. Die fundamentele voorveronderstelling is dat die perikoop 'n volledige narratiewe eenheid vorm waarin elke sin 'n definitiewe rol in die narratief speel. Insigte van die narratiewe- en sosiaal-wetenskaplike benaderings, sowel as filosofiese en argeologiese kennis word in kombinasie gebruik om 'n spesifieke narratiewe teorie te ontwikkel en te definieer. Die teorie word dan op die teks toegepas deur die konsep van ruimte en die funksionering daarvan op verskillende vlakke van die teks te analiseer. Die studie toon aan dat die narratief in Genesis 2:4-3:24 nie die resultaat van 'n literêre potpourri van bronne is nie, maar juis van literêre uitnemendheid. Voorts word aangedui dat die konsep van ruimte soos in die teks vergestalt 'n beduidende invloed op latere tekste en gemeenskappe gehad het. As 'n uitdrukking van narratiewe kuns moet die invloed van hierdie baie bekende teks nie onderskat word nie.

SLEUTELTERME: JHWH God, Edennarratief, Ruimte, Narratiewe ruimte, Sosiale ruimte, Waargeneemde ruimte, Waargenome ruimte, Geleefde ruimte, Adam, Eva, Tempel, Sion, Berg, *Axis mundi*, Heilig, Profaan.

TABLE OF CONTENTS

Chapter 1: Research outline.....	9
1.1 INTRODUCTION	9
1.2 RESEARCH PROBLEM	9
1.3 AIM AND HYPOTHESIS	11
1.3.1 Critical Space and Critical Spatiality.....	12
1.3.2 Scaled space	12
1.4 TERMINOLOGY AND UNIT DELIMITATION	13
1.5 METHOD	13
1.6 RESEARCH DESIGN	14
1.7 EXPECTED RESULTS	15
1.8 SUMMARY.....	16
Chapter 2: Theory of space.....	17
2.1 INTRODUCTION	17
2.2 LITERARY SPACE: SOME THOUGHTS	17
2.3 PRELIMINARY CLASSIFICATION OF LITERARY SPACE	18
2.4 CRITICAL SPATIALITY AND SPACE: PRELIMINARY THOUGHTS	20
2.5 CRITICAL SPATIALITY: A DEFINITION	24
2.5.1 Firstspace.....	24
2.5.2 Secondspace	25
2.5.3 Thirdspace	25
2.6 CRITICAL SPATIALITY: A THEORETICAL APPLICATION	26
2.7 CRITICAL SPACE: A REFURBISHED MODEL	28
2.8 CRITICAL SPATIALITY AND BIBLICAL EXEGESIS.....	30
2.9 SUMMARY.....	31
Chapter 3: A narrative analysis of Genesis 2:4-3:24.....	32
3.1 INTRODUCTION	32
3.2 NARRATIVE SPACE: ELEMENTS OF ORIENTATION	32
3.2.1 Identifying basic units in the narrative through syntax.....	33
3.2.2 Identifying space through these units	33
3.2.3 Narrative space as an element of focalisation.	34
3.2.4 Identifying key words as ‘painters’ of space in these narrative units.....	34

3.3 PROCEDURE.....	35
3.4 SYNTACTICAL ANALYSIS:.....	36
3.5 NARRATIVE SPACE	42
3.5.1 Divisions	42
3.5.2 Focalisation.	43
3.5.3 Spatial key words.....	47
3.5.3 Movement and tension.....	48
3.6 SUMMARY.....	49
Chapter 4: The social sciences and space in the Eden narrative	52
4.1 INTRODUCTION	52
4.1 BIBLICAL SOCIAL VALUES AND SPACE.....	52
4.1.1 Unseen space	52
4.1.2 Presuppositions.....	53
4.1.3 Sacred and profane	54
4.1.4 The concept of sacred and profane space.....	56
4.1.6 The Garden of Eden.....	57
4.2 CONCLUSION.....	61
Chapter 5: Space: a question of scale	63
5.1 INTRODUCTION	63
5.2 ANALYSIS 1: A KINGLY GARDEN	63
5.3 PRELIMINARY SUMMARY	66
5.4 ANALYSIS 2: THE EVE OF PARADISE	66
5.5 SUMMARY OF THEORIES	67
5.5.1 Theory A	68
5.5.2 Theory B	68
5.5.3 Theory C	69
5.5.4 Theory D	69
5.5.5 Answers to Theory B and C	70
5.5.6 Answer to Theory D	70
5.6 WHOLENESS AND HOLINESS	71
5.7 HONOUR AND SHAME	73
5.8 OTHER KEY WORDS	75
5.9 SUMMARY.....	78

Chapter 6: A question of Thirdspace.....	80
6.1 INTRODUCTION	80
6.2 THE PROTO-TEMPLE	80
6.3 The Mountain.....	81
6.2.1 The Mountain in other cultures	87
6.2.2 The Mountain of flora.....	88
6.2.3 The Mountain as Axis Mundi.....	89
6.4 PRELIMINARY SUMMARY	90
6.5. EDEN AND THIRDSPEACE	92
6.5.1 The limit of parallels.....	93
6.5.2 God on the mountain?.....	94
6.5.3 Thirdspace as theological space	96
6.5.4 The golden thread of <i>toledoth</i>	98
6.5.5 SUMMARY	101
Chapter 7: The theology of Eden space	104
7.1 INTRODUCTION	104
7.1.1 General orientation	104
7.2 OVERVIEW OF METHOD.....	105
7.3 POLEMICAL SPACE.....	105
7.3.1 Justin	105
7.3.2 Clement of Alexandria.....	106
7.3.3 Jerome	106
7.4 SPACE THAT IS VALUED	106
7.4.1 Theophilus of Antioch	106
7.4.2 Cyprian of Carthage.....	107
7.4.3 Cyril of Jerusalem.....	107
7.4.4 Ambrose	108
7.4.5 Chrysostom.....	108
7.5 MOUNT ZION SPATIALITY	108
7.5.1 Theodore of Mopsuestia.....	108
7.5.2 Augustine of Hippo.....	109
7.5.3 John of Damascus	109
7.6 PRELIMINARY SUMMARY	109

7.7 EPHREM'S HYMNS ON PARADISE	111
7.8 JACOB OF SERUG.....	112
7.9 SUMMARY.....	113
Chapter 8: Conclusion.....	114
8.1 INTRODUCTION	114
8.2 THE PROBLEM STATEMENT	114
8.3 THE AIM AND HYPOTHESES	115
8.4 METHODOLOGY.....	116
8.5 SUMMARIES.....	117
8.5.1 Chapter 2.....	117
8.5.2 Chapter 3.....	118
8.5.3 Chapter 4.....	118
8.5.4 Chapter 5.....	119
8.5.5 Chapter 6.....	120
8.5.6 Chapter 7.....	121
8.5.7 Validation.....	121
8.6 THE SUM OF ALL EQUATIONS, AN ATTEMPT AT SYNTHESIS.....	123
8.7 SUMMARISING THOUGHT.....	124
BIBLIOGRAPHY	126

Chapter 1

Research outline

1.1 INTRODUCTION

Genesis 2 to 3 forms a literary unit within the greater Genesis narrative. The first half of the unit, Genesis 2, contains the story of the creation; Genesis 3, the later half, contains the story of the fall of man. The contents of these two pericopes influenced the formation of Old Testament and New Testament theology, i.e. concepts such as the origin and purpose of humankind, monotheism versus polytheism, pure versus impure. However, this unit was not only the *Ausgangspunkt* for Judeo-Christian theology; it was also a point of reference for the everyday lives of the Israelites, and later the Christian community as well. This point of reference influenced many facets of the ancient Israelite community, from the ordering of family life to the ordering of hierarchy in society. Without doubt, these two chapters of Genesis had a vast influence on the socio-religious world of the ancient Israelites and the early church.

1.2 RESEARCH PROBLEM

The Genesis narrative has been analysed and commented upon since Old Testament times. One only has to be reminded of the many creation motifs in the Book of Isaiah and the Book of Psalms to realize that the creation story/stories in Genesis played a major role in the formation of Hebrew Bible literature. The huge amount of literature, both ancient and modern, on the creation story/stories in general and the narrative in Genesis 2-3 in particular, was the incentive for formulating the broad research question that will be investigated in this study. The following questions acted as stimuli for the formulation of a more precise research question:

- Do these well-known and often researched stories still contain any ‘jewels’ to be mined by modern researchers?

- If the Israelite/Jewish community over centuries used the narrative in Genesis 2-3 as a point of reference for their community life, how was the narrative viewed by that community?

This study will thus essentially be concerned with the question of the relationship between text and community. What influence did these ancient texts have on the immediate community in which they were received and on communities later removed in time? This question can be regarded as a coin with two sides:

- Is it at all possible for modern readers to understand ancient texts and the societies in which they grew?
- Will the application of modern exegetical techniques aid interpreters in better understanding aspects of these texts that have been poorly emphasized in the past?

These questions become relevant if it is taken into account that publications on Genesis 2-3 can broadly speaking be classified into two groups, and the results of each are well known. On the one hand, historical critical approaches emphasize the disunity of the text, relegate various parts of the narrative to different sources, and reconstruct the long history of and the various social histories behind the text, dating the first stages of the text in pre-exilic times with exilic and post-exilic redactional additions.¹ On the other hand, literary approaches emphasise the unity of the text, the coherence between the parts, and in general tend to read Genesis 2-3 as a single narrative from exilic or post-exilic times.²

In spite of the vast body of literature on Genesis 2-3, there is a shortcoming, though, and that is the lack of studies approaching the text from a spatial point of view.³ In the quest of humankind to interpret the *Wortkunstwerk* of both ancient and modern texts, the construct of space in narrative has received little attention in relation to other literary elements and devices.⁴ Herman Meyer recognised this problem, and said it was of utmost necessity to ask:

¹ Cf. the commentaries of Davidson (1973), Keil & Delitzsch (1975), Westermann (1974), Von Rad (1976) as typical examples.

² Cf. the commentaries of Van Selms (1976), Wenham (1987), Sarna (1989), as typical examples.

³ For a discussion of the approach as applied to biblical literature, cf. Bar-Efrat (1989).

⁴ Meyer (1975:210). Fewell and Gunn (1992:1023) stated: "Narrative...constructs a verbal world that centres on human characters, their relations, desires, and actions in time. Time is crucial for narrative." Though such

“Ist der Raum in der Dichtung ein wesentlicher Faktor, ist er, über seine bloße Faktizität hinaus, eine Fügkraft im Zusammenspiel der Kräfte, welche die totale, Gehalt und Gestalt umfassende Stuktur der literarischen Werkes konstituieren, und kann eine Analyse der Raumgestaltung etwas Wesentliches zur Erhellung dieser Struktur beitragen?”⁵

1.3 AIM AND HYPOTHESIS

The aim of this study is to apply insights from three fields of research, namely narratology, social-scientific criticism and philosophy, to the narrative in Genesis 2-3 in an attempt to address the question of space as a construct in the text.⁶ In this study an endeavour will be made to see what truth lies in the question that was posed above by Herman Meyer. How far does the construct of space within the Old Testament, specifically in this case the Eden narrative, influence the interpretation of such a text? Does space, as Robert Petsch claimed, have no right to exist independently, i.e. is its right to existence in that, that it can only exist in relation to the action which occurs within its boundaries?⁷ Is it not because of such claims, that the construct of space has always been subordinated to its literary partner, time?⁸

The study will propose that three categories of space in Genesis 2-3 should be taken into account: under the field of *literary*⁹ space, the Genesis 2-3 narrative unfolds an entirely new and interesting understanding of ancient Israelite socio-religious life. More specifically, the hypothesis proposes that under *narrative*¹⁰, *social*¹¹ and *critical*¹² space, Genesis 2-3 becomes

a statement is not incorrect, it shows the relative absence of space viewed as a twin to time, rather than a subordinate daughter or granddaughter. Maatje (1975:392-393) took note of this problem and gave an answer to this as follows: “Nun ist der Raum bekanntlich eine sekundäre Kategorie des Sprachkunstwerks, da ja die Zeit primär ist...Dichtung ist nur insofern „Zeit-Kunst“, als sich die Realisierung des vom Dichter Geschriebenen erst in der Zeit der Lektüre, der Rezitation oder der Aufführung vollzieht.“ It must be noted that Herman Meyer together with other researchers had already noticed this need forty years ago, and has stated that the compilation of Essays on Space in a narrative in the Journal *Wege der Forschung*, was an attempt to address this problem, cf. Meyer (1975:231).

⁵ Meyer (1975:210-211).

⁶ Cf. Dainton (2001), Wyatt (2001). For a discussion of the theory and application to a corpus of Psalms, cf. Prinsloo (2005).

⁷ Cf. Petsch (1975:36).

⁸ Though the category of space always works in unison with time, the question of time will not be the focus of this investigation, cf. Bar Efrat (1989:184).

⁹ Cf. Wittenberg (1995); Kruger (2001).

¹⁰ Cf. Bar Efrat (1989); Alter (1981).

¹¹ Cf. Botha (1998). Here space is associated with terms such as holy and unholy, clean and unclean, honourable and shameful.

a powerful allusion to the Zion of ancient orthodox Israel, as well as the *Ausgangspunkt* for the socio-political setup of Israel. These three perspectives will shed new light on the interpretation of Genesis 2-3. Moreover, such an analysis will also show that the concepts in and behind the text influenced the architecture and iconography of ancient Israelite sacred spaces. As a matter of interest, it will be shown that the early Church Fathers understood the text in a similar fashion.

When reading Genesis 2-3 from a spatial perspective, not only is there strong allusion to the Temple, but one can almost speak of Eden being a proto-temple. In consideration to this, one must then ask: why is this image produced in the narrative; and what meaning could this have had for Israel? These questions could be addressed by a spatial analysis of the text.

It is the contention of the researcher that the text of Genesis 2:4-3:24 as a narrative wants to be understood as a unit. The Eden image in the narrative can only be fully realized if the text is understood as a unit.

1.3.1 Critical Space and Critical Spatiality

It was proposed above that Genesis 2-3 should be investigated under the fields of narrative, social and critical space. A part of the hypothesis of this dissertation will look into the theory of Critical Spatiality, a method that is relatively new in the literary sciences and the full warrant for its application to texts has not been fully established. This study will take a closer look at this theory and will try to see how it could be incorporated into already established and applicable methods of textual analysis. The terms critical space and Critical Spatiality are not to be equated however. If Critical Spatiality can be regarded as the science of dividing space into three specific layers, then critical space refers to a 'layer'/'type' of space that is proposed within the theory of Critical Spatiality.

1.3.2 Scaled space

It will also be shown in this study how space comes into existence through both the largest and smallest units of the text. This will be called in the study micro space and macro space.

¹² Critical space is defined as a subset of the science of Critical Spatiality. The basic presupposition of Critical Spatiality is that space is a three-dimensional concept that can be classified as physical space, lived space and imagined (ideological) space, cf. Berquist (1999), Flanagan (1999), Flanagan (2001).

This division would for instance show that space exists already in the smallest textual units of the narrative in Genesis 2-3. Therefore, it would show that a bigger space is also created in the units of chapter 2 and 3. It would then show that again a bigger space is created if the two chapters are combined. This would then continue, from the narrative to its greater context, namely the *Urgeschichte*, and then to the book of Genesis, to the Pentateuch, Old Testament and lastly the entire Bible. This presupposes of course that a text can only be truly understood if read in its greater context.

1.4 TERMINOLOGY AND UNIT DELIMITATION

In future, the text unit of Genesis 2:4-3:24 will also be called the Eden narrative. This term wants to emphasize the unity as well as narrative character of the text unit in question. It is a fundamental assertion of this study that the Genesis narrative starts in Genesis 2:4 and not 2:4b. The following criteria were considered to demarcate the unit:

External: Verse 4 is seen as an introductory formula; there is a marked change in subject from verse 3 to verse 4; the Masoretic markers (*petuchah* between 2:3 and 2:4) clearly indicate a break between verse 3 and 4; any other division of the text would nullify the elaborate chiasmus found in verse 4: heaven-earth-created-made-earth-heaven.

Internal: Complete actions, Genesis 2:4-3:24 form a clear narratological unit; with the commencement of Genesis 2:4 we suddenly find a profusion of characters littering the scene, creating space and movement. One could not begin the pericope any later than verse 4 without undermining the spatial dimensions of the story; there is a clear backward movement in time from Genesis 2:3 to 2:4.

1.5 METHOD

The research will consist of three phases:

- The first step will involve the gathering and filtering of all data (texts) relevant to the literary unit in question.
- Secondly, the material will be organized and a theory developed for application to the text.

- The third step will involve the documentation of the theory and the analyses as they are applied to the text in question. It will be ascertained whether new meaning can be exported from the text via this theory. Synthesis of the findings will be presented at the end of the analysis. This will also involve verification of these findings through the reflection on the more visible heirlooms of that time, such as the architecture and iconography of the ancient Mediterranean world, as well as the more recent commentaries from the patristics on the unit in question.

1.6 RESEARCH DESIGN

This dissertation will be divided into two sections. The first part of the dissertation will be theoretical. In this part, the concept of space will be introduced and expanded upon taking into account the research that has been made by scholars into this field. The second part of the dissertation will be more practical. In this part, the theory of the first part will be applied to the text of Genesis 2-3. The following chapter divisions and content will be undertaken:

Chapter 2: A theory of space. From a general introduction into space, this chapter will show what is understood as narrative and social spatiality. Once these two types of space have been defined, an effort will be made to show what the theory of Critical Spatiality is and how narrative and social space act as congruent parts of this theory.

Chapter 3: Narrative analysis. In this chapter, the theoretical models developed in Chapter 2 will be applied to the text of Genesis 2-3. An attempt will be made to show how as indicated in the theoretical part, the narrative space forms part of the Critical Spatiality paradigm. Key words that could act as bearers of space will also be highlighted in this chapter.

Chapter 4: The social sciences and space in the Eden narrative. As was done in Chapter 3, so also Chapter 4 will go in on the theory that social space acts as a congruent part of Critical Spatiality.

Chapter 5: Space, a question of scale. Earlier in the study, it was proposed that a space could exist within a space. The idea of micro-scale space and macro-scale space was posited. Essentially this chapter will look in detail at how individual words are

bearers of space and how they fit into the greater context of space, i.e. how space on a micro scale interacts, supports and even creates the space on the macro level.

Chapter 6: *A question of Thirdspace*. In this chapter, the iconography and architecture of the ancient Near East will be taken into account as witness of the perceptions of the space in the Eden narrative.

Chapter 7: *The theology of Eden space*. The purpose of this chapter is to establish what insights the patristic literature can give on the pericope under study, since the Church Fathers lived in a time closer to that of the society in which the text of Genesis 2-3 was received. This chapter will be an important aid in showing the cause and effect chain of space in time as well as the need for Critical Spatiality to be given more attention.

Chapter 8: *Conclusion*. In this chapter, a synthesis of all the findings will be made. The research question and method will be revisited. The research methods and design will be re-examined to see if they were fruitful and to verify possible shortcomings.

1.7 EXPECTED RESULTS

The hypothesis in question will be fully verified under the auspices of spatiality. It will be clearly shown that the narrative, from the building blocks of individual words to key phrases, all point to a Zion centred ideology propagated in this text. This ideology is also reflected throughout the texts of the Judeo-Christian Bible, and is intrinsically YHWH/orthodox in nature. This study is also expected to illustrate that the certain spatial concepts of the Biblical world are shared with other, non-Israelite nations. In the end, it will be argued that the combined literary, narrative and social-critical reading of Genesis 2-3 provides modern readers with new insights into the message of this ancient text in its socio-historical context. In spite of many publications, it is still possible to say something new about ancient biblical texts.

Definite shortcomings in this study will occur when considering space in isolation. In a narrative, space is intertwined with time. Isolating space from its literary twin could lead to possible shortcomings in establishing the full efficacy of space as a literary construct. This

shortcoming will have to be tolerated, since the study will exceed its intended scope if the literary construct of time is also investigated. Other shortcomings could occur in the concept of Critical Spatiality. Much more can be said about this concept than this study could ever hope to address, and again the need for brevity will be the determining factor in excluding material, which could lead to a shortcoming in this area as well. The biggest shortcoming could be in delimiting the scope of the study to Genesis 2:4-3:24. If indeed space in the narrative proposes a cause and effect chain, then it is possible that the true depth of the meaning of space will not be fully realized if not considered in the larger spatial context of the *Urgeschichte*.

1.8 SUMMARY

In the above paragraphs, it was shown that much research has already been done into the Eden narrative. This shows how important to humankind the quest for knowledge of our origins is. The prime cause behind this quest could be the need for humankind to make sense of who it is and what it is in the larger context of creation.

Each researcher comes with his own set of axioms, and it is not surprising therefore, that divergent interpretations have presented themselves. It has however been indicated that the historical critical method, which has dominated much of the interpretations, has not been successful in giving a satisfying answer to the interpretation of the text in question.

The hypothesis is that Genesis 2:4-3:24 must be read as a complete narrative unit and each facet of the narrative must be taken into regard for a more satisfying understanding of the unit. The aim of this study is to concentrate itself on the particular literary construct, namely space. This facet has not been taken seriously enough in the interpretation of the unit in question by researchers. Certainly though this study does not want to be the final word on this subject. Rather it is there to encourage deeper and more thorough research into this field.

This study hopes to add to the knowledge about space as a literary construct, as well as add to the information on the research into the *Urgeschichte*. If the theory is applied successfully, it will help strengthen the claim it makes as a part of the narrative sciences, in being a viable and utmost profitable method of biblical interpretation. This would strengthen the case for it to have its due place in the sciences of the Ancient Languages and the Biblical sciences.

Chapter 2

Theory of space

2.1 INTRODUCTION

The concept of space is a known element of literature to modern authors. Both writers of fiction and non fiction would agree that a story cannot exist without the foundational element of space, whether it is in painting the background to a scene or creating it as a separate entity.¹³ Space in its most simple equation can be said to be three geometrical dimensions working in tandem.¹⁴ This space exists around us in our present time, but can also exist within a text from the past, such as the Eden narrative. What is more, this space always acts on the objects engaged in or with the space, be they animate or inanimate things.

Are there basic principles that apply to all space throughout all time, specifically those spaces that deal with the human sciences? If the principles are the same, then space, particularly space used as a literary construct, can help us better understand worlds of which we only have literary heirlooms left.

2.2 LITERARY SPACE: SOME THOUGHTS

By nature, a reader often does not consciously ‘read’ space. Such things as prepositions, verbs of motion, general nouns of description and definition, which are the ‘written’ indicators of space within a text, are ‘read’ subconsciously. The individual who takes up a book to read it does so generally with the purpose of receiving entertainment; the individual in question does not buy a book to study its syntax and grammar. Only for the scholar who endeavours into the fields of language is literary analysis part and parcel of reading a text. The importance of

¹³ In literary texts space often assumes more than just the role of scene, as will be proposed in this study.

¹⁴ It is clear that this statement is, in regard to the physics of space, perhaps oversimplified. I will however, for purposes of this dissertation, work with this “Euclidean/Platonic” definition of space. Under this definition, space has three geometrical dimensions: height, breadth and depth. Though it is interesting to observe that the definition of space in physics has undergone much debate, this study will work with the Euclidean theory for purposes of simplification, cf. Gehlen (1998:379-380); Dainton (2001:1-5); *Brockhaus Enzyklopädie*, Bd. 18 (1992:100-101).

spatiality in modern novels is apparent enough. Not even characters can exist without them being in a space as part of space, or creating space around them as they exist. This means, per definition, that something that exists makes space.

But it is also apparent that this Cartesian-like formula can not be the only facet of space.¹⁵ Space is much more complex than a mere formula. Space is also more than the sum of geometrical, mathematical, philosophical (etc.) formulas. When we talk about space in any literary text, undoubtedly one will also associate emotions, ideas, memories, truths etc. to this physical space. Petsch formulated the role that space plays within the *Gesamtkunstwerk* as follows:

“...was in diesem Raum geschieht, strahlt dessen geheime epische Kräfte aus und wirkt damit auf unsere Seele; jeder neue Schritt der Handlung, jeder Zustandswechsel bringt eine Veränderung und zugleich eine Vertiefung unseres Raumbildes mit sich, wodurch dann der Vorgang selbst wieder tiefer, reicher und vor allem anschaulicher und verständlicher wird.”¹⁶

Thus the richness that space imparts into a text cannot be underestimated. The question is, of how much more weight and importance does space become when one deals with a text of ontological/epistemological proportions. When we consider such a carefully formulated text collection as the Bible, what role does space occupy in its existence? Here it becomes important to know, for instance, why the text said that the people went **up** to Jerusalem, even though Jerusalem was situated lower in geographical altitude than their (the person's) current position.¹⁷

2.3 PRELIMINARY CLASSIFICATION OF LITERARY SPACE

Literary space is by definition space that exists within a literary work. The term literary space in this sense operates as an overarching definition under which various spaces can be housed. Literary space for purposes of a theoretical model for this study is divided into narrative, social and critical space. This division of space is not completely new; Petsch undertook a similar division of epic space into: *bestimmten*, *absoluten* and *erfüllten Raum*.¹⁸ This concept of division can easily lead one astray into thinking that space is like a cake, which can be

¹⁵ i.e. *cogito ergo sum*.

¹⁶ Petsch (1975:36).

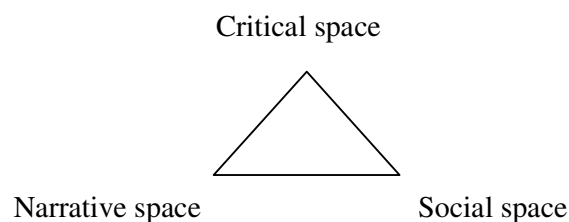
¹⁷ Is. 2:3; Sach. 14:16; Mt. 20:17; Lk. 2:42; Gal. 1:17, to name only a few such texts.

¹⁸ Petsch (1975:37).

divided into its respective (in this case three) parts. What is implied by this division is rather a layering of spaces, where each space occupies the same ‘surface area’. In this regard narrative, social and critical space could each be seen as a science in its own right.¹⁹ This division is not without objections though. It could seem as though the existence of other spaces is excluded by this division.²⁰ The term critical space also creates a problem, since it is an awareness of a particular space that came into being through the theory of Critical Spatiality; thus the definition of critical space hinges on the definition of Critical Spatiality. Before this is looked at in more detail, a preliminary definition of the first two spaces should be made:

- Narrative space for matters of this study will be seen as the actual physical space painted by the author in the literary work. This is also in part Bar-Efrat's definition of narrative space.²¹ Space in this perspective is a space that one can see, touch, hear, smell or feel without the emotions or feelings that are attached to such a space.²²
- Social space is understood as the seen and unseen social ‘lines’ drawn within a literary work. These ‘lines’, as will be seen later, are at times explicitly mentioned in a text and at other times mentioned indirectly through the use of certain words that have certain connotations.²³

The three fields of space proposed above and their relationship can be represented by the image of a triangle:



¹⁹ In this case, narrative space forms part of the larger science of narratology, and in the same way social space forms a part of the social sciences. Critical space on the other hand, for purposes of this dissertation, will be dealt with as a part of the science known as Critical Spatiality.

²⁰ This objection is valid; but it is in the interest of this study to focus on these three spaces specifically since they are probably the most tangible of spaces in a biblical text.

²¹ Bar Efrat (1989:185-196). His idea of space is primarily the connection between places (space) and the movement of characters through these places (spaces).

²² Meyer (1975:211) has already shown the importance of differentiating between the *Lokale* (Narrative Space) and *sinnbezogenen Raum*.

²³ Cf. Pilch and Malina (1998:xv-xxiv).

This image is preliminary and oversimplified, but it states two important aspects:

1. All three spaces are equal in weight to one another. The balanced application of the method is very important. This dissertation wants to advocate a method that has been under-emphasised in the past, but at the same time does not want to fall into the trap of what Robert Alter called interpretive overkill.²⁴
2. The triangular or tripartite schema presented shows the fundamental congruity of the different spaces to one another, and at the same time emphasises their autonomy within the field of literary space.

As was said, this schema is preliminary in nature. This schema will be presented again later in the chapter with necessary modifications. The concepts of narrative and social space will receive particular attention in the following chapters, in which the fundamental congruity of these spaces, and how they act in tandem, will also be demonstrated. The concept of critical space on the other hand is more complex. Attention will be given to this concept of space and its relationship to the theory of Critical Spatiality before the other two spaces are discussed.²⁵

2.4 CRITICAL SPATIALITY AND SPACE: PRELIMINARY THOUGHTS

The earliest literary space identified by modern scholars within the Bible was narrative space.²⁶ Later, with the advent of the historical-critical method also came an interest in the role of the social sciences and their role in interpreting Biblical passages. Most recently, via the channels of philosophy, scholars are trying again to find new meaning in a text using the theory of Critical Spatiality.²⁷

²⁴ Bar-Efrat (1989:196) ranks space only secondary to time in O.T. literature whereas the leading authorities in spatial studies (Flanagan, Berquist at www.guildzone.org-seminar on spatial constructs), sometimes in the moment of excitement over-estimate the importance of space, when applying modern theory developed for modern culture on ancient texts. It is sufficient to say that the theory of spatiality still needs much development and refining.

²⁵ The term critical space and Critical Spatiality should not however be regarded as the same thing. Critical space, a term developed for purposes of this dissertation, implies a particular space, whereas the theory of Critical Spatiality proposes a collection of particular spaces.

²⁶ Herman Gunkel's scene theory, cf. Wenham (1987:50-52).

²⁷ Critical Spatiality, as a science, first developed with Michael Foucault and the Marxist philosopher Henri Lefebvre (Berquist 1999). The origin of the quest into spatiality however, most probably has its roots in the reaction against the quest of the *Lebensphilosophie* and *Existentialontologie* of Heidegger and Bergson into time, as well as Sartre's *Zeitphilosophie*, cf. Hillebrand (1975:421).

The interest in the theory of Critical Spatiality was the main factor that brought about the writing of this dissertation. At the outset of this study, there was only a very vague idea of what it was, and what it could possibly mean if brought to bear on an ancient literary text. During the course of doing the actual research into the theory, the consequences of this concept on biblical interpretation began to become ever clearer. It became obvious that the field of Critical Spatiality is as yet a largely unexplored area, and its potential definitely not yet fully recognized. However, in the beginning of the research phase all efforts into this field of study were slightly hampered by the abstract nature of the research material. Often the academic research given was too generic. The major problem was providing an exact definition of what Critical Spatiality is.²⁸ The abundant use of post-modern vocabulary did not help in bringing about clarity of definition.²⁹ Brinkman emphasises the need for structure and clarity:

“More recent thinkers in the second half of this century included emotional and ‘existentialist’ factors in this experience and investigated the ‘Lived Space’ (erlebte Raum). As a result of these developments, contemporary interest in space is somewhat confusing. In the introduction to his treatise, Gosztonyi lists twenty-nine examples of ‘adjectival spaces’, such as: experience-space (Erlebnisraum), tempered space (gestimmte Raum), perceptual space, body-space, geometrical space, physical space, orientated space...Perhaps a common factor in all Western involvement with space might be found in the search for spatial structure.”³⁰

Eventually the need for clarity could lead to a reinterpretation of the theory for this study, but hopefully this will help in contributing to a structure of space which one could use for the study of ancient texts. The reinterpretation of the concept of Critical Spatiality could of course lead away from what Lefebvre implied by it. But this is a risk that will have to be taken. Space is not an idea conceived through post-modern philosophy, space is something that is a

²⁸ Berquist (1999) recognized this problem and started his *Projects and Practices in space* paragraph with the introductory sentence “The first task is a call for specificity”. Nicolas Wyatt (2001) makes an excellent attempt at describing ‘Space and Time’, however by trying to cover a lot of material, the analysis of the material presented is very cursory.

²⁹ With certainty postmodern philosophy has helped a great deal in developing what earlier philosophies had already thought of, but postmodern philosophy certainly should not have sole intellectual rights to this development.

³⁰ Brinkman (1992:13-14).

fundamental part of existence. Space has dimension. To be is to make space or live in space. To let space be space, in regard for instance to a biblical text, one has to be wary of any presuppositions. In this way the space of the Eden narrative, as an example, can speak fully of itself without any restrictions.

In truth the only way for this analysis to succeed and do justice to the biblical text, is to make a clear distinction between what belongs to humans fundamentally through all time, and what is something that belongs exclusively to post-modern thought. Space in itself is part and parcel of existence. In other words, for as long as existence has been, there has always been space. But how this space was viewed six thousand, four thousand or two thousand years ago, that is the burning question. Though the question of the importance of space in a text has already been addressed to some extent, some basic thoughts as to its importance in relation to the text need to be restated and highlighted. William Deal, whose paper I found most helpful in this regard, says the following:

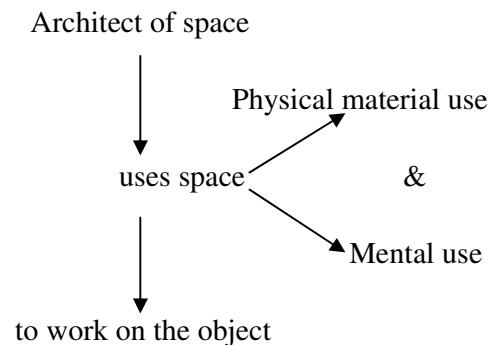
“I start with this question: To what extent is any space both physical place and, in many significant ways, a textual practice? As spatial discourse, space is embedded in knowledge regimes that broker power and have ideological implications. The historian Hayden White’s work on “metahistory” is suggestive for understanding space textually, and semiotics and metaphor theory is useful for exploring the textual nature of our representations of space. In short, my exploration of textuality in a group devoted to the exploration of spatial practices is meant to suggest that space - although having an external, physical aspect - nevertheless presents itself to us as a narrative practice. Space may be physical, but it is also conceptual and its representations largely textual.”³¹

The key thought that is important to understanding fully the implications of space, is the thought that space is not just an inanimate physical construct, but also a very animate construct that has far reaching implications. Space is never just space. Space is something that lies both in the faculty of the natural sciences and the faculty of the human sciences. More so, space is always a construct with its own autonomy. In this way space acts as subject on an object. But space is in turn again the object on which a subject acts. In regard to this study, this would be the proposition that space is the product of design.³² Space acts physically and

³¹ Deal (2003).

³² Who or what designs, is not a question I wish to go into for the time being.

mentally on an object, and thus can be used by the architect of a specific space to bring about a certain reaction. It could be presented as follows:



Deal noted that: “There seems to me an analogy between issues of religious space and issues of religious experience.”³³ This sentence summarises the key point why it is important not to underestimate space and its role in, for instance, looking at a biblical text. Going hand in hand with this statement is the fundamental importance that the text has to play in this regard. The historian Hayden White argued that history is a textual practice. Though there are real events occurring in the past in time and space, we only have access to these through a language about those events, never the events themselves. History, he says, is a narrative of the past, and therefore primarily textual.³⁴

It is proposed, when speaking purely about narrative, that the reality of an event that is ‘felt’ by the reader of a text, depends on the skill of the author with which he is able to present the space of his narrative to the reader. Is it not so, for example, that the works of Tolkien are able to captivate such masses of readers because of his ability to present the space he imagined with such reality, i.e. that people, when reading *The Hobbit*, or *Lord of the Rings*, become part and parcel of this world through his superb way of communicating space through the words of the text?

When looking at the biblical text, the same applies. The need for great care when approaching such an ancient text is of the utmost importance. It is only through the text that we can know about that specific space and what the author of that space wants us to know. As in every narrative, where every word counts in presenting a certain space in a certain way, so too, as

³³ Deal (2003).

³⁴ Deal (2003).

will be shown, it is in a biblical text. It is for this reason that one can also argue that space comes into existence fundamentally and logically through every particle of a text acting together to make a unified whole. In essence then, space can even be presented to us in as small a thing as a preposition within a biblical text. It is for this reason that I find it essential to look at the individual words used within the Eden narrative. Perhaps it is in this point that post-modern philosophy gave its greatest contribution towards spatiality; in that it provided the method of Critical Spatiality to analyse individual textual units within a text in a more holistic way.

2.5 CRITICAL SPATIALITY: A DEFINITION

The post-modern thinker who brought about the idea of a Critical Spatiality was the Marxist philosopher Henri Lefebvre.³⁵ This idea was developed further by the geographer Edward Soja, who argued that space could be divided into a trialectic of perceived/Firstspace, conceived/Secondspace and lived/Thirdspace.³⁶ This division or approach to space or spatiality is called Critical Spatiality. A more detailed explanation of these three can be made as follows:

2.5.1 Firstspace

Firstspace is that space which we can see, touch and feel, perhaps even smell and hear. This is the space that is shared by narrative and Social Space as the foundation of all three theories. This is humankind and its physical existence on earth and its physical interaction with that earth.

“Firstspace epistemologies tend to privilege objectivity and materiality, and to aim toward a formal science of space. The human occupancy of the surface of the earth, the relations between society and nature, the architectonics and resultant geographies of the human “built environment,” provide the almost naively given sources for the accumulations of (First)spatial knowledge. Spatiality thus takes on the qualities of a substantial text to be carefully read, digested, and understood in all its (sic) details. As an empirical text, first space is conventionally read at two levels, one which concentrates on the accurate description of

³⁵ Berquist (1999).

³⁶ Flanagan (2001).

the surface appearances, and the other which searches for spatial explanation in primarily exogenous social, psychological and biophysical processes.”³⁷

2.5.2 Secondspace

Secondspace is the ‘blueprint’ of Firstspace, otherwise called designer space.³⁸ Deal described it as the conceptualisation of space, a space that is purely mental.³⁹ The division that he makes between Firstspace as material and Secondspace as mental is a good way of keeping Firstspace and Secondspace from blurring into each other as Flanagan suggests:

“The boundary separating it (Firstspace) from Secondspace is blurred. Despite these overlapping, Secondspace epistemologies are immediately distinguishable by their explanatory concentration on conceived rather than perceived space and their implicit assumption that spatial knowledge is primarily produced through discursively devised representations of space, through the spatial workings of the mind. In its purest form, Secondspace is entirely ideational, made up of projections into the empirical world from conceived or imagined geographies. This does not mean that there is no material reality, no Firstspace, but rather that the knowledge of this material reality is comprehended essentially through thought, as *res cognito*, literally “thought things.”... Secondspace is the domain of artists and architects who present the world of their imaginations.”⁴⁰

2.5.3 Thirdspace

Thirdspace is most probably the space over which most debate in this field is held. What exactly, for example, is meant when Soja uses the terms, “Thirdspace-as-Othering”?⁴¹ What does he mean, when he says Thirdspace is “dominated spaces,” spaces of peripheries, margins and the marginalized, the “Third Worlds”?⁴² The intention of this dissertation is not to provide a treatise on Thirdspace. In this sense, to make matters as uncomplicated and clear as possible, I would see Thirdspace simply as lived space.⁴³ Thirdspace, used in application in this study, is mental Secondspace working in tandem with material Firstspace to produce a

³⁷ Flanagan (1999).

³⁸ Flanagan (2001) described it as “...such as what informs the artist or the architects work.”

³⁹ Deal (2003).

⁴⁰ Flanagan (1999).

⁴¹ Berquist (1999).

⁴² Flanagan (2001).

⁴³ Cf. Flanagan (1999).

very particular experience of space. This experience of space, this living in space, is Thirdspace. Deal mentions that this is “...space as experienced (physically, emotionally, intellectually, ideologically, etc.)”⁴⁴

2.6 CRITICAL SPATIALITY: A THEORETICAL APPLICATION

In daily life one can take any example, both real like a country, city or structure, and unreal, like a place or space from a fictitious story. As an example of how this theory works I have always liked thinking of the building of a cathedral.⁴⁵ If we consider, for instance, the typical medieval gothic cathedral, one usually has a tall building made chiefly from granite, with one or two spires dominating the portal in the west. This would be the perceived space, or Firstspace.

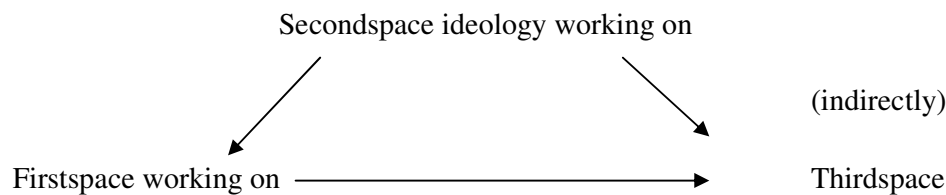
Secondspace would be the idea or conceptualization of space behind the perceived space. This space can be identified by asking: Why is this type of cathedral built in the typical shape of a cross on the east-west axis? Why is there such a thing as a high altar and low altar? Why the peculiar vertical architecture? Without wanting to go too deep into this matter, it is clear that there is an ideology behind the construction of the cathedral that affected the final shape of the building. The idea behind the space is a decidedly eschatological one, in which the tall airy space which is created inside the cathedral is supposed to represent heaven alighting on earth in grace and sublimity. The east-west orientation has to do with the old idea that judgement day will break onto the world from the east, the place of the rising sun. This is also why graves of Christians generally face eastwards. Within the cathedral there are also divisions between the high altar positioned at the eastern end with the seats of the nobles perpendicular to the altar, and the rest of the cathedral. Amongst other things, it is clear that the division between the priesthood, the nobles and the common people is based on the idea that those who are office bearers in the church, or important members of society, should have privileged positions, i.e. the idea of the nobility/exclusivity of certain members should make its effect visible on perceived space.⁴⁶

⁴⁴ Deal (2003).

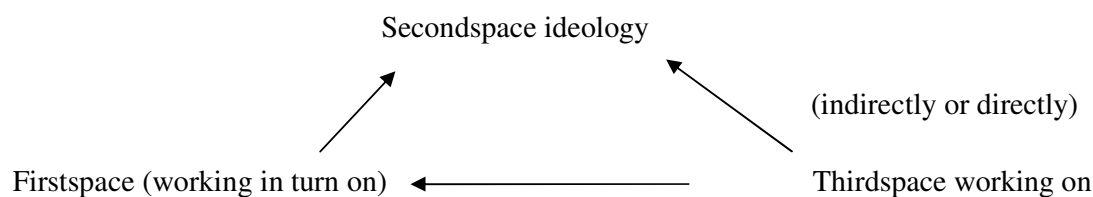
⁴⁵ Perhaps because it is easier for me to understand having grown up in a Christian tradition and knowing intimately what the First-, Second- and Thirdspaces of these structures are about.

⁴⁶ Binding (1991:1168-1171).

Thirdspace would be on the one hand, the people who congregate in the cathedrals, their experience of this space on themselves. With such a division, the commoner would always feel less important than a noble; the noble would always feel more important than the commoner. The priest, who was allowed to ascend to the altar and perform the ceremony most probably felt more important, in this regard, than the noble and the commoner; after all, he was the one who officiated at the highest-lying area in the cathedral.⁴⁷ In this sense, the model of relationship between these two can be sketched in the following way:



But this model is not exclusively the only model that can exist. As Maier⁴⁸ was able to show, the Thirdspace realities of individuals can in turn work on Secondspatialities to change Firstspace. This is well demonstrated by the storming and destruction of the Bastille during the French revolution. The Bastille, the sign of royal oppression to the revolutionaries, became the target of the revolution's wrath. Its destruction changed the Secondspatiality of royal power in France at that time and brought to an end a long era of absolute power which the king had.⁴⁹ This process can be represented as follows:



In this sense it was space, and the contesting of space that changed history. In the storming of the Bastille, a practice of segregation was overwhelmed through a revolutionary act.⁵⁰ Kevin Hetherington stated the following:

⁴⁷ The question of Thirdspace in the history of the Church could be a very interesting one in this regard. I think especially here of the constant power struggles between the Papacy and the Holy Roman Emperors. Does the Pope crown the Emperor or the Emperor crown himself? What third and second spatialities come into bearing when determining this, and what are its consequences on Firstspace?

⁴⁸ Maier (2003).

⁴⁹ Cf. *Brockhaus Enzyklopädie*, Bd. 1. (1992:624).

⁵⁰ Cf. Flanagan (1999).

“Several themes unite cultural geographers who develop concepts of alternative spatiality. First, space and place are not treated as sets of relations outside of society but implicated in the production of those social relations and are themselves, in turn, socially produced. Second, space and place are seen to be situated within relations of power and in some cases within relations of power-knowledge. Power is said to be performed through spatial relations and encoded in the representation of space or as ‘place myths.’(sic) Third, spatial relations and places associated with those spatial relations are seen to be multiple and contested. A place does not mean the same thing for one group of social agents as it does for another.”⁵¹

Perhaps space is such a fundamental part of humanity, that one does not always take note of it as one should. As was said earlier, some very famous novels have made their way into the bestseller lists because the authors have made successful use of space. Of course, other literary elements cannot be underestimated in this regard. By all means, this study does not advocate or support any attempt to overemphasize the field of spatiality; but before spatiality can be overemphasised it first needs to be given its due.

2.7 CRITICAL SPACE: A REFURBISHED MODEL

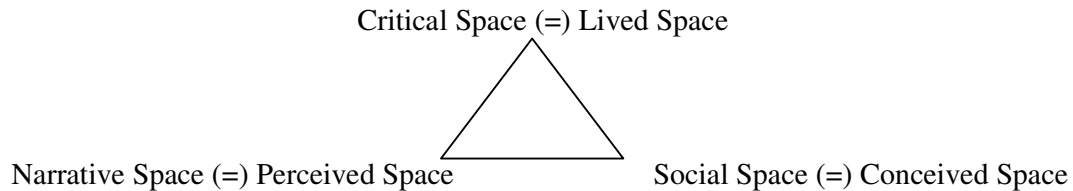
The first diagram presented in this chapter tried to show the balance between three autonomous but congruent concepts of space. It was found however that the term critical space, in regard to its definition and to its relationship to Critical Spatiality, was not clear. Clarity on the theory of Critical Spatiality needed to be attained before any further steps could be made. The following material relies heavily on that formulated above. The model that is presented has been developed for purposes of this study. As such, the theory of space developed here acts as a suggestion as to which way one could successfully integrate Critical Spatiality with already established methods of spatial interpretation.

It is in light of this and what has been said above about the theory of Critical Spatiality that I would propose that critical space can best be defined as Thirdspace/Lived Space.⁵² I would

⁵¹ Flanagan (2001).

⁵² The use of the term critical space is based on the Greek root κρίνω, cf. Kluge (1975:406). The Greek word can be translated amongst other things as: 1. to discern, to divide...; 2. to judge, to explain, to hold (for), cf. Bauer-Aland (1988:916). The use of the term “critical space” wants to emphasize the reflective action that occurs when a human experiences space. It is suggested that there are two moments that occur when becoming an object of space. The first moment involves a more emotive/unreflective response, whereas the second moment which follows on the first moment, involves a more critical/reflected response to the space

also propose that narrative space can largely be equated with Firstspace/perceived space, and so also social space can largely be equated with Secondspace/conceived space. This equating is not intended to be absolute.⁵³ The diagram of this trialectic could then be presented as follows:



The division of space into these very specific categories is then termed Critical Spatiality. As such these categories form part of literary space, where Critical Spatiality is then seen as a theory within the greater horizon of literary space. The triangle itself can represent a text, or more specifically, space within a text. Moreover, I would propose that in order to understand the Thirdspace of a biblical text one first needs to identify and fully analyse the First- and Secondspaces. This argument rests on the presupposition that First- and Secondspace markers are easier to identify in a text than the more abstract Thirdspace. It also rests on the presupposition that it is impossible for us to know for certain what the lived space of the community was unless the texts tell us this. The degree of clarity with which this Thirdspace is shown in a text differs. In the case of the Eden narrative, the Thirdspace is not mentioned explicitly at all, or so it seems. It is only once looking at the explicitly mentioned First- and Secondspaces that one can theorize what the possible Thirdspace would be.⁵⁴

For the above reasons this dissertation will thus engage firstly in the subject of narrative space as Firstspace. The conclusions derived from this chapter will then be taken up in the following chapter where the issue of social space as Secondspace will be analysed. The approach to these chapters is primarily a holistic one, where the text in its entirety as a propagator of space will be established. It is possible that the theory in its full meaning will not be realized

i.e. a moment of discernment. The term Critical Spatiality emphasises on the other hand the act of division of space into First-, Second-, and Thirdspace.

⁵³ For narrative space, for instance, to be exactly the same thing as perceived space, the definition of narrative space is very constricted. It could be that all the facets of Critical Spatiality can successfully be covered under the term narrative space. For this study however, the term narrative space is used in the more narrow/constricted sense of referring to visible/physical space.

⁵⁴ In this sense the discoveries of archaeology are also limited in their ability to reconstruct the 'historical Thirdspace setting'. Stones, unfortunately, do not speak.

however if no attention is given to smaller textual units of the narrative in question. Throughout the chapter attention will be given to micro space and how it interrelates to macro space. It cannot be said how much this scaling of space comes to bear on the overall analysis of space in a text. How this relationship does exist will hopefully show itself throughout the chapters.

Before this theory of space can be applied, it is important to address the issue of Critical Spatiality and the theological paradigm of the biblical texts.

2.8 CRITICAL SPATIALITY AND BIBLICAL EXEGESIS

In a certain sense, analysing modern novels with this theory is done with certain ease. For many of the novels written, the author has often published his thoughts and ponderings on the story. But this picture changes radically when one looks at a text that is far older than a novel written fifty years ago. What is being done, to a certain degree, is biblical exegesis. The spatiality of biblical texts is fundamentally ontological and epistemological. Overarching and embedded in these is the theological paradigm. Thus some of the findings that will be presented will be theological in content. If one speaks of Thirdspace one cannot ignore the theological paradigm. Though it is not the intent of this study to present a theological discourse, it is impossible to let the space be space if one ignores one of its vital components. With regard to biblical exegesis, many methods have been used through history to try and get at the “true historical setting” with more or less success. To prevent this study from becoming too hypothetically abstruse, all effort will be made to try and test all the thoughts given to Critical Spatiality and the biblical world in this study on three fundamental assumptions.

1. Space has been a constant throughout time, i.e. the history of the earth. By constant it is meant that there has not been a moment in time when there has not been space. Without space, humankind would not exist, because humankind is also space, i.e. occupies and creates space.
2. Space has been more or less throughout time the playing field of ideologies/concepts. By this it is meant that space is the object of a subject, i.e. a product of something. As a material thing, space can be shaped into that which its designer intends it to be, e.g. an architect can design a space to reflect a certain idea of space, be it an artistic,

political, economic or religious idea/concept. One just has to look at architecture over the thousands of years of human history to realise this is a fundamental part of space as well.

3. Space always has an effect on whatever is made to occupy that certain space. This effect can also bring the object(s) acted upon to make a change to that space, so that they in turn become architects of space.

It is keeping these three fundamentals in mind that this study wishes to approach the Eden narrative. If these three fundamental principles apply to all space and time, then hopefully it will be possible to gain an inch more insight into the meaning of the text.

2.9 SUMMARY

In this chapter the importance of space as a literary construct was emphasised. Much theory was presented on how this space could be conceived of and understood, especially in its relationship to texts. The theory of Critical Spatiality might have been slightly oversimplified in this chapter, but this simplification was to see if there is any truth in its axioms. The hypothesis still needs to be validated in many respects, and modified in many respects. If however the theory is applied using already partly established methods of textual interpretation, such as narrative critique, the theory becomes less abstract and more concrete and at the same time more manageable.

Chapter 3

A narrative analysis of Genesis 2:4-3:24

3.1 INTRODUCTION

It has been said that scholars have underemphasized space in biblical narrative in the past. It was also suggested that narrative space is read ‘subconsciously’, that it is so fundamental to the existence of a narrative that one takes it ‘for granted’. This would then explain why there has been so little research in this field.⁵⁵ However, an effort should be made to become conscious of narrative space. Humans think in spatial terms, and the connotations given to a space in the story will definitely lead them to experience the story in a very particular way.⁵⁶ The complexity of biblical narrative should not be underestimated. As Burns pointed out so elegantly, biblical narrative is multilayered because its authors are able to express the simultaneous existence of various layers of consciousness and the conflict between them.⁵⁷ Narrative space, one should say, has a central role to play in a biblical narrative.⁵⁸

3.2 NARRATIVE SPACE: ELEMENTS OF ORIENTATION

If a biblical narrative is indeed as complex as was suggested above, then the task that lies ahead does seem at first to be very daunting. Where does one start when looking at narrative space? What markers are important to keep in mind when approaching a text in this way? I would suggest for purposes of a method that one has to look at four facets of the text. These four facets can be summarized as following:

- 1) Identifying basic units in the narrative through syntax.
- 2) Identifying space through these units.

⁵⁵ Cf. Brink (2005:32).

⁵⁶ Cf. Brink (2005:32-33).

⁵⁷ Cf. Burns (1987:3). Westermann took note of the multilayered character of the narrative. Even though he viewed the narrative as a melding together of many smaller units of independent texts, which a narrative analysis would deny, he did emphasize the importance of taking note of the complexity of the text. Only once all the different elements in the text have been given their due can full justice be done to the text, cf. Westermann (1974:258).

⁵⁸ Especially in its role as an element of focalisation.

- 3) Narrative space as an element of focalisation.
- 4) Identifying key words as ‘painters’ of space in these narrative units.

These are four basic questions that each warrants its own analysis. It will be important, when applying the questions as listed above, to keep the order in which they were presented. This methodology rests on the presupposition that in order to understand the *Gesamtwortkunstwerk*, one will have to pay close attention to its building blocks. For clarification, a brief description of the content of each analysis will follow.

3.2.1 Identifying basic units in the narrative through syntax.

According to Alter, in narrative as bare of embellishments and explicit commentary as that of the Bible, one has to be very aware of something like syntax.⁵⁹ The syntactical analysis in this particular chapter forms the first building unit for the narrative analysis. A proper syntactical analysis will identify the most basic building blocks of the text. As will be shown below, the basic syntactical units of a text also contain the basic building blocks of space in a narrative. If, as was said before, there cannot be a moment when no space exists, one can go out from the basic equation that when a sentence is written, space comes into existence. Taking this into regard, a clear identification of the microstructure will then lead to a clear identification of the macro, both in syntactical and spatial terms. The tabulation of this structure will be essential in providing a foundation for the later social spatial analysis and critical spatial analysis.

3.2.2 Identifying space through these units

The tabulation of the syntactical structure will be the key factor in identifying the spatial plot/story line of the narrative. Since it is also the contention of this study that authors of biblical narratives have not haphazardly thrown a collection of stories together, the question of structure becomes of paramount importance. Running parallel to the syntactical analysis will be an analysis of the spaces identified through the syntax. The criterion used to identify

⁵⁹ Cf. Alter (1981:22).

space rests in the above-mentioned identification of the different units of the narrative through syntax. These units and the space they create can be presented in the following way:⁶⁰



The smallest units of a narrative are identified here with event/incident. A collection of incidents forms a scene. A collection of scenes form an act, and the narrative in the end is a collection of acts.⁶¹ This diagram can be misleading, however. The shape of the progression from the smallest units of space, identified by the incidents, to the largest unit of space, identified by the narrative as a whole, can best be described as funnel-shaped.

3.2.3 Narrative space as an element of focalisation.

Narrative Space also has its function in the greater art of narrative in that it acts as an agent of focalisation. Focalisation is the question of point of view, i.e. from which point of view is that story told. Space as such falls under the category of perceptual focalisation. Two questions can be asked when looking at the element of focalisation: Who sees (the focalisator) and what does he/she see (the focalised)? The process of focalisation can also be categorised as external, when the narrator who tells the story also acts as focalisator, and internal, when one of the characters acts as focalisator.⁶² This will be one of the key elements of narrative space.

3.2.4 Identifying key words as ‘painters’ of space in these narrative units.

Closely linked to the question of focalisation, is the description of that which is seen. Bar Efrat claimed that narrative space is primarily formed through the movement of characters through space or the direct reference to places.⁶³ Brink pointed out, if the space is not mentioned, then the reader usually fills in the space.⁶⁴ However, I would propose that the

⁶⁰ Cf. Prinsloo (2003:3); Brink (2005:24-26). Gunkel had similar criteria for scene division, stating that a change of actors, situation or activity brought about a change in scene; cf. Wenham (1987:50).

⁶¹ Cf. Brink (2005:25) who has given a more extensive description of the division of narrative into its constituent parts.

⁶² Cf. Brink (2005:36), Prinsloo (2003:6-7).

⁶³ Cf. Bar Efrat (1989:185).

⁶⁴ Cf. Brink (2005:32).

subconscious filling in of spaces that are not mentioned does not happen willy-nilly. The degree of ‘auto-picturing’⁶⁵ depends on the degree of description of the surrounding spaces that are explicitly mentioned. This means that close attention will have to be given to the words that are used to describe a space. This step already engages itself with the subject of space on micro or macro level and since this is one of the research questions, it will have to be dealt with in detail that will go beyond the confines of narrative space. For this purpose, only key words will be identified in this chapter, which will be discussed more thoroughly in a later chapter.

3.3 PROCEDURE

The following pages will contain a full-scale syntactical analysis of the Eden narrative. The analysis is tabulated into five sections. The far right column marks the kernel sentences into which the text can be divided. These fall under three major categories: independent sentences, dependent sentences and context dependent sentences. Independent sentences must contain at least a subject and predicate. Independent sentences are identified in the second column from the left and are numbered using Arabic numerals. Dependent sentences usually are expansions of the independent sentence. Dependent sentences are marked by letters adjoining the independent sentence they belong to. Context dependent sentences are sentences that are embedded into a very particular context. Context dependent sentences can both be independent and dependent sentences. These are marked with a period sign. The two central columns contain the Hebrew text and the translation.⁶⁶

Within the translation key phrases and words are underlined which will undergo a more thorough analysis in later chapters that deal specifically with the Second- and Thirdspace created by these particular words. These types of analysis concentrate specifically on space on a micro level. The analysis of narrative space with which this chapter is concerned is chiefly an analysis of space created on the macro level. Though the analysis in this chapter will incorporate smaller units of space, the detail with which these smaller units will be studied will not be as comprehensive as the analyses in later chapters.

⁶⁵ What I call the act of subconsciously filling in a space.

⁶⁶ The text of the BHS posited in *Bibleworks 6* was used in this analysis.

The column on the far left presents a possible division of space according to units of space. The criterion of this division, marked by the capitals, is based on the movement within the narrative from one large unit of narrative space to the next large unit of narrative space. In this division it can occur that two large units of space are mentioned in one sentence; these will however be clarified after the syntactical analysis has been completed. The Roman numerals on the other hand represent smaller identifiable units of space that could be equated with incidents according to narrative theory.

3.4 SYNTACTICAL ANALYSIS:

Sp.	Nr.	Hebrew text	Translation	Kernel sentences
A	1	אלה תולדות השמים והארץ	These are the <u>generations</u> of <u>the</u> <u>heaven</u> and the <u>earth</u>	Statement
	1a	בהבראם	when they were created	Temporal
	1b	ביום עשות יהוה אלהים ארץ ושמים:	In the day that the <u>Lord God</u> made <u>earth</u> and <u>heaven</u> .	Temporal
BI	2	וכל שיח השדה טרם יהיה בארץ	And all the plants of the field were not yet on the ground	Negation
	3	וכל עשב השדה טרם יצמח	and no plant of the field had yet sprung up	Negation
	3a	כי לא המטיר יהוה אלהים על הארץ	because the <u>Lord God</u> had not yet caused it to rain on the earth	Causal
	3b	ואדם אין לעבד את האדמה:	and (there was) no human to work the earth	Causal
II	5	ואד יעלה מן הארץ	And a mist went up from earth	Statement
	6	והשקה את כל פני האדמה:	and watered the whole face of the earth	Statement
III	7	ויצר יהוה אלהים את האדם עפר מן האדמה	And the <u>Lord God</u> <u>formed</u> the man from the dust of the ground	Statement
	8	ויפח באפיו נשמת חיים	and he breathed the breath of <u>life</u> into his nostrils	Statement
	9	ויהי האדם לנפש חיה:	and the man <u>became</u> a living being	Statement
CI D	10	ויטע יהוה אלהים גן בעדן מקדם	And the <u>Lord God</u> <u>planted</u> a <u>garden</u> <u>in the east</u> of <u>Eden</u>	Statement
	11	וישם שם את האדם	and there he placed the man	Statement
	11a	אשר יצר:	whom he <u>had formed</u>	Relative
II	12	ויצמח יהוה אלהים מן האדמה כל עץ	And the <u>Lord God</u> caused to grow from the ground all the <u>trees</u>	Statement
	12b	נחמד למראה וטוב למאכל	that are <u>desirable</u> to the sight and <u>good</u> for food	Object
	13	ועץ החיים בתוך הגן ועץ הדעת טוב ורע:	and <u>in the middle</u> of <u>the garden</u> (was) the <u>tree</u> of <u>life</u> and the <u>tree</u> of knowledge of <u>good</u> and <u>evil</u>	Statement
	14	ונגר יצא מעדן	And a river went out of Eden	Statement



	14a	לְהַשְׁקוֹת אֶת־הַגֶּן	to water the garden	Purpose
	15	וּמִשָּׁם יִפְרָד	and from there it split	Statement
	15a	וַהְיָה לָאֲרְבַּעַה רָאשִׁים:	and became four heads	Statement
	16	שֵׁם הָאֶחָד פִּישׁוֹן הוּא	The one rivers name is Pishon	Statement
	17	הַסֹּבֵב אֶת כָּל־אֶרֶץ הַחַוִּילָה	It goes around all the land of Havillah	Statement
	17a	אֲשֶׁר־שָׁם הַזָּהָב:	where there (is) gold	Relative
	18	וַיִּהְיֶה הָאֶרֶץ הַהִוא טוֹב	And the gold of the land it (is) <u>good</u>	Statement
	19	שָׁם הַבְּדֵלָח וְאַבֵּן הַשֹּׁהַם:	there (is) the bdellium and onyx stone	Statement
	20	וּשְׁם־הַנָּהָר הַשֵּׁנִי גִיחוֹן הוּא	The name of the second river is Ghion	Statement
	21	הַסֹּבֵב אֶת כָּל־אֶרֶץ כּוּשׁ:	it flows around all the land of cush	Statement
	22	וּשְׁם הַנָּהָר הַשְּׁלִישִׁי חִדְקֵל הוּא	And the name of the third river is Hiddekel	Statement
	23	הַהֹלֵךְ קִדְמַת אַשּׁוּר	it goes east of Ashur	Statement
	24	וַהְיֶה הָרְבִיעִי הוּא פָּרָת:	the fourth river is the Euphrates	Statement
III	25	וַיִּקַּח יְהוָה אֱלֹהִים אֶת־הָאָדָם	And the <u>Lord God</u> took the man	Statement
	26	וַיִּנְחֵהוּ בְּגֶן־עֵדֶן	and he put him in <u>the garden</u>	Statement
	26a	לְעֲבָדָהּ	<u>to tend it</u>	Purpose
	26b	וּלְשָׁמְרָהּ:	and <u>to keep it</u>	Purpose
	27	וַיֹּצֵא יְהוָה אֱלֹהִים עַל־הָאָדָם לֵאמֹר	And the <u>Lord God</u> commanded upon man, saying	Statement
	27.1	מִכָּל עֵץ־הַגֶּן אָכַל תֹּאכַל:	from all the <u>trees</u> of <u>the garden</u> you may freely eat	Statement
	27.2	וּמִעֵץ הַדַּעַת טוֹב וְרָע לֹא תֹאכַל מִמֶּנּוּ	And from the <u>tree</u> of the knowledge of <u>good</u> and <u>evil</u> you shall not eat	Negation
	27.2a	כִּי בַיּוֹם אָכַלְךָ מִמֶּנּוּ	because in the day that you eat from it	Causal
	27.2b	מוֹת תָּמוּת:	dying you shall die	Final
	28	וַיֹּאמֶר יְהוָה אֱלֹהִים	And the <u>Lord God</u> said	Statement
	28.1	לֹא־טוֹב הָיִיתָ הָאָדָם לְבַדּוֹ	it is not good that the man is <u>alone/separate/empty</u>	Negation
	28.2	אֶעֱשֶׂה־לּוֹ עֹזֵר כְּנֶגְדּוֹ:	I will make a helper opposite to him	Statement
IV	29	וַיִּצֶר יְהוָה אֱלֹהִים מִן־הָאֲדָמָה כָּל־חַיַּת הַשָּׂדֶה וְאֵת כָּל־עוֹף הַשָּׁמַיִם	And the <u>Lord God</u> <u>formed</u> from the earth all the living creatures of the field and all the creatures of the sky	Statement
	30	וַיָּבֵא אֶל־הָאָדָם	And he brought them to the man	Statement
	30a	לִרְאוֹת מַה־יִּקְרָאֵלָּו:	to see what he would call them	Purpose
	31	וְכָל אֲשֶׁר יִקְרָאֵלָּו הָאָדָם נֶפֶשׁ חַיָּה	and whatever the man called to each living creature	Statement
	31a	הוּא שְׁמוֹ:	(that was) its name	Object



	32	וַיִּקְרָא הָאָדָם שְׁמוֹת לְכָל-הַבְּהֵמָה וְלְעוֹף הַשָּׁמַיִם וּלְכָל חַיַּת הַשָּׂדֶה	And the man called a name to every beast and creature of the sky and to all the living creatures of the field	Statement
	32a	וּלְאָדָם לֹא-מֵצָא עֶזֶר כְּנֹדוֹ:	but for Adam no helper was found opposite to him	Negation
	33	וַיַּפֹּל יְהוָה אֱלֹהִים תְּרִדְמָה עַל-הָאָדָם	And the <u>Lord God</u> caused a deep sleep to fall upon the man	Statement
	34	וַיֵּשָׁן	and he slept	Statement
	35	וַיִּקַּח אֶחָת מִצְלָעָיו	and <u>he took</u> one rib out of him	Statement
	36	וַיִּסְגֵּר בָּשָׂר תַּחְתָּנָה:	and he closed up the place with flesh	Statement
	37	וַיִּבֶן יְהוָה אֱלֹהִים אֶת-הַצֶּלֶע	And the <u>Lord God</u> fashioned from the rib	Statement
	37a	אֲשֶׁר-לָקַח מִן-הָאָדָם	which <u>he had taken</u> out of the man	Relative
	37b	לְאִשָּׁה	to a woman	Final
	38	וַיָּבֵאָהּ אֶל-הָאָדָם:	and he brought her to the man	Statement
	39	וַיֹּאמֶר הָאָדָם	And the man said	Statement
	39.1	זֹאת הַפֶּעַם עֵצִים מֵעַצְמִי וּבָשָׂר מִבָּשָׂרִי	This (is) now bone of my bones and flesh of my flesh	Statement
	39.2	לְזֹאת יִקְרָא אִשָּׁה	To this I call woman	Statement
	39.2a	כִּי מֵאִישׁ לָקַחְתָּ זֹאת:	because from man this <u>was taken</u>	Causal
	39.3	עַל-כֵּן יַעֲזֹב-אִישׁ אֶת-אָבִיו וְאֶת-אִמּוֹ	For this reason man will leave his father and mother	Statement
	39.3a	וְדָבַק בְּאִשְׁתּוֹ	to cling to his woman	Purpose
	39.4	וְהָיוּ לְבָשָׂר אֶחָד:	and they shall be one flesh	Statement
	40	וַיְהִיו שְׁנֵיהֶם עֲרוּמִים הָאָדָם וְאִשְׁתּוֹ	And the two-the man and the woman-were naked	Statement
	41	וְלֹא יִתְבַּשְׁשׁוּ:	and they were <u>not ashamed</u> before each other	Statement
V	42	וְהַנָּחֹשׁ הָיָה עָרוּם מִכָּל חַיַּת הַשָּׂדֶה	And the <u>snake</u> was the craftiest of all the creatures of the field	Statement
	42a	אֲשֶׁר עָשָׂה יְהוָה אֱלֹהִים	which the <u>Lord God</u> had <u>made</u>	Relative
	43	וַיֹּאמֶר אֶל-הָאִשָּׁה	and it said to the woman	Statement
	43.1	אֵף כִּי-אָמַר אֱלֹהִים	did <u>God</u> indeed say	Question
	43.2	לֹא תֹאכְלוּ מִכָּל עֵץ הַגֶּן:	not to eat from all the trees of <u>the garden</u>	Negation
	44	וְהָאִשָּׁה אָמְרָה אֶל-הַנָּחֹשׁ	And the woman said to the <u>snake</u>	Statement
	44.1	מִפְּרֵי עֵץ-הַגֶּן נֹאכָל:	we may eat from the fruit of the trees in the garden	Statement
	44.2	וּמִפְּרֵי הָעֵץ	And from the fruits of <u>the tree</u> ...	Statement
	44.2b	אֲשֶׁר בְּתוֹךְ-הַגֶּן	which is <u>in the middle</u> of the garden	Relative
	44.2	אָמַר אֱלֹהִים	... <u>God</u> said	Statement
	44.2.1	לֹא תֹאכְלוּ מִמֶּנּוּ	we may not eat from it	Negation
	44.2.2	וְלֹא תִגְעוּ בּוֹ	and we may not touch it	Negation



	44.2.2a	פְּרִי־תִמְתּוֹן:	lest we die	Purpose
	45	וַיֹּאמֶר הַנָּחַשׁ אֶל־הָאִשָּׁה	And the <u>snake</u> said to the woman	Statement
	45.1	לֹא־מוֹת תִּמְתּוֹן:	not dying you shall die	Negation
	45.2a	כִּי יֹדַע אֱלֹהִים	because <u>God</u> knows	Causal
	45.2b	כִּי בַיּוֹם אֲכַלְכֶּם מִמֶּנּוּ	that in the day you eat from it	Temporal
	45.2	וְנִפְקְחוּ עֵינֵיכֶם	(after this) your eyes shall be opened	Statement
	45.3	וְהִייתֶם כְּאֱלֹהִים	and you shall be like <u>God</u> (as a god?)	Statement
	45.3a	יָדַעַי טוֹב וְרָע:	knowing <u>good</u> and <u>evil</u>	Relative
VI	46	וַתֵּרָא הָאִשָּׁה	And the woman saw	Statement
	46a	כִּי טוֹב הָעֵץ לְמַאֲכָל	that <u>the tree</u> was <u>good</u> for food	Object
	46b	וְכִי תִאֲוָה־הוּא לְעֵינַיִם	and that it was <u>desirable</u> for the eyes	Object
	46c	וְנִחְמַד הָעֵץ לְהִשְׁכִּיל	and that the tree was <u>desirable</u> (in order) to gain knowledge	Object
	47	וַתִּקַּח מִפְרִיָּו	and she <u>took</u> from the fruit	Statement
	48	וַתֹּאכַל	and she ate	Statement
	49	וַתֵּתֶן גַּם לְאִישָׁהּ עִמָּהּ	and she also gave to her husband (who was) with her	Statement
	50	וַיֹּאכַל:	and he ate	Statement
VII	51	וַתִּפְקְחֶנָּה עֵינֵי שְׁנֵיהֶם	And the eyes of the two were opened	Statement
	52	וַיֵּדְעוּ	and they knew	Statement
	52a	כִּי עֲרֻמִּם הֵם	that they were naked	Object
	53	וַיִּתְּפוּ עַל־הָתֵנָּה	and they sowed together fig tree leaves	Statement
	54	וַיַּעֲשׂוּ לָהֶם חִגְרֹת:	and they <u>made</u> for themselves loin coverings	Statement
VIII	55	וַיִּשְׁמְעוּ אֶת־קוֹל יְהוָה אֱלֹהִים	And they <u>heard</u> the voice of the <u>Lord God</u>	Statement
	55a	מִתְהַלֵּךְ בְּגֵן לְרִנַּח הַיּוֹם	whilst he was <u>walking</u> in <u>the garden</u> in the cool of the day	Temporal
	56	וַיִּתְּחַבֵּא הָאָדָם וְאִשְׁתּוֹ מִפְּנֵי יְהוָה אֱלֹהִים בְּתוֹךְ עֵץ הַגֵּן:	and the man and woman <u>hid themselves</u> from the face of the <u>Lord God</u> in the middle of the <u>trees of the garden</u>	Statement
	57	וַיִּקְרָא יְהוָה אֱלֹהִים אֶל־הָאָדָם	And the <u>Lord God</u> called to the man	Statement
	58	וַיֹּאמֶר	and he said	Statement
	58.1	לֹא אַיְכָּה:	where are you	Question
	59	וַיֹּאמֶר	And he said	Statement
	59.1	אֶת־קוֹלִי שָׁמַעְתִּי בְּגֵן	I <u>heard</u> your voice in <u>the garden</u>	Statement
	59.2	וַיִּירָא	and I was <u>afraid</u>	Statement



59.2a	כִּי־עֵרָם אָנֹכִי	because I am naked	Causal
59.3	וַאֲחָבֵא:	and I <u>hid</u> myself	Statement
60	וַיֹּאמֶר	And He said	Statement
60.1	מִי הַגִּיד לָךְ	who told you	Question
60.1a	כִּי עֵרָם אַתָּה	that you are naked	Object
60.2	הֲמִן־הָעֵץ... אָכַל־מִמֶּנּוּ	have you eaten from the <u>tree</u>	Question
60.2a	...אֲשֶׁר צִוִּיתִיךָ...	of which I commanded you	Relative
60.2ab	לִבְלֹתִי אֲכָלָתִי:	that you should not eat?	Object
61	וַיֹּאמֶר הָאָדָם	And the man said	Statement
61.1	הָאִשָּׁה... נָתַנָּה לִּי מִן־הָעֵץ	the woman... she gave to me from the fruit	Statement
62.1a	...אֲשֶׁר נָתַתָּה עִמָּדִי הוּא...	...which you set with me...	Relative
62.2	וָאֲכַל:	and I ate	Statement
62	וַיֹּאמֶר יְהוָה אֱלֹהִים לָאִשָּׁה	And the <u>Lord God</u> said to the woman	Statement
62.1	מַה־זֹּאת עָשִׂית	What have you done	Question
63	וְהָאִשָּׁה	and the woman said	Statement
63.1	הַנָּחֹשׁ הַשִּׂיאֲנִי	The <u>snake</u> <u>beguiled</u> me	Statement
63.2	וָאֲכַל:	and I ate	Statement
64	וַיֹּאמֶר יְהוָה אֱלֹהִים אֶל־הַנָּחֹשׁ	And the <u>Lord God</u> said to the <u>snake</u>	Statement
65.1a	כִּי עָשִׂיתָ זֹאת	Because you did this	Causal
65.1	אָרֹר אֶתְּךָ מִכָּל־הַבְּהֵמָה וּמִכָּל־חַיַּת הַשָּׂדֶה	<u>Cursed</u> are you of all the beasts and creatures of the field	Statement
65.2	עַל־בִּטְנְךָ תֵּלֵךְ	upon your belly you will walk	Statement
65.3	וְעָפָר תֹּאכַל כָּל־יְמֵי חַיֶּיךָ:	and <u>dust</u> you will eat all the days of your life	Statement
65.4	וְאִיְבָה אֲשִׁית בֵּינִךָ וּבֵין הָאִשָּׁה וּבֵין זַרְעָהּ וּבֵין זַרְעֶךָ	And I will place <u>enmity</u> between you and the woman and between her offspring and your offspring	Statement
65.5	הוּא יִשׁוּפֹךְ רֹאשׁ	He will <u>grind/crush</u> your head	Statement
65.6	וְאַתָּה תִּשׁוּפֶנּוּ עֲקֵב: ס	and you will <u>grind/crush</u> his heel	Statement
66	אֶל־הָאִשָּׁה אָמַר	To the woman he said	Statement
66.1	הִרְבָּה אֲרַבָּה עֲצָבוֹנְךָ	I will greatly increase your <u>toil/pain</u>	Statement
66.2	וְהָרַנְךָ בְּעָצֵב תֵּלְדִי בָנִים	in <u>pain</u> you shall bear descendants	Statement
66.3	וְאֶל־אִישְׁךָ תִּשְׁוָקֶתְךָ	and your desire shall be to your husband	Statement
66.4	וְהוּא יִמְשָׁל־בָּךְ: ס	and he <u>shall rule over</u> you	Statement

	67	וּלְאָדָם אָמַר	And to Adam he said	Statement
	67.1a	כִּי־שָׁמַעְתָּ לְקוֹל אִשְׁתְּךָ	because you listened to the voice of your wife	Causal
	67.1b	וַתֹּאכַל מִן־הָעֵץ	and you ate from the <u>tree</u>	Causal
	67.1bb	אֲשֶׁר צִוִּיתִיךָ	of which I commanded you	Relative
	67.1bb.1	לֵאמֹר	saying	Statement
	67.1bb.1.1	לֹא תֹאכַל מִמֶּנּוּ	you shall not eat from it	Command
	67.1	אֲרֻרָה הָאֲדָמָה בְּעִבּוּרְךָ	<u>cursed</u> is the ground because of you	Statement
	67.2	בְּעִצְבוֹן תֹּאכְלֶנָּה כָּל יְמֵי חַיֶּיךָ:	in <u>toil</u> you will eat from it all the days of your life	Statement
	67.3	וְקוֹץ וְדַרְדָּר תִּצְמַח לְךָ	And <u>thorns</u> and <u>thistles</u> it will cause to grow for you	Statement
	67.4	וְאָכַלְתָּ אֶת־עֵשֶׂב הַשָּׂדֶה:	and you will eat the herb of the field	Statement
	67.5	בְּזֵיעַת אַפֶּיךָ תֹּאכַל לֶחֶם	In the sweat of your face you will eat the bread	Statement
	67.5a	עַד שׁוּבְךָ אֶל־הָאֲדָמָה	until you return to the ground	Temporal
	67.5aa	כִּי מִמֶּנּוּ לָקַחְתָּ	because from it you were <u>taken</u>	Causal
	67.5ab	כִּי־עָפָר אַתָּה	because <u>dust</u> you are	Causal
	67.6ac	וְאֶל־עָפָר תֵּשׁוּב:	and to <u>dust</u> you shall return	Final
	68	וַיִּקְרָא הָאָדָם שֵׁם אִשְׁתּוֹ חַוָּה	And the man called the name of his wife <i>eivah</i>	Statement
	68a	כִּי הוּא הָיְתָה אִם כָּל־חַי:	because she became the mother of all the living	Causal
XI	69	וַיַּעַשׂ יְהוָה אֱלֹהִים לְאָדָם וּלְאִשְׁתּוֹ כְּתֻנֹת עוֹר	And the <u>Lord God</u> made the man and his wife tunics of skin	Statement
	70	וַיַּלְבִּשֵׁם: פ	and he clothed them	Statement
	71	וַיֹּאמֶר יְהוָה אֱלֹהִים ²²	And the <u>Lord God</u> said	Statement
	71.1	הֵן הָאָדָם הָיָה כְּאֶחָד מִמֶּנּוּ	The man <u>has become</u> as one of us	Statement
	71.1a	לְדַעַת טוֹב וְרָע	knowing <u>good</u> and <u>evil</u>	Relative
	71.2a	וְעַתָּה פְּרִישְׁלַח יָדוֹ	and lest he put out his hand	Purpose
	71.2a.1	וְלָקַח גַּם מִעֵץ הַחַיִּים	and <u>takes</u> also from the <u>tree of life</u>	Statement
	71.2a.2	וְאָכַל	and eats	Statement
	71.2a.3	וְחַי לְעֹלָם:	and <u>lives</u> for ever	Statement
	71.2	וַיִּשְׁלַחַהּ יְהוָה אֱלֹהִים מִגֶּן־עֵדֶן לַעֲבֹד אֶת־הָאֲדָמָה	And the <u>Lord God</u> <u>sent them out</u> of <u>the garden</u> to <u>work the ground</u>	Statement
E I F	71.2b	אֲשֶׁר לָקַח מִשָּׁם:	from which he was <u>taken</u>	Relative
	72	וַיִּנְרֹשׁ אֶת־הָאָדָם	And he <u>drove out</u> the man	Statement
	73	וַיִּשְׁכֵּן מִקְדָּם לְגִן־עֵדֶן אֶת־הַכְּרֻבִּים	and he placed/caused to dwell <u>in the east of the Garden of Eden</u> the Cherubim	Statement

74	וְאֵת לֶהֱטֹחַ הַחֶרֶב הַמִּתְהַפֶּכֶת	and the <u>sword of flame</u> that turned every way	Statement
74a	לְשׂוֹמֵר אֶת־דֶּרֶךְ עֵץ הַחַיִּים: ס	<u>to guard</u> the way to the <u>tree of life</u> .	Final

3.5 NARRATIVE SPACE

3.5.1 Divisions

As was stated prior to the above analysis, the largest units of space could already be demarcated without too much analytical procedure. Each unit could be called a scene i.e. in spatial terms it could be called spatial scene. The chief criterion for this division was geographic location. Each scene presents a new geographic location. Six spatial scenes were identified and could be summarised as follows with their relative spatial marker, which was used to identify the space:⁶⁷

<u>Spatial Unit</u>	<u>Word markers</u>
A: introductory formula ⁶⁸	אֵלֶּה תּוֹלְדוֹת הַשָּׁמַיִם וְהָאָרֶץ
B: earth	הָאָרֶץ
C: Eden	עֵדֶן
D: garden	בֵּן
E: Eden ⁶⁹	עֵדֶן
F: earth	אֲדָמָה

The space identified on the left is the space explicitly mentioned in the text as depicted on the right. Units C and D were found to be posited in the same sentence, so also units E and F. Alone the fact that they are explicitly mentioned highlights their importance. It would be too quick to say that the reason for this is in order to form an elaborate chiasmus. Though a chiastic structure is identified, one should ask in what way this chiastic structure depends on the space that is created.⁷⁰ Still smaller units of space could be demarcated inside these spatial scenes that could roughly be called incidents/events. Narrative space created by individual

⁶⁷ Wenham (1987:50) identified seven scenes. His divisions were based on the interchange of narrative and dialogue.

⁶⁸ As also proposed by Keil and Delitzsch (1975:70-71) and Waltke and O'Connor (1990:250). The introductory formula sets the space in which the narrative occurs, i.e. planet earth.

⁶⁹ Though the text refers to an expulsion from the garden and no mention of the place where they stay is given, this place is taken to be Eden, since it is the land in which the garden was planted.

⁷⁰ Wenham (1987:51) notes clearly the full meaning of this chiasmus and calls it "a masterpiece of palistrophic writing".

characters⁷¹ had to be taken into particular account in this division. The results can be presented as follows:⁷²

Earth.	I:	Description of earth prior to creation.
	II:	Beginning of the creation act.
	III:	Formation of man.
Eden.	I:	Creation of the Garden of Eden.
Garden.	I:	Placement of man in the garden.
	II:	Description of the garden. First trees in general are mentioned, then mention of the two trees. Mention of the streams.
	III:	Purpose of the man in the garden.
	IV:	Creation of the woman.
	V:	Introduction of the snake at the tree.
	VI:	The woman taking from the tree the fruit and giving it to the man.
	VII:	First result of the eating
	VIII:	God walking in the garden, dialogue and second, third and fourth results due to eating.
	IX:	Fifth result, making of cloths by God for man.
Eden	I:	Sixth result, man driven from the garden.
Earth	I:	Man and woman made to work the earth.
	II:	Barring of the way back.

3.5.2 Focalisation.

The divisions as were tabulated above provided a rough structure, which will be studied in more detail at this point. The following analysis includes both the question of focalisation and the question of scene description through words. This will provide a better picture of the Firstspace created in the narrative.

⁷¹ A character that moves within the narrative, by virtue of the movement from a point A to point B, creates space. According to Bar Efrat (1989:184) space is shaped primarily through characters and their movement through space, and the reference to places. These two elements are normally always used in combination to each other.

⁷² Similar divisions were made by Carr (1993:584-586), Davidson (1973:29-48), Skinner (1976:51-87), and Westermann (1974:249-251).

Scene A: The narrator introduces the Eden narrative with following chiasmus: heaven-earth-creation-making-earth-heaven. In retrospect to the larger chiasmus created in the Eden narrative this almost serves as a foretaste of the larger chiasmus. The central thrust of this chiasmus is the emphasis that YHWH is the one who creates and makes. Thus, the narrator sets the scene by moving space back to the beginning of time and setting the reader's mind into anticipating creation scenes.

Scene B, I: The narrator paints a landscape barren and empty. Cause for this is given firstly to YHWH's withdrawn creating power and secondly due to the absence of man/Adam. The integral connection between humankind and earth is pictured through the play on words between אֶרֶץ and אֲדָמָה. This acts as a prelude to one of the main elements that characterises this narrative.⁷³

Scene B, II: The narrator pictures the earth in this scene covered in a mist. The Firstspace land, which was pictured as barren earth, is now pictured as an earth covered in a mist. This scene pre-emptly the reader into realising that a change is about to happen which has and still will manifest itself in the later narrative.

Scene B, III: Following the watering scene, YHWH forms man from the dust of the ground. Interestingly enough the word used to describe the material from which the man was formed is not earth, mud or sand, but dust. Dust, the most dried out, aerated and least palpable form of earth is taken by YHWH and in the role of יָצָר (potter), He shapes man. Again YHWH is pictured as the one who takes the initiative in making and giving life to man.

Scene C: Mention of Eden is made as the host country of the garden in the following scene. The mention of a country, no matter what connotations are applied to this place, firstly anchors the whole events of the narrative in the time and space of this earth.⁷⁴

⁷³ Von Rad (1976:53) states: "Es ist die dem Menschen nahe Welt, die Welt seines Lebens...die Gott im Folgenden um den Menschen herum aufbaut, und damit ist das Thema der ganzen Erzählung angeschalgen: אֶרֶץ אֲדָמָה."

⁷⁴ As opposed to Brink (2005:135) who seems to suggest that the mentioning of a locality that is not geographically identifiable makes it applicable to everyone throughout time and does not reduce it to a person's subjectivity. Though he refers explicitly to the book of Job, under this understanding the same could be said of Eden. This idea of space is problematic. Von Rad indicated that we do not know enough of the historic-geographic knowledge of the Israelites to say that places we no longer can identify must be understood in an unhistorical way, cf. von Rad (1976:54). Much rather, as Adams (2005:3) indicated, I would propose that the actions and consequences of those actions become meaningful for later generations

Scene D, I: In the same sentence in which Eden is mentioned, the garden is mentioned. This place is situated not on any point of the map, but specifically in the east. Preliminarily the only space that can be filled in at this point is the Firstspace image of the garden, a place of great botanical variety. The man is placed in this space that has received particular attention from YHWH, which says something about the benign relationship YHWH wants with man.

Scene D, II: The next scene adds a lot of Firstspace detail. This happens in either the description of beautiful trees, the mentioning of a river that provides fertility, or the description of surrounding countries that are richly blessed with precious metals. The space in and around Eden is posited as a good place to live in.

Scene D, III: Following the description of the garden, which pictured the place as a desirable place to be, the narrator repeats that fact that YHWH puts the man in the garden, but this time mentions that there is a purpose behind his placement in the garden. The ideal man is pictured as a gardener. The focalisation of the scene also changes. YHWH now occupies the role of focalisator. He issues a command and through his command, the tree of knowledge of good and evil is seen in a different light. In the same way the reader sees the tree in a new light, he also sees man in a different light. Man is pictured, through the eyes of YHWH, as incomplete, separate and empty.

Scene D, IV: As a prelude to the creation of woman, the scene of the manifold creation of other creatures is described. Not from this plethora of creatures is found man's opposite, but from his own rib which YHWH fashions into the correct form, is the right aid found. The picture of YHWH leading the woman to the man characterises YHWH as benign and helps remind us that this action occurs in the garden. Man becomes focalisator and expresses astonishment, and through his very picturesque astonishment⁷⁵, the reader in turn is able to empathise and relive the moment through Adam's eyes. The scene ends with a description of the two as naked, and it is clearly stated that the element of shame is an alien feeling not original to the creation.

who engage with the text precisely through the fact that, as in the Eden narrative, YHWH reveals himself in a palpable place in a very palpable space.

⁷⁵ Pons (2006:265) translates **זאת הִפְעֵם** as: "Das ist der Hammer, (mich trifft) der Schlag."

Scene D, V: The narrator introduces the snake, which speaks. Alone the fact that it speaks comes as an abnormality.⁷⁶ The snake becomes focalisator and speaks notably to the woman, and not the man. A dialogue ensues between snake and woman where the focalisation alternates between the two. A downward spiral from truth to untruth is created in the interchange.

Scene D, VI: The downward spiral ends with the focalisation shifting to the woman. Now the reader is meant to see, feel and eventually taste the fruit through the eyes of the woman. The tree itself is no different in this to other trees of the garden, except that it has woken the desire of knowledge as well in the woman. The action is complete through the eating of the fruit by both woman and the man. The man is placed spatially with her throughout the whole scene and his silence almost acts like the silence of YHWH in the scene and the one preceding it.

Scene D, VII: The narrator tells us that the man and woman underwent a change in thought, and that suddenly they became different; this is pictured through the Firstspace action of the covering of their nakedness. Just as the mist that rose from the earth and introduced a change in things, so also the opening of eyes and sewing of leaves into cloths anticipates a dramatic change.

Scene D, VIII: YHWH is pictured as walking in the garden in the cool of the day, searching for his creation. Again, the initiative happens on his side and he tries to establish contact with the man and woman. A series of incidents follow where the guilt and the cause of the guilt are identified. Once this has happened, a judicial procedure is enacted, since a law of YHWH had been broken or trespassed against. Constantly every incident builds on the following, but ends in an anti-climax, where another fast downward spiral in the fate of the man and woman ensues. Effect follows cause, and the effect here is primarily punishment. The judgements are described in harsh Firstspace pictures. The snake is meant to eat dust, the woman is to bear descendents in pain, and the man is to sweat in his labours. In addition, everything will end there where it started, in the dust of the earth.

⁷⁶ In this regard it also becomes important to note that the snake is not only explicitly mentioned as part of YHWH's creation, but that this belonging to YHWH's creation is implied through the 'Firstspace partitive genitive', when the snake is said to be a part of the creatures of the field (which YHWH made).

Scene D, IX. The narrator then describes YHWH making tunics of skin for the man and woman. In all clarity, YHWH has not abandoned the two, but as He says himself, He is forced to drive them from the garden for the man's own sake.

Scene E: For the first time after a long and tumultuous narrative, Eden is mentioned again, this time indirectly in that they were made to settle outside of the garden, which is the land of Eden. Man's original occupation as gardener does not change, but this time it is filled with negative connotations.

Scene F: The last scene in this narrative is the repetition of the banishment scene and the establishment of the guardians at the eastern end of the garden where the way into the garden was.

3.5.3 Spatial key words

Either these are words that occur at a particular part of the narrative, or words that occur throughout the entire narrative but contain deeper spatial dimension. These words are the smallest identifiable positors of space and are the subject matter of the research question on micro space. It could of course be said that all words in the narrative contain a spatial dimension. This is a valid statement, since something that is creates space, be it a very describing motion and thus creating space, or nouns directly painting space. For purposes of this study, only the most prominent were marked off in the syntactical analyses.

Genesis 2:4-25		Genesis 3:1-24	
הַשָּׁמַיִם וְהָאָרֶץ	heaven and earth		
יְהוָה אֱלֹהִים	Lord God	הַנָּחָשׁ	the snake
וַיַּצַּר	and he formed	תֵּאוֹהֶה הוּא לְעֵינַיִם	delight to the eyes
עָפָר	dust	וַיַּעֲשׂוּ	and they made
נְשָׁמַת חַיִּים	breath of life	וַיִּשְׁמְעוּ	and they heard
וַיְהִי	and he was	מִתְהַלֵּךְ	walking
וַיִּטֵּעַ	and he planted	לְרוּחַ הַיּוֹם	the cool of day
גֶּן	garden	וַיִּתְחַבֵּא	and I hid myself
עֵדֶן	Eden	אִירָא	I was afraid
מִקְדָּם	in the east	הַשִּׂיָּאִי	he beguiled me
עֵץ	tree	אָרָר	cursed
נְחֻמָּד	desirable	אִיבָה	enmity
טוֹב	good	יִשׁוּפֶךְ	he will grind/crush you
רָע	evil	עֲצֻבוֹנָךְ	your pain



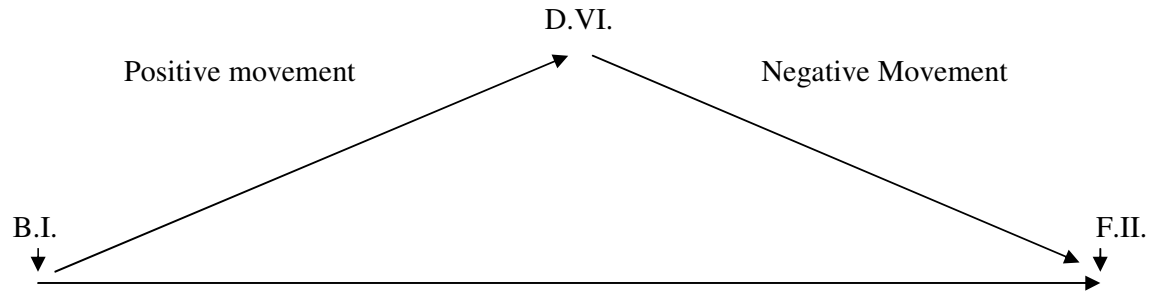
בְּתוֹךְ	in the middle	יִמְשֹׁל בָּךְ	he shall rule over you
לְעִבְרָה	to tend/work	קִיץ	thorns
לְשִׁמְרָה	to keep/guard	דְּרָדִיר	thistles
לְבָדּוֹ	alone/seperate	זֵעָה	sweat
וַיִּבֶן	And he fashioned	וַיִּשְׁלַחֵהוּ	and he sent them out
וַיִּקַּח	and he took	וַיִּנְרֹשׁ	and he drove them out
לֹא יִתְבַּשְׁשׁוּ	not ashamed	לְהֵט הַחֶרֶב	the flaming sword

If the analysis that concentrated on the aspect of focalisation and the above analysis, which concentrated on keywords, are roughly summarised, then a very pronounced Firstspace image is created in the Eden narrative. The first half of the narrative painted a Firstspace that is decidedly good and ‘comfortable’. The chief concentration of Firstspace imagery is on the fertility of the garden and the land, constructive productiveness, a Firstspace in which the sun always seems to be shining. The second half of the narrative presented a Firstspace picture that is decidedly bad and ‘uncomfortable’. Here the chief concentration of Firstspace imagery was on infertility of the land, destructive productiveness, a Firstspace in which everything seems to be covered in doom and gloom. However, this summary of the effect of this image is yet still cursory and an analysis of micro and macro space will help to identify how intensely the Firstspace picture is really painted.

3.5.3 Movement and tension

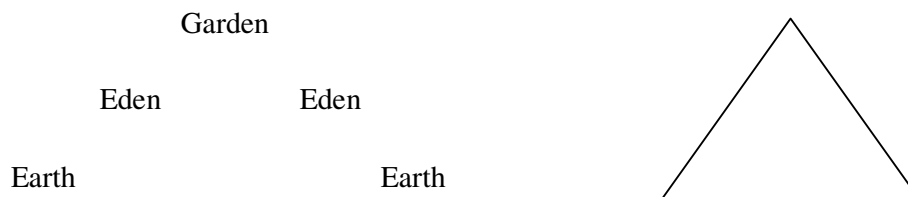
When reading that narrative and paying close attention to its chiasmic structure one becomes aware of the anti-climax that underlies the narrative. If the material of the above two steps is summarised, and the element of tension that is embedded within the individual scenic divisions is taken into account, one can tabulate the structure of movement in the narrative from its start to its end. Positive movement occurs in the first half of the narrative from the earth, to Eden, to the garden and to the trees as the pinnacle of the narrative, or the climax. It is at this pinnacle that the narrative seems to be coming to a standstill, where everything else except the tree, snake and woman are important. Once the scene at the trees takes place, movement starts to accelerate again, but this time the movement is downwards. This is the negative movement of the second half. It is movement that leads the reader away from the two trees, out of the garden, into Eden and back to the earth.⁷⁷ Following tabulation can be made as a result:

⁷⁷ See also: Bar Efrat (1989:186-187) and Carr (1993:584-586).



3.6 SUMMARY

The tabulation of the results, which were made from the analyses, provided an interesting pattern. The movement that was characterized in the first part of the narrative was linear, towards the trees in the middle of the garden.⁷⁸ The second part was linear away from the trees. If one considers also the pattern that the chiasmus of the first division creates, it runs parallel to that of the one that is made in the second division:



The fact that the text creates the image as seen on the right by use of a chiasmus as seen on the left, underlines the importance of this upward and downward movement. The chiasmus could be divided into two halves. The first half aligns with the first part of the narrative where the movement is positive and towards the trees. This half contains an order of creation as follows: YHWH (makes)-man-woman-creatures. The second half of the chiasmus is contained likewise in the second half of the narrative. At the scene of the tree of knowledge of good and evil, the order of creation is inverted: creature (snake)-woman-man-YHWH. This is taken up again when YHWH doles out punishment in this inverted order as well. Also to be

⁷⁸ Carr (1993:584-585) identified this movement as well, but says that the culmination of the movement was in the creation and celebration of the woman. However, throughout the entire narrative, proportionally more weight is given to the mention of the two trees as well as the command associated with it. Strictly speaking, if one considers this linear movement and has as a frame narrative space, then the final destination of the culmination are the two trees, and not the woman.

noted is that every scene leading towards the trees is full of action and ‘noise’. When the scene itself is presented, both action and ‘noise’ become eerily silent. The Firstspace of the scene works on the individual who is recipient of the narrative in this manner. The Firstspace works on the recipient to instil attentiveness, the silence emphasizing the importance of this scene.

Can one, in light of this, still say that the chiasmus, i.e. the pyramidal shape is a product of coincidence? It could be said that since the trees are mentioned as being in the centre of the garden and thus centre of the story, that it is logical to deduce, that the linear movement towards them and away from them would form the pyramidal pattern as seen above. Therefore, by mere fact of locality, and not by some other factor, the pyramidal shape is formed.

However, how is the climax explained? If one ignores the feature of space, how is the tension that is created explained? Can one explain the tension at all without looking at the space? Furthermore, what would all the detailed scenery be doing in this narrative? One must take into consideration, that biblical narrative shares at least one common characteristic with that of modern narrative, namely: that all superfluous material, anything which is not an integral part of the plot of a narrative, is excluded from the narrative.⁷⁹

The suggestion, that the upward and downward movement is coincidental would suggest that the mentioning of all the detail in the narrative was due to a whimsical trait of the author. How does one explain the mentioning of the four rivers, for instance, if they are not an integral part of the story?⁸⁰

It would be safer, in this case, to believe that the chiasmus that is created in the narrative behind the scenes is in fact intentional. This would invariably lead to three further questions:

⁷⁹ Bar Efrat (1989:195-196) purposes that description of places is sparse in biblical narrative, because narrated time comes to a standstill when detail is given. One can thus conclude that when detail is given, it is important. Alter (1981:20) describes biblical narrative as laconic, and thus all mentioned features are of utmost importance.

⁸⁰ I would agree with Wenham (1987:52) that it is very conjectural to claim that all the apparently superfluous material is a clear sign of a long and complex history of redactional composition of the text.

1. Is this spatial image part of the etiological character of the narrative? In other words, does this image, consciously or subconsciously, support or give credence to the actual intended message of the narrative?

or

2. Is there a possibility that this spatial image is creating a secondary message?

or

3. Is the spatial image, as a literary construct, working on the subconscious or conscious level to convey both suggestions of one and two to the reader or hearer of the story? In addition, what could this be?

Hopefully the following analyses will provide more light on these questions. By no means should this study be an esoteric endeavour into a hypothetical something that does not exist. Rather, if this image is a literary construct that was employed by the author, then as Tzvetan Todorov said⁸¹, it proves true that ancient narratives are highly complex and subtle in their organization.⁸²

⁸¹ Alter (1981:21).

⁸² It would also prove true that the author, rather than being simple minded, was a genius.

Chapter 4

The social sciences and space in the Eden narrative

4.1 INTRODUCTION

In the previous chapter, the narrative analysis based its findings on space within the text that could be labelled as ‘visible space’. However, part of this thesis is the contention that there are other spaces, spaces that could be labelled as ‘invisible’ or ‘unseen’ space within a written text. This is not a wholly new proposition, as other more learned scholars have already suggested the same.⁸³

It is the aim of this chapter to look at one particular field of unseen space. This field falls under the auspices of the social sciences. It is not however the intention of this study to make an in-depth study of the social sciences and the biblical world.⁸⁴ The scope of this analysis will thus be the field of biblical social values and its application to the narrative; the *Schwerpunkt* will be the investigation of space in context of these social values.

4.1 BIBLICAL SOCIAL VALUES AND SPACE

4.1.1 Unseen space

As was postulated above, there are fundamentally two types of space within a text, the seen and the unseen. The first question that comes to mind when investigating the unseen space, is: what components of the text act as markers to define this unseen space within the text? This question seems to presuppose that the narrative text under investigation could be compared to something like an encoded message during World War II. This encoded message could only be decoded with a machine that rewrote the code into an intelligible language. Without drawing the analogy too far, in certain respects this is exactly what is meant by the idea of

⁸³ Cf. Olivier (1996:249-258).

⁸⁴ The application of the social sciences is also by no means a new approach to the study of biblical texts, and thus a large amount of material has already been compiled which could potentially flood this study with important but not necessarily relevant information, cf. Wilson (1984:vii).

unseen space within the narrative. Before the question of the markers within the text can be answered, one needs to know what the code for decipherment is.⁸⁵

4.1.2 Presuppositions

Without wanting to put the cart in front of the horse, it is clear to me that this line of thinking works on a presupposition, namely: that the author of the text made use of certain words and phrases that carry certain connotations. Vice versa, these connotations are then simultaneously the elements that act as the unseen markers of the unseen space, and the elements, which transform the words and phrases they are connected to into the seen markers within the text. It is also the presupposition of this chapter that an understanding of the biblical social values is a key factor in identifying these connotations that are embedded within the text.⁸⁶

As was said earlier, this study does not aim at being a lengthy investigation into social values and their relationship to the Bible. It is because of this that I shall be working off the findings which more learned scholars have established. I shall start by using the presuppositions of biblical social values as presented by Pilch and Malina.⁸⁷ Two of these are important at the moment and can be listed as follows:

1. The basic meaning of 'value' understood as: "The word "value" describes some general quality and direction of life that human beings are expected to embody in their behaviour. A value is a general, normative orientation of action in a social system. It is an emotionally anchored commitment to pursue and support certain directions and types of actions."
2. Values can also be associated with fixed objects; amongst others space is one of these.

⁸⁵ With this said however, it is clear that an ancient text can be interpreted in a variety of ways, depending on the perspective and goals of the interpreter. This holds true for both the purely scientific as well as for theological investigations. That more than one code for decipherment could exist is a question of the axioms of the individual interpreter. For the purposes of this study, however, only a specific set of presuppositions can bring the needed result.

⁸⁶ I often compare this to something like the case that C.S. Lewis (2004:68) made, when he gave his theory on friendship and why the need of many friends. He brought the picture of a person standing in the dark, and a friend was someone who had a beam of light that he shone on this person. But the beam of light could only highlight one side of the person, thus, the more friends, the more beams of light, and thus a better illumination of the individual. So too I believe it is with the texts of the Old Testament. There is a culture and time gap between us and the text. The text wants to communicate something, but for this communication to be effective with all its dimensions, this gap has to be bridged. In this way, if one looks at biblical social values, they too could help illuminate a specific side of the text. cf. Wilson (1984:4-5).

⁸⁷ Cf. Pilch and Malina (1998:15-19).

3. Values can be divided into primary and secondary values. Primary values are expected in all human interaction; in the Mediterranean world, honour and shame are the primary values. Secondary values are specific only to certain situations or interactions. Some values can be described as 'Means values'. These are those values that aid in the realization of Primary values.

The question that begs to be asked is: what are the values that inhabit a space? To answer this question fully one needs firstly to look at another concept that is intimately related to certain biblical social values, namely the idea of the sacred and the profane.

4.1.3 Sacred and profane

As Lanczkowski surmised, the concept of the sacred and the profane can also be called the concept of holy and unholy. The Latin verb *sancire*, from which the word sacred is derived, means to delineate, surround or make holy. The word *sanctio* was originally used by the Romans to mean the confinement of holy places and their defence against injury from the profane. *Profanus*, 'that which lies in front of the holy area', the 'worldly', is the opposite of the sacred. Very important in this regard is that holiness was viewed as a quality that belonged to the sphere of the divine. Though these are Roman terms Lanczkowski also shows this terminology and its associations in the physical world was also present in the Greek world.⁸⁸ Kellermann shows that this thought pattern was not only reminiscent of the western half of the ancient world, but also reminiscent of the Levant.⁸⁹

A social value that is intrinsically connected to the concept of the sacred and the profane, and important to the understanding of this concept, is the value of purity.⁹⁰ Neyrey writes: "This value directs each member of society to respect and observe the system of space and time lines that human groups develop to have everything in its place and a place for everything."⁹¹

He continues to note, that important for this value were the lines that were drawn in space, i.e. where everything had its rightful place, as long as it stayed within this boundary.⁹² He says:

⁸⁸ Lanczkowski (1985:695-696).

⁸⁹ Kellermann (1985:697-698).

⁹⁰ Also known as the value of clean/unclean. cf. Malina (1993: 149-182) and Neyrey (1996: 80-101).

⁹¹ Neyrey (1998:170).

⁹² In similar fashion Malina (1993:153) emphasized dirt is labelled dirt when it is out of place, i.e. earth from the garden on the office table is labelled dirt, but in the garden it is in its rightful place and not dirt.

“Inside the system there are lines that create distinct roles and places for everyone. Crossing these lines renders the person impure or unclean.”⁹³ Purity and cleanliness are values intrinsically associated with God and his holiness. God is holy and is the one who demands of his people that they be holy.⁹⁴ In this sense, holiness is a core value of God, and is symbolized in creation before Adam and Eve ate from the tree and caused uncleanness to come into existence.⁹⁵

As was said above, the values of purity and holiness are intrinsic to God. The value of wholeness, the value of the complete, helps in understanding why these values are so intrinsic.⁹⁶ In a certain sense, these values are a materialization of the perfect, the unspoilt and absolute. The creation story in Genesis 1 and 2 are reflections of this perfect state. Something was impure and not fit for sacrifice, or service for God, if it was blemished i.e. not whole.⁹⁷ One could thus surmise, that a dynamic triangle existed in which these values acted in tandem with each other. God’s holiness was also the realm of the pure and clean, as well as the whole and complete. The two values associated with the core value of holiness in a certain sense acted as means values, i.e. values that helped in facilitating holiness. The opposite of the holy was thus what could be called an unholy triangle, the realm of the unholy, impure and blemished. These values thus stood in absolute contrast to each other.

These values also acted in tandem with the idea of the sacred and the profane. That is to say, the value of clean/unclean and wholeness and its opposites always had its realization in space, i.e. in the daily practice of the biblical world.⁹⁸ The combination of these values created what one can define as a sacred and profane space. It is thus that one can talk about an unseen space within the narrative, which is nothing else but a division of space between the sacred and the profane.⁹⁹

⁹³ Neyrey (1998: 172).

⁹⁴ Lev 11:44-45.

⁹⁵ Cf. Neyrey (1996:93).

⁹⁶ Holiness can also be called wholeness in this sense, which is another term of value describing purity, cf. Neyrey (1996:80-83).

⁹⁷ Cf. Neyrey (1998:204-208).

⁹⁸ Neyrey (1998:170-172). An especially important materialization of this concept was in the priestly cult tradition of Israel; cf. Jenson (1992: 40-54). See also Kellermann (1985:701), Neyrey (1996:40-41) and Eichrodt (1957:53).

⁹⁹ As an interesting notion, there is the possibility of extending the model of Sacred space and identifying different types as Harold Turner did, differentiating between *domus dei* and *domus ecclesiae*, cf. Kunin (1998:2).

4.1.4 The concept of sacred and profane space

The connection between the sacred and holiness has already been established to some degree by the works of Mercia Eliade, *The sacred and the Profane*, who in turn worked off the findings of Rudolf Otto's work, *Das Heilige*. For them the sacred was not an abstract philosophical term, but a personal power that was evinced by Deity in creation.¹⁰⁰ Taking up the findings of Otto and Eliade, Hudson says:

“Sacred space is comprised of three fundamental elements: it is space that is set apart from others spaces, it is space that is closely connected to Deity, and it is space that evokes response from humankind. In summary then, sacred space is divinely disconnected space that provokes worship in humankind and provides relational connection in a world replete with profane, chaotic space.”¹⁰¹

Important in this regard is the term *Hierophanien* which Eliade developed.¹⁰² This is the word used to describe the manifestation of the holy in this world. Objects, either immaterial or material, could act as symbols of cosmic or divine dimensions for the believers.¹⁰³ With regard to the text, one should not forget that the general *Sitz im Leben* of the narrative is a decidedly Israelite setting, i.e. for the Israelites who adhered to the legitimate faith; no object was allowed to be equated with God.¹⁰⁴ However, one would not do justice to the texts of the

¹⁰⁰ Hudson (1996:89).

¹⁰¹ Hudson (1996:89)

¹⁰² Gunkel used the term *Theophanie*. “...weil die Gottheit dem Anherren an dieser Stätte erschienen ist. Zur Erinnerung an dieser Theophanie verehren wir den Gott an dieser Stelle.” Gunkel (1901:XV).

¹⁰³ Paden (2001:1529).

¹⁰⁴ Cf. *Bilderbot* in Ex 20:4. Because of the increase in the amount of idol like statues being discovered in the now judeo-palestinian area, some scholars are once again debating about the possibility of the existence of a *YHWH-Kultbild*, cf. Hossfeld (2003: 11-22) and Frevel (2003:23-48). I would however disagree with Frevel (2003:26) when he says: “Es wird immer plausibler, die Vielzahl der Funde nicht als Entgleisungen einer Volksfrömmigkeit oder als Spartenphänomen in Bereich des privaten Kultes zu deuten, sondern eines begrenzten Polytheismus in vorexilischer Zeit.” Keel and Uehlinger (1998:472) postulated that an actual YHWH icon did not exist in Israel. Whether or not this is indeed the case, I would maintain with Miller (2000:28-57) and Lerle (1975:37) that the religion of Ancient Israel was always the battle field between a grouping of conservative YHWH adherents, who were also the carriers of the legitimate faith, against a larger more moderate grouping in Israel, who tolerated the influences which a more liberal grouping brought into the established faith from Canaanite religions. That thus a profusion of cult images would exist seems to be logical, whether in the official cult or in the house cult. If one sees this scenario from the perspective of the people who advocate the legitimate faith, then one can certainly call the profusion of cult images an *Entgleisung* from the true faith; the faith that did not tolerate images to be made next to God. It is important to remember in this respect, that these groupings existed all the time, sometimes some were stronger than others, and visa versa.

Old Testament if one interprets all appearances of God within the stories of the Old Testament as purely spiritual appearances that have no relationship with space and time. It is safe to say therefore, that in the Old Testament world, an object or a space became holy through a physical action of God on that space.¹⁰⁵

As was seen earlier, making holy meant the action of setting something apart, more specifically the action of the divine on a space and setting it apart from other space. Malina says that this apartness can include persons, places or things. The idea of the sacred and the profane describes a relationship of exclusivity, to some degree.¹⁰⁶ What comes to the forefront when talking of the term sacred, set apartness and the holy, is the delineating character of this concept. The perception of holiness, of the sacred, implies the marking of boundaries, the existence of social lines.

4.1.6 The Garden of Eden

Before any more commentary is given to the concept of the sacred and the profane, the above-mentioned information will be taken into regard when looking at the Eden narrative. The analysis will take the concept of the holy and its connotations as the device to try to identify the unseen space within the narrative, if there is indeed any space to mention. As was seen in the narrative analyses, there were various points within the narrative which seemed to project a flow in the story from a large mass to a smaller mass. These details of the narrative are listed below, and as such would act as markers of seen space, but could also be markers of unseen space:

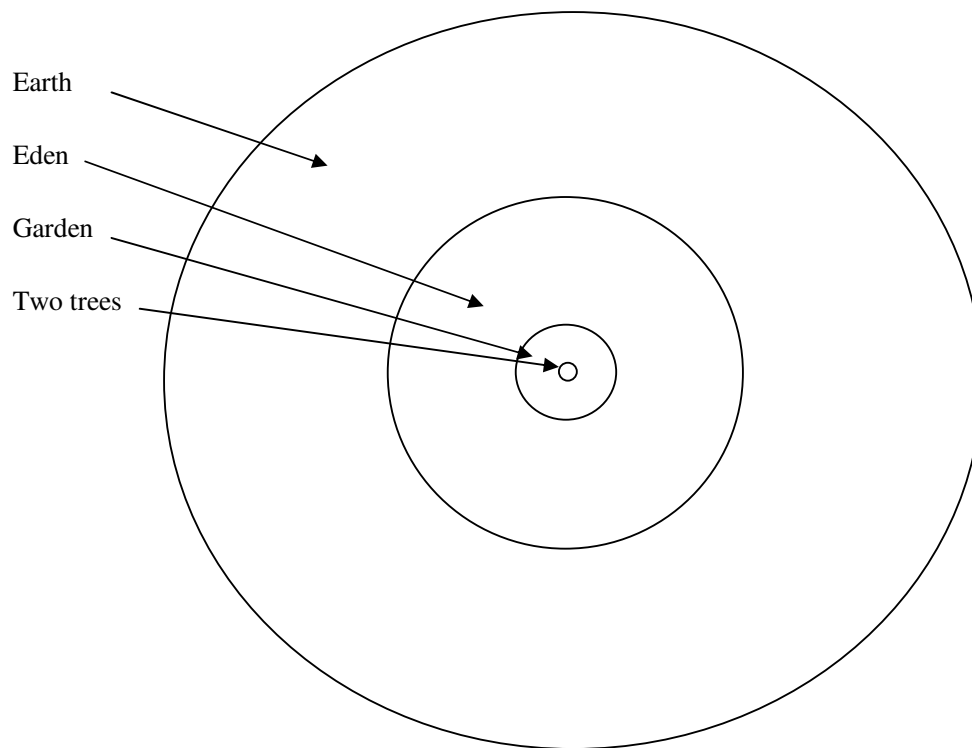
Scene

- I: Creation of Earth and the heavens
- II: Eden mentioned as a land on this newly created earth.
- III: The garden planted eastward of Eden.
- IV: General description of garden.
- V: Climax in the centre of the garden with the set apartness of the two trees.

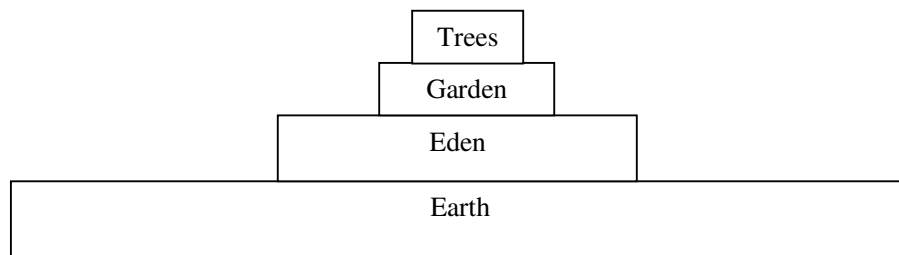
¹⁰⁵ Lerle (1975:37-41).

¹⁰⁶ He makes it clear that this idea of exclusivity is closely related to the relationship of the human with God and the animal with the human. e.g. if one says that human life is sacred, one is saying that it is set apart from other life, i.e. animal life. To profane human life and behaviour is to treat them just like animal life and behaviour. Malina (1993:151-152).

The seen space can also, in this respect, be classified as quantitative space, i.e. something that could be theoretically physically measured. However, the quantitative space, on reflection with the climax that is represented in the conclusion of the narrative analyses is clearly carrying more than just a measurement of size. There seems to be the suggestion, if looking at the narrative analyses, that the space also can be divided qualitatively. If one takes the markers that are mentioned above and depicts them quantitatively on the horizontal plane, the following pattern can be conceived:



If one looks at it from the vertical dimension, and considers the climax as shown in the narrative analyses the following qualitative division appears:



If one looks at the narrative body, it is clear that the delineation that occurs in the first half of the narrative¹⁰⁷ is not that concerned with the dichotomy that exists between sacred and profane. The only real reference that is perhaps made to this dichotomy in the first half of the narrative is the command that God gives to Adam concerning the tree of knowledge of good and evil. Following is said about the trees:

“And from the tree of the knowledge of good and evil you shall not eat,
because in the day that you eat from it dying you shall die.”¹⁰⁸

It is my postulate that the death threat that is issued acts both as sanctifying and profanation power.¹⁰⁹ Firstly, the command acts as a force of separation, it sets the tree of knowledge of good and evil apart from the tree of life. It could perhaps be said that this tree was the ultimate; it was a space that humankind was not allowed to enter. A space hallowed only to God. Thus, in a certain sense, the tree of good and evil sat on a tier higher than everything else in the garden. Secondly, in a certain sense, the tree of knowledge also had the ability to profane space. Not that the tree became profane through the command, but rather that the tree held the promise of making profane. It is important to remember that all of this came as a result of God acting on the object(s).

In the latter half of the story, the sacred space is emphasised absolutely through the action of God driving out the humans from the garden, into Eden. It is in the latter half of the story where the contrast that exists between sacred and profane comes to full expression. It is only after eating from the tree that the promise of profanation which God set on the tree, came to realization.

The narrative tells us that their eyes were opened, and they realized that they were naked, and shame entered the scene.¹¹⁰ Further, God acts again and curses the snake, the woman, the man and the earth¹¹¹, as fulfilment of the promise he made concerning the tree of knowledge of

¹⁰⁷ Gen. 2:4-25.

¹⁰⁸ Translation from chapter 2.

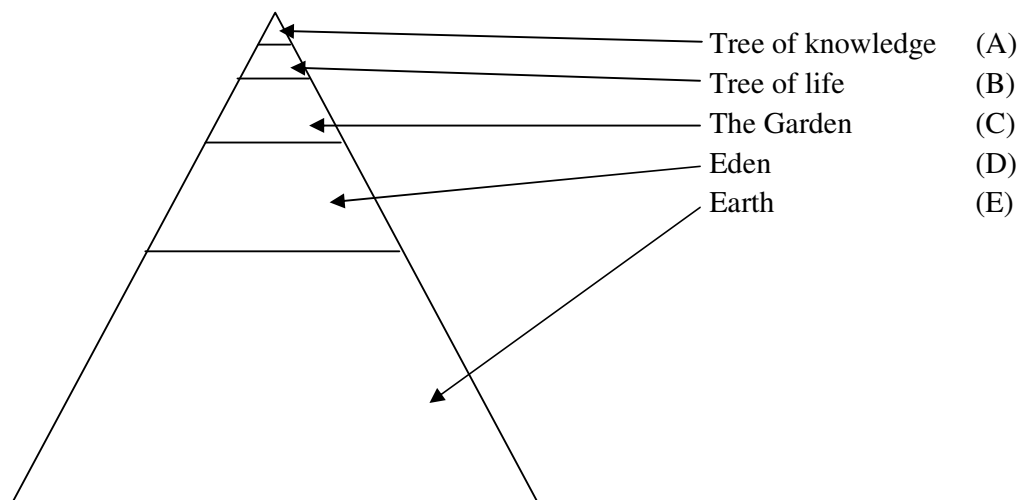
¹⁰⁹ Hudson (1996:94) advances a similar theory, saying: “The two trees are sacred space in their separation and orientation, but the “tree of life” offers the eternality of sacred space and the “tree of good and evil” as sacred space offers the reversal of sacred space - the potential for profane space.”

¹¹⁰ Though I wish to deal with this matter in a later chapter, I would agree with Rabbi Samson Raphael, Hirsch Dillman and Holzinger, that the nakedness was not in itself bad, but guilt and shame made it bad, cf. Slivniak (2003:443).

¹¹¹ In a certain sense going about it holistically.

good and evil. What was pure is made impure. What was whole is broken and made imperfect. The man and the woman, as vessels of impurity, as unclean beings are no longer allowed in the garden, they are plainly said ‘dirt’, that is, material in the wrong place. It is thus that they are chased from the garden. This act of driving away is the last act of profanation that came as a result of the eating from the forbidden fruit, and counts as the last sanctifying act by God. It is the last and absolute delineation that occurs between God and man.¹¹² To emphasize the inaccessibility, and the vigour with which God protects this hallowed space from the profane space, he sets an angel and a burning sword to guard the gateway into the sacred space.

If we consider the diagram that was drawn above in this qualitative measure, we can surmise:



In consideration to profane space, it is clear that in the narrative one is dealing with two dynamic situations. Before the eating of the fruit, the spaces that are given above did not contain a profane element as in the second situation after the eating. The situation in the first half was an intrinsically positive situation, as the narrative analysis was also able to show:

E: Earth as being holy, because God acted on it, by creating it.

D: Eden as being holier, relative to the earth, because God sets this land apart not only as the area in which he will plant his garden, but because he takes this earth to form man.

¹¹² Wright (2001:309-310) mentions that: “The deity’s ownership is also reflected in the recreation that he takes in the garden (3:8) and his expulsion of the couple (3:22-24). The garden is thus effectively “Yahweh’s garden”; being his it is holy.”

C: The garden as being holier relative to Eden, because he sets it apart from the land by making it into a garden, i.e. a special area within the country.

B: The tree of life being holier relative to the rest of the garden, again by God's creating power.

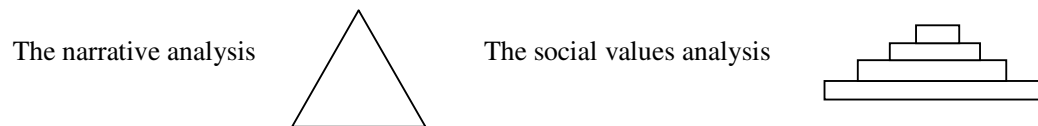
A: The tree of knowledge of good and evil as the holiest, which not even humankind was allowed to take from by the power of God's command.

In this sense, there were no areas that were bad, or evil. There were only areas that were 'less chosen' than others. The situation in the later half however changes drastically.¹¹³ God clearly makes some space good and some space bad. Everything outside of the garden becomes profane space.¹¹⁴

4.2 CONCLUSION

In the beginning of the chapter, it was stated that the narrative has hidden unseen space. It was also postulated that in order to identify this space, certain knowledge had to be attained or clarified before this unseen space could be at least understood. It is hoped that the main intention of this chapter, namely showing the existence of unseen social lines within the narrative, has been successfully proven.

What are interesting, at this point, are the similarities that exist between the results of the narrative analyses and that of social analyses on space. One could say that, to a certain degree, the narrative analyses identified the quantitative representation of an image; the social analyses a qualitative representation of space within the text. The image in both came out as following:



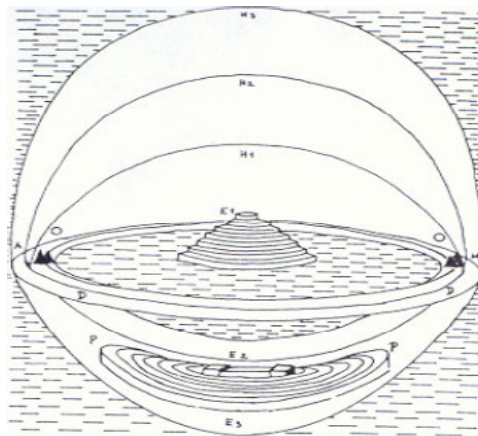
I would certainly agree that it might be interpretive overkill that is the result of an overactive imagination, but the images seem to have strong allusions to a mountain-like construction.

¹¹³ Cf. Carr (1993:585).

¹¹⁴ Cf. Wright (1996:308).

However, I would venture to guess that there is a lot more proof than has been so far given, that this is indeed what is being consciously and subconsciously promulgated by the text. There are definitely more things which need to be analysed in the narrative, before the possibility of this theory can be proven highly likely.

One thing that is however strongly testified to in the text, and brought to the surface through these analyses, is the concept of graded holiness. It is concepts like these that will hopefully help in shedding light on this investigation. Whereas the scenario before the fall seems to promulgate a graded holiness that extends over the entire earth, the scenario after the fall seems to limit that graded holiness to the garden only. In this regard, the idea of a space that is good and a space that is bad is created. It is thus that one could also, possibly, speak about a good space and bad space. In this context, the good space is there where sacred space is, and bad space is there where profane space is. However, how does the idea of graded space relate to this concept, if it relates at all? Perhaps I will end this chapter with the following image:¹¹⁵



It is when looking at this, that one should become aware of something inherently epistemological and ontological. Hopefully the findings of the current chapters will help in identifying the relationship between the narrative and something I will term as mountain imagery.

¹¹⁵ Keel (1972:47).

Chapter 5

Space: a question of scale

5.1 INTRODUCTION

The last two chapters were able to show how space comes to bear in a text when looking at the narrative in a holistic manner. But as was also indicated at the outset of this study, space is not only posited in this narrative on the macro scale, but also on the micro scale. Words themselves, as the foundational elements of a text can also act as bearers of space, be it explicitly or implicitly. This chapter wants to investigate the selection of words that were identified in the narrative-syntactical analysis. These at first glance seem to have nothing in common with each other, but on closer investigation are intimately linked to each other and the spatiality on the macro scale. In exemplary fashion an analysis of the Hebrew word “גן” will be made, followed by an analysis of the divine name יהוה אלהים. These two analyses will be taken up in a third analysis, which will look at the rest of the key words selected in Chapter 3.

5.2 ANALYSIS 1: A KINGLY GARDEN

If one considers the image of a garden, one thing that is safe to say about its contents is the presence of plants. Is this the same, when one beholds a garden described in a text? How in turn is the Garden of Eden described and what Firstspace images are given for the reader to see? Do we read the text and see in front of our eyes a Victorian garden complete with maze, hedgerows and fountains, or do we see something that looks more like a jungle? But what if the description given did not leave any room for individual interpretation? What if indeed a Secondspace concept was working through the text and determining the description of the garden? What if the author of the Eden narrative was shaping space to create a very particular image that would work on the observer in a very particular way? A closer look at the Firstspace image that the word posits would be helpful.

The most important aspect concerning the description of the garden is the idea that the garden is a walled-in area. Köhler and Baumgärtner¹¹⁶ list under the word “גֶּן” the following::: “Einfriedigung>Garten *fencing in>garden*.” And under the phrase in Genesis 13:10 : “...*the garden (oasis) in (the country of) Eden*.” Stadler adds that the image of a walled-in area is also reflected in the ancient Greek language used to describe the garden. The words *paradeisos* and *chortos* emphasize more the fact that the area is a fenced-in area than what the actual contents of that area are.¹¹⁷ If one looks in turn at what is actually given in the text concerning the garden, the following Firstspace perspective is created:

The garden is a walled-in area situated in the East of Eden.¹¹⁸ Eden itself is pictured as a land of luxury.¹¹⁹ From the land of Eden flows a river into the garden, to water it.¹²⁰ In or from the garden, the river splits into four arms and proceeds from the garden to water the nations that lie around Eden. The garden itself is described almost solely as a place in which there is an abundant growth of trees; these trees bear fruit that are pleasant to the sight and good to eat.¹²¹

Without having to go into too much detail, the perceived space created here is one of fertility and richness.¹²² A phrase that would aptly describe this space would be ‘good space’. The space is ultimately a good space. This term could be classified as a Secondspace and Thirdspace paradigm, i.e. the idea, or the mental space conceived is a space that should make the reader/hearer ‘feel’, or recognize, the goodness of this place, and that it would probably be desirable to live in such a place.

¹¹⁶ Köhler & Baumgärtner (1958:189).

¹¹⁷ Stadler (2001:469).

¹¹⁸ Gen. 2:8.

¹¹⁹ Köhler & Baumgärtner (1958:684) propose two possible translations for the word Eden; the one referring to it as a place of delight, the other referring to it as a *steppe* or open field. The second interpretation also describes this steppe as a mythical place in the Syrian Arabic desert, or a mythical country in early Babylonian sight. Though Wallace (1995:281) points out that the etymology of Eden as being a steppe is highly unlikely and pictured as a place of delight, debatable, I would argue that the one does not exclude the other necessarily. No description of Eden is given, except that it had a garden planted in it to its east. That Wallace equates the garden with Eden (1995:282) due to Gen. 3:23 and 24, is to my mind not feasible after Gen. 2:8 makes a clear distinction between Eden as a country and the garden as a special walled off area, in the east of Eden. In the rest of the narrative, also Gen. 3:23 and 24, the construction maintains the possessive genitive construct, i.e. ‘the garden that belongs to Eden’.

¹²⁰ Gen. 2:10.

¹²¹ Gen. 2:11-14.

¹²² Dietrich (2002:3) says: “Das Alte Testament ruft jedoch, wenn es von einem „Garten Eden“- oder einfach „Eden“ –spricht, auch Vorstellungen des Glücks wach.“ Also of note in this regard is the *Fluchrede* of Ezekiel against the king of Tyre in Ez. 28:11-19, cf. Wallace (1962: 906).

However, I would suggest that there is another more profound Secondspace behind this Firstspace that has certainly everything to do with its goodness and fertility, but even more than that. As was established earlier, the word used to mention the garden implies a walled-in area. A garden in the ancient Near East was usually a large spacious garden, which profoundly differentiated itself from the surrounding country through its watering system, trees and other decorative plants. That this place required constant tending and upkeep should come as no surprise.¹²³

Already the Firstspace changes as depth is added to the scene. Why should man tend a garden full of trees, if trees generally keep themselves? The answer lies in the fact that the text expressly mentions the fact that there is a river that went out of Eden and through the garden, to water it. It is reasonable to assume that part of man's duties was to see to it that the water reached all the plants in the garden, perhaps through channels. As was already hinted at, such a garden setup was not a one-time phenomenon in the Eden narrative, but something that was prevalent in the ancient Near East.¹²⁴ It is not without reason that one talks of the hanging gardens of Babylon. Such gardens in the ancient Near East were part of certain structures of state and were considered special property of kings or gods, as Dietrich writes:

“Im Altertum waren derartige Gärten in erster Linie für die Freude und Erholung von Königen oder Göttern und ihrer Priesterschaft vorgesehen. Ihre Exklusivität als Lustgärten wurde durch hohe, wohlbewachte Zäune und Mauern unterstrichen, die die überirdisch schönen und erquickenden Anlagen den Blicken und der Begehr Außenstehender entzogen...Das verlieh den Gärten das Flair des Geheimnisvollen. Die exklusive Nutzung der umwallten Gärten durch Götter und Könige trifft auch auf den...Passus der Genesis zu: Auch wenn dies nicht eigens betont wird, ist der „Garten Eden“ von Gen. 2,7-18 für Gott reserviert.”¹²⁵

The idea of the Creator in Genesis planting a garden, in which He himself likes to relax, is given to us in Genesis 3.8. Here God is pictured walking through his garden in the cool of day, where this Firstspace occurrence is creating the Thirdspace of a creator who has joy in that which he makes. The fundamental Secondspace that belies all of this is the idea of the

¹²³ Dietrich (2002:4). Dietrich (2002:4) also states: “Die Kultur des iranischen Paradies-Gartens hat sich über Jahrtausende erhalten und läßt sich an vielen Orten des Vorderen Orients und des östlich angrenzenden indischen Subkontinents heute noch bewundern.”

¹²⁴ Hornig (1977:36).

¹²⁵ Dietrich (2002:4-6).

space belonging absolutely to its creator; a space of which God as the creator is the owner and a space that is already exclusive before the fall.¹²⁶

5.3 PRELIMINARY SUMMARY

The idea of exclusivity is the fundamental Secondspace in the Hebrew word “גן”. As the garden in Eden is portrayed in the text as the first garden ever planted, the ownership dimension of the Secondspace also is lifted into importance.¹²⁷ It was not just anyone who planted the garden, but the creator planted the first garden. Alone the fact that there was a wall around the garden clearly shows that יהוה אלהים had the idea before the actual creation. This means that the Secondspace came before the Firstspace, though they acted in tandem afterwards with one another. In addition, the idea of absolute exclusivity is again reflected in another aspect of the Eden narrative other than the word “גן”. This I will try to show in the following analyses.

5.4 ANALYSIS 2: THE EVE OF PARADISE

In the previous analysis, it was seen how the Secondspace concept of absoluteness as well as exclusivity of space forms a fundamental part of the Garden of Eden. However, if this is the case, this concept of space will show itself in other areas as well. Again, looking at individual words, it is argued that this idea of space is indeed supported strongly in the narrative. This time a closer look will be taken at the names of אלהים and יהוה. When reading the Eden narrative a very interesting observation is made. The Creator, who is called אלהים in Genesis 1, is called יהוה אלהים in the Eden narrative. Outwardly this would be of no great significance if it were not for the fact that this particular combination occurs twenty times in this form in these two chapters, and yet only once again in the entire Torah,¹²⁸ and a few times in later Old Testament passages.¹²⁹ On closer inspection, a different form of the divine name is employed

¹²⁶ Gen. 13:10.

¹²⁷ Wallace (1962:907) says: “Eden should not be understood as a garden planted strictly for the habitation of humans. It is essentially Yahweh’s garden which humans were invited to enjoy and cultivate.”

¹²⁸ That is in Ex. 9:30. Westermann (1974:270) however comments to this place: “Die Zusammensetzung begegnet außer Gn 2,4b-3,24 nur noch einmal, in Ex 9,30; hier ist der Text aber nicht sicher, die Übersetzungen und G^{am} weichen ab.” (G^{am} = G^{AM} i.e. Septuaginta, codex Alexandrinus + codex Coislinianus).

¹²⁹ II Sam. 7:25; II Kgs. 19:19; I Chr. 7:16-17; 28:20; II Chr. 1:9; 6:41-42; Ps. 59:6; 72:18; 80:5 and 20, 84:9 and 12. Keil and Delitzsch (1975:72-73) note that the use of the phrase in all these (except in I Chr. 28; II

three times in the dialogue between the snake and the woman.¹³⁰ The name, which is employed in the dialogue scene, is the same as that of the Creator's name of Gen 1, namely אֱלֹהִים. One should ask: why the high frequency of the one name and a very sudden almost interruptive use of another name for God in this relatively short narrative? This is something one cannot ignore if the text is indeed to be seen as a single composition. Commentators such as Gerhard von Rad have only discussed this phenomenon very cursorily, and those who have discussed it in detail have done so with little success in giving a satisfying explanation.

The analysis wishes to address as much material about this as possible, to give a wide scope of the different academic insights. Thus a summary of some commentators' theories will be produced, and the most poignant of these theories will be presented in deeper detail forthwith and will be labelled A, B, C and D. Theory D will be modified through the auspices of biblical social values as bearers of Secondspace and Thirdspace epistemologies, in order to present a plausible answer to the observations on the usage of the Creator's name in the Eden narrative.

5.5 SUMMARY OF THEORIES

Von Rad claims that the combination of the two divine names is puzzling with regard to syntax. He notes that the use of the name, however, is consequent, and that it is most likely that this combination occurred due to the redactor making an *Eingriff*. "Ursprünglich war 'Jahwe' gebraucht, aber um die Identität dieses Jahwe mit dem in Gen 1 gebrauchten Elohim zu sichern, wurde das Elohim dazugesetzt."¹³¹ Von Rad follows the argumentation of Westermann, presented in Theory B.

Keil and Delitzsch refute the argumentation of those in favour of a redactor and present their theory as follows:

"...the use of the double name, which occurs here twenty times though rarely elsewhere, is always significant. In every instance it is used with peculiar emphasis¹³², to give

Chr. 1) is to give prominence to the fact that YHWH is truly Elohim. In the Psalms especially it refers to YHWH Elohim as being the 'Almighty,' the 'Blazing Sun,' and 'the one who alone can do mighty deeds.'

¹³⁰ Gen. 3:1-5. Alone the fact that only twice in biblical narrative are animals endowed with speech so that they can articulate themselves, should alert the senses to the importance of their speech in understanding the texts involved, cf. Savran (1994:34).

¹³¹ Von Rad (1976:53).

¹³² In the other passages outside of Genesis.

prominence to the fact that *Jehovah* is *Elohim*, whilst in Ps 1.1 the Psalmist advances from the general name *El* and *Elohim* to *Jehovah*, as the personal name of the God of Israel. In this section, the combination *Jehovah Elohim* is expressive of the fact, that *Jehovah* is God, or one with *Elohim*. Hence *Elohim* is placed after *Jehovah*.”¹³³

A. van Selms says:

“Die beste verklaring is toch wel, dat die skrywer van Gen 1:1-2:3, die zelf de aanduiding ‘God’ gebruikt had, in de reeds bestaande paradijsgeschiedenis de naam Yahwe vond en om duidelijk te maken dat er geen verschil bestaat tussen Schepper van hoofdstuk 1 en deze Yahwe, het woord ‘God’ telkens toevoegde. Wij hebben hier dus te doen met een permutatief.”¹³⁴

5.5.1 Theory A

A seemingly logical explanation of the above-mentioned phenomena would lie therein that the redactor of the piece purposely took out or left out the name יהוה in Gen 3.1-5. This was done because this name was the personal holy name of God in the Israelite community and any utterance of that name could be viewed as sacrilege. Therefore, it was logical for the author or redactor to omit the name from speech as not to cause cultural/theological contradiction.

5.5.2 Theory B

Theory B, called here the ‘redactional theory’, is summarised in the words of Westermann:

“...das Wirken des Schöpfergottes wird durch die besondere Gottesbezeichnung herausgehoben (s.o.58). Diese Erklärung schliesst den redaktionellen Gesichtspunkt nicht aus, den schon F Delitzsch(sic) anführt: ‘...vermittelt der Verf. Den Übergang von אלהים zu יהוה (c.4) durch יהוה אלהים ...’(113), nur das wir dies statt dem Verfasser einem Redaktor zuschreiben.”

¹³³ Keil & Delitzsch (1975:72-73).

¹³⁴ Van Selms (1967:47).

Westermann continues by remarking that **G** seems to reinforce this theory by reading θεός in Gen 2.4, 5, 7, 9, 19 and 21.¹³⁵ Westermann then comes to the conclusion that, “Das die Zusammenfügung von אלהים und יהוה keine eigentliche gebräuchliches Gottesbezeichnung ist, zeigt sich auch darin, dass in dem Gespräch zwischen der Frau und der Schlange in 3,1-5 nur אלהים steht.”¹³⁶

5.5.3 Theory C

Tur Sinai, Speiser and Gispén propose that the double name is proof that Gen 2-3 rests on a Mesopotamian original. “Akkadian puts determinatives before nouns to indicate their class. Thus the names of gods are preceded by the determinative ‘god’, and so ‘the Lord God’ means ‘the God Yahweh’.”¹³⁷

5.5.4 Theory D

J L’Hour posits the most interesting theory:

“...the Yahwistic author has deliberately used this form to express the conviction that Yahweh is both Israel’s covenant partner and the God (Elohim) of all creation. Other early examples of its use (Exod 9:30; 2 Sam 7:25; Ps 72:18; 84:12) all seem to be making this point. This is most obvious in Exod 9:30 where the seventh plague of hail is designed to prove to Pharaoh that Yahweh is not merely Israel’s national deity but the sovereign God who controls all creation. It is because “Yahweh Elohim” expresses so strongly the basic OT convictions about God’s being both creator and Israel’s covenant partner that the serpent and the woman avoid the term in their discussion. The god they are talking about is malevolent, secretive, and concerned to restrict man: his character is so different from that of Yahweh Elohim that the narrative pointedly avoids the name in the dialogue of 3:1-5.”¹³⁸

¹³⁵ Cf. Westermann (1974:270-271). This Angleichungstendenz is also found (**G**) in the story of the flood where Gen. 7:1, 8, 11, 9, 12 reads κύριος ὁ θεός.

¹³⁶ Westermann (1974:271).

¹³⁷ Wenham (1987:56-57).

¹³⁸ Wenham (1987:57). Wenham points out that this theory is also one generally advocated by commentators like Delitzsch, Cassuto, and E. Haag.

This theory also excludes the general assumption that the redactor of Genesis worked in late Israelite history, when everyone knew of the divinity of Yahweh. It would not be fit to “create an idiosyncratic form of the divine name to make such a point.”¹³⁹

5.5.5 Answers to Theory B and C

As pointed out by J L’Hour both theories B and C are not highly probable.¹⁴⁰ Theory B cannot explain the other instances of יהוה אלהים found in the O.T.; instances that Keil and Delitzsch have pointed out are very important in establishing the fact that Yahweh and Elohim are one.¹⁴¹ Nor can it account for the use of אלהים in Genesis 3:1-5 even if Westermann says: “Wenn die Schlange nur אלהים sagt, so ist das damit genügend begründet, das der Name יהוה nur in der Beziehung der Menschen zu Gott gehört.”¹⁴² This is contradictory because the woman uses the one name without mentioning the other. Critics of the *literarkritischen Quellenscheidung* like Cassuto and Engell, deny the applicability of the different *Gottesnamen* as a criterion to prove origin in different sources. Cassuto claims that there is a theological purpose behind the interchange of the *Gottesnamen*. יהוה is used when it alludes to the *israelitischen Gottesidee* and regency of God in the history of Israel, whilst אלהים is used when referring to an abstract idea of the godhead, of the universal God, the Creator of the world.¹⁴³

5.5.6 Answer to Theory D

Theory D stands higher in probability to be correct than do the first three theories as Wenham has pointed out. However, the probability of correctness is increased if one includes the auspices of social values and looks at the argument in a different context. L’Hour and Wenham have both left out the context of social values, and so have undermined the true strength of Theory D’s argumentation.

¹³⁹ Wenham (1987:57). Wenham (1987:75) adds “...not to mention the fact that the total story of Gen. 2-3 is quite different from any Near Eastern text so far discovered.”

¹⁴⁰ Cf. Wenham (1987:57).

¹⁴¹ Wittenberg (1995:440) observes: “Scholars have repeatedly noted that the chapters Genesis 2-11 display a high degree of consistency, coherence and literary design, which show that they are the work not simply of a collector but an author.”

¹⁴² Westermann (1974:326).

¹⁴³ Cf. Ringgren (1995:305).

Rose comments on the name יהוה אלהים in the selected text: “The texts of this author are characterized by a truly extraordinary, but presumably programmatic juxtaposition or even blending of ‘Yahweh-Elohim’,” and states, “...Yahweh, the God of Israel, is ‘Elohim’.”¹⁴⁴ Rose follows on the lines of Theory B more than D, but even here it is noted that the name seems to be forming a whole. Anderson puts the case forward:

“But in the majority of cases ‘Elohim’ refers to the God known and worshiped in Israel. For Israel, Yahweh is not one El among many; he is God **absolutely** (emphasis added), the Lord of history and nature, who demands the exclusive homage of his people.”¹⁴⁵

5.6 WHOLENESS AND HOLINESS

The key word here, in context with biblical social values and Critical Spatiality, is the term: ‘absolute’. It is the argumentation of this study that the combination יהוה אלהים produces a ‘perfect circle’, a whole and absolute in the sense of a perfect and divine complete. Van der Toorn notes on the term אלהים:

“Though having the generic sense of ‘god’, the term is also used in an absolute sense (‘the god’ e.g. Gen 5:22) whence it developed the function of a proper name (‘God’): when an Israelite suppliant says his soul thirsts for, he is not referring to just any god but to Yahweh the god of Israel (Ps 42:3).”¹⁴⁶

On one end of the scale, there is the personal saviour deity יהוה, who is the One who is very personal to Israel and their covenant relationship. Then there is אלהים the international and almost deistically viewed god, who is to be feared and respected, the judge of all nations.¹⁴⁷ As Ringgren also comments on the use of אלהים, “Vielleicht hat der Plur. auch oder sogar ursprünglich nicht eine Mehrheit, sondern eine Steigerung bezeichnet; dann wäre אלהים soviel wie der ‘grosse’, ‘höchste’ und schließlich ‘einzige’ Gott, d.h. Gott überhaupt (vgl. GKa 124 e,g).”¹⁴⁸

¹⁴⁴ Rose (1992:1006).

¹⁴⁵ Anderson (1962:413).

¹⁴⁶ Van der Toorn (1999: 353).

¹⁴⁷ Cf. Anderson (1962:409).

¹⁴⁸ Ringgren (1995:292).

What are presented here in effect are two opposites that encompass all, thus a perfect whole.¹⁴⁹ Neyrey describes the social value of wholeness (i.e. perfection):

“This concept, which pervades Jewish culture, finds linguistic expression in many phrases, such as *holos* (whole), *hygies* (sound), even the terms for ‘one’ and ‘all’... ‘Too much’ or ‘too little’ means unwholeness. What is unwhole cannot be offered to God and so is considered unholy; conversely what is whole and unblemished can be offered in the temple and so is holy.”¹⁵⁰

Thus, with wholeness the combination also implies holiness, which is an important concept in the entire Bible.¹⁵¹

“The holy is the numinous, the wholly other, not just in the sense of an overwhelming mystery that evokes awe but in the sense of divine power, impersonal and amoral in character, which threatens man’s existence and excites dread. What is holy (persons, objects, places) must be carefully quarantined from the ordinary, profane sphere, lest its power break forth and destroy men.”¹⁵²

And herein is the key to a possible answer of the combination. As was seen in the first analysis in this chapter, the Secondspace of the garden is an absolute space, an exclusive space. However, to reach the conclusion that only within the garden is there exclusive perfection, wholeness and holiness, would be a wrong conclusion. As Chapter 4 showed, in the first part of the Eden narrative there is a positive graded sense of holiness, a sense that all space is good space, some might be better than other space, but not bad, not profane. Only after the fall is the name exclusive to the garden. The most important aspect in this is the use of the name under the Secondspace concept of good space. The moment the full name is silenced, so too is the presence of good space silenced when the temptation scene occurs. When after this scene, the full name is used again, the status quo is re-established, and God enters the scene as owner of the garden, and sovereign over his creation. The garden remains

¹⁴⁹ Even if the term *אלהים* alone would be an absolute as Ringgren suggested above, the personifying that occurs through the addition of *יהוה*, does also have the effect of saying “I am who I am, and I am the God absolute.” This phrase (verb+object) would be almost a polemical statement against such terms as Baal Hadad. But even here, it reinforces the fact that there is no one equal to the God of Israel, which alludes to honour through stating that he (*יהוה אלהים*) has supreme power.

¹⁵⁰ Neyrey (1998:204).

¹⁵¹ Ezekiel 36, 20-21 states: “When they came to the nations they defiled my holy name...But I had concern for my holy name which Israel defiled among the people wherever they went.”

¹⁵² Anderson (1962:424).

a good space, but Adam and Eve are in their own bad space. Thus the particular combination **אלהים יהוה** found twenty times in this abstract reinforces this aspect, perhaps is even a key component in establishing holiness in the Garden of Eden.

And this again reinforces the argument for the particular use of **אלהים** in Genesis 3:1-5; in effect the snake is ‘setting the trend’ to deny this absoluteness of the creator in Genesis 1-3. It is a denial of the saviour element of Israel by omitting **יהוה**. The woman is also involved in this denial in more aspects than just the omission of the perfect name.¹⁵³ The scene is presented as follows by Keil und Delitzsch:

“The serpent calls God by the name of Elohim alone, and the woman does the same. In this more general and indefinite name the personality of the living God is obscured. To attain his end, the tempter felt it necessary to change the living personal God into a merely general *nomen divinum*, and to exaggerate the prohibition...she was aware of the prohibition, therefore, and fully understood its meaning; but she added, “neither shall ye touch it,” and proved by this stringent exaggeration that it appeared too stringent even to her, and therefore that her love and confidence towards God were already beginning to waver.”¹⁵⁴

Cassuto notes that **יהוה** is used when the attribute of the godhead is clear and concrete, whereas **אלהים** is used when the *Darstellung* is more abstract and dark.¹⁵⁵

5.7 HONOUR AND SHAME

Botha comments on the concept of honour and shame and the claim to worldwide honour for YHWH: These (Mediterranean) societies were of an agonistic character in which honour was

¹⁵³ Schmid (2004:31-32) notes as well: “Das ursprüngliche Verbot aus 2,17 erscheint im Mund der Frau zum einen in verschärfter Form: Daß man die Früchte nicht anrühren dürfe, davon war nicht die Reden gewesen. Zum anderen, und das ist hier der entscheidende Punkt: Die Frau bezieht das Verbot nun nicht mehr, wie die in 2,17 noch explizit der Fall gewesen war, auf den Baum der Erkenntnis von Gut und Böse, sondern auf den Baum in der Mitte des Gartens. Dort aber stehen laut Gen 2,9 zwei Bäume...”

¹⁵⁴ Keil & Delitzsch (1975:94-95).

¹⁵⁵ Cf. Ringgren (1995:305). Ringgren (1995:306) also notes: “Einerseits liegt im Gebrauch **אלהים** als Ersatz des Gottesnamens eine Abstraktion: Der konkret persönliche, anthropomorph aufgefaßte JHWH wird mit der Gottheit schlechthin gleichgesetzt, was eine abstraktere Gottesauffassung nahelegt. Andererseits liegt diese Identifikation in einer Linie mit der monotheistischen Auffassung: Nur wenn es nur einen Gott gibt und geben kann, wird es völlig sinnvoll, den eigenen Gott schlechthin (**אלהים**) zu bezeichnen.” Thus, it is possible that the snake could also be a symbol of the pagan world and its religious polytheistic ideology.

viewed as a commodity that could be bartered and traded. Honour, a person's claim to worth and society's acknowledgment of that claim, could be acquired in two ways: someone else could accord it to a person, but it also could be earned through one's own achievements. Honour was in limited supply within society and could therefore be gained only at the loss of someone else's honour...Honour was also strongly linked to power...As others have illustrated, honour and shame also played a marked role in religion and international affairs...Recognition of the power of one's god would bring honour to the nation.”¹⁵⁶

As noted earlier, the power of God is a key concept in the first chapters of Genesis. Even Westermann pointed out “...that this redactor may also have had a theological purpose behind his coinage (יהוה אלהים), to insist that God as revealed in this story is both creator of the Universe and God of Israel.”¹⁵⁷

What is taking place in this instance is the bridging from Secondspace to Thirdspace. At the same time that the concepts of power/authority are Secondspace concepts, I would argue that the core social values of honour/shame are already Thirdspace realities. Israel is given a measure/space by which they can orientate themselves. This measure is the declaration from the God of Eden that He alone is the sovereign over everything, the Creator and maker of fate. He is the overlord of space in perpetuity, i.e. history. Those who read/hear this narrative are made to experience the Secondspace directly, in a way the Secondspace binds them. The Thirdspace acknowledgment of such power, the believing of the space made in Eden, makes the hearers/readers submissive to this omnipotent creator. To acknowledge this supremacy of God, to have honour because of it, is to be in a good space. Kruger emphasizes the ‘overlordship’ of god when he comments:

“The attempts to understand the meaning of אלהים as recorded by Gispén all seems to avoid any association of אלהים with ‘gods’, and applies to God alone...This subtle move from the singular to the plural form ties in with a major issue,¹⁵⁸ namely that only God has true or complete knowledge; humankind as a type of god, lacks comprehensive knowledge.

¹⁵⁶ Botha (1998:27).

¹⁵⁷ Wenham (1987:56).

¹⁵⁸ The shift from the singular of ידע אלהים in Gen. 3:5a, to plural ידעי טוב ורע אלהים in 3:5d (LXX supports this translation and interpretation).

The knowledge of God surpasses the knowledge of the gods, since he knows that humans will know. But the point is that the texts distinguish between God and the gods.”¹⁵⁹

The above-mentioned answer to the omission of the name also gives a self-evident answer to Theory A. Redaction of such prominent proportions, i.e. cutting out what was an essential part of the holiness construct of Genesis, could not possibly have been committed by anyone who was conscious of the social values implicated in the Genesis narrative. This identification of holy spaces was a fundamental law of the Israelites. The Secondspace construct of holiness in the Eden narrative in the combination of יהוה אלהים at its core undermines any ‘redactional’ hypotheses presented to establish a combination of two sources.

The omission of the name יהוה has a lot to do with the introduction of an existential force that could be called evil. This would not only explain the fall without marring the perfect nature of the Creator in Genesis, but overshadows the meeting between the woman and the snake in a veil of secrecy and ulterior motives. This alien element might create or support a spatiality of chaos, but the omission of יהוה in turn acts as a reinforcement of the Secondspace idea of the kingship of God over his creation. This happens because the name יהוה in itself creates spatiality. With the visible, material, Firstspace absence of his personal name from the actual happening, his connection to evil is severed. In this way, יהוה cannot be blamed for the fall of humankind, and his honour is not degraded.

5.8 OTHER KEY WORDS

In the narrative analysis, a brief look was given to key words that posited space. In exemplary fashion, the two analyses above showed how there could be more to a word than meets the eye at first glance. But what of all the other words that were identified? Do these contain deeper meanings as well? It is clear that not every word can be analysed to its full extent, yet it would be interesting to look at these words again in light of what was presented in the above two analyses.

Genesis 2:4-25		Genesis 3:1-24	
הַשָּׁמַיִם וְהָאָרֶץ	heaven and earth		
יְהוָה אֱלֹהִים	Lord God	הַנָּחָשׁ	the snake

¹⁵⁹ Kruger (2001:221).



וַיִּצַר	and he formed	תִּאוֹהֶהוּא לְעֵינַיִם	delight to the eyes
עָפָר	dust	וַיַּעֲשׂוּ	and they made
נְשֵׁמַת חַיִּים	breath of life	וַיִּשְׁמְעוּ	and they heard
וַיְהִי	and he was	מִתְהַלֵּךְ	walking
וַיִּטֵּעַ	and he planted	לְרֵיחַ הַיּוֹם	the cool of day
גֶּן	garden	וַיִּתְחַבֵּא	and I hid myself
עֵדֶן	Eden	אִירָא	I was afraid
מִקֶּדֶם	in the east	הַשְׂיָאֲנִי	beguiled me
עֵץ	tree	אָרָר	cursed
נְחֻמָּה	desirable	אִיבָה	enmity
טוֹב	good	יִשְׁוֹפֵךְ	he will grind/crush you
רָע	evil	עֲצֻבוֹנֶךָ	your pain
בְּתוֹךְ	in the middle	יִמְשֹׁל־בְּךָ	he shall rule over you
לְעֹבְדָהּ	to tend/work	קוֹץ	thorns
לְשֹׁמְרָהּ	to keep/guard	רִרְרָה	thistles
לְבָדּוּ	alone/separate	זַעַת	sweat
וַיִּבֶן	and he fashioned	וַיִּשְׁלַחֵהוּ	and he sent them out
וַיִּקַּח	and he took	וַיִּגְרֹשׁ	and he drove them out
לֹא יִתְבַּשְׁשׂוּ	not ashamed	לֶהֱטֵה הַחֶרֶב	the flaming sword

It was noted that the words of action in the first half of the narrative are chiefly about creating, growing, working, and recreating in a context of adverbs and adjectives that express desirability and goodness. In the same way, nakedness falls under the first half and is pictured as something not to be ashamed of.¹⁶⁰ The words of the second half, however, chiefly display words of action that express violence and fear, and adjectives that express hardship. It should be noted that only in the second half is nakedness something to be ashamed of, and that only as the result of the breaking of the commandment. What is interesting about this is that the spatiality of one particular word suddenly influences the spatiality of another word. The action of sticking out the hand and taking from the forbidden fruit, an action that creates space as much as it also pictures a transgression from a good space into a bad space, changes the Firstspace shame free environment to a Firstspace of shame. This action is epitomized in the word לקח. In the first half, this action is associated with YHWH who as subject takes,

¹⁶⁰ Though Gunkel would suggest otherwise, cf. Gunkel (1901:14-15). If nakedness falls under good space in the pre-fall garden, then it cannot be bad at the same time. If one reads closely one would also discover that nakedness did not become bad or cursed after the Fall. The writer makes it clear that shame was what happened to nakedness, that shame was a result of the Fall. In this way one can talk of being 'blind' to nakedness, i.e. being blind as a synonym for ignorance/lack of experience of what sin was.

fashions, and forms like a potter at the wheel, as he sees fit. In the second half, when the woman takes, it is almost as though she acts like YHWH, and does what she sees fit. Linked to this through the chain of cause and effect is the word ירָא that is negative in connotation and ultimately one of the most important words that contain and posit a spatiality that is dark and filled with trepidation. It acts as spatial link to the verb חָבֵא that then is also seen as an action that creates a negative, bad space.

Just as nakedness is seen in a new light, so too the word עָפָר. In the first half of the narrative, it is subject to divine action that imparts life. In the context of the words, נִשְׁמַת חַיִּים the dust of the earth is posited in a favourable space of divine election. The dust is formed into a being, life is imparted. In the second half, however the life that was imparted is taken again. Through the pronouncement of YHWH epitomized by the word אָרֶר death becomes a reality, and so also the word עָפָר becomes negative in connotation. No longer is the dust subject of divine election and something that was imparted life, but rather it marks mans caducity.

It is important to remember that the setting in the garden is idyllic, and remains so, even after the trespassing of man. The space that becomes bad or negative is not the space of the garden, but the space of humankind and creature. As was shown in the first two analyses of this chapter, the garden that is posited in the narrative is a divinely elected place. It is ultimately the property of YHWH, even after the trespassing of man. The goodness of the space of the garden is implied by the three important spatial actions of YHWH. Firstly his walking in the garden in the cool of day after the actual trespassing occurred, his driving out of humankind from the garden and his placing of the cherubim and flaming sword at the entrance to the garden. So also the spatial actions of man, לְעַבְדָּהּ and לְשַׁמְרָהּ the garden in the first half of the narrative become negative in the second half. In the second half, the duty of guarding the garden is given to the cherubim and the sword. In addition, this time the action of guarding receives an element of violence to it through the being of the flaming sword that suggests a spatiality of strife and war. Man's duty as gardener changes to one of farmer, and he is meant to work the ground in the sweat of his face. The relationship between man and woman is also changed. Since the order of creation was temporarily inverted at the scene of temptation through the actions of snake and woman¹⁶¹, YHWH punishes this action and re-establishes the

¹⁶¹ i.e. YHWH-man-woman-creatures in Gen. 2, creature-woman-man-YHWH in Gen. 3:1-7, cf. Wenham (1987:51).

order of creation, only now the element of ruling is introduced by the phrase יְמוּשַׁל־בָּךְ. In the first half of the narrative, man's authority over the woman is established by his naming of her in Genesis 2:23. This authority is not however depicted as something negative. Yet in the second half, something that was good becomes something bad. In the second half of the narrative one no longer has the Firstspace image of a caring man for his wife, but a man whose authority becomes more like that of a king, which in the context of the curse uttered by YHWH cannot be seen as something good.¹⁶² This act of ruling and its subversive nature is emphasized by the Firstspace marker בָּךְ. As though to emphasize this point, the woman is named by the man a second time Genesis 3:20.

All of the above spatial actions occur on a micro scale. Yet each is so interlinked to the other words, and so forceful in its statements that it creates or influences the spatiality on the macro scale. Not every single word can be analysed, but how they shape the space of the narrative becomes clear enough when undertaking a close reading of the selected words. There is a space that is portrayed as good, and a space that is portrayed as bad. In the first half, the space is good, and the words that shape the space describe constructive, positive actions. The second half has a decidedly bad space, where the words that shape the space are negative in connotation.

5.9 SUMMARY

This study is not presented with the sole intention to lead a diatribe against commentators who proposed a redactor's *Eingriff*; but it was part of the intention of this study to show how intricately connected various aspects of a text can be. If one undermines but one aspect, the full meaning of a text can be lost. In this case, social values as bearers of space are an important part that scholars like Westermann did not take into full account. Not only would the holiness construct of the garden in Eden be left out with the 'redactional' hypotheses, but the use of Elohim in Genesis 3:1-5 as it is presented in Theory D is an important *Ausgangspunkt* for the spatial constructs of dualism and monism in the history of Israel.

¹⁶² The verb מָשַׁל in the OT is always an authority given by God. In the Gen. 3:16 context it is a curse. Later in the OT this authority is pictured as leading to disaster, cf. Gen. 37: 8. In Hab. 1:14 as a punishment God fails the Ruler. To have bad rulers means to be punished by God, cf. (Ps. 106:41; Prov. 12:24; 17:2; Thr. 5:8). The one who is the true and sovereign ruler on the other hand, and who actually has the only right to rule, is YHWH. This is one of the core statements of Hi. 25:2; Jdc. 8:23; Is. 40:10 and 63:19. YHWH as true ruler is praised in Ps. 22:29; 59:14; 66:7; 103:19. The Messiah is also attributed the future rulership through the qal ptc act in Mi. 5:1; cf. Groß (1986:73-77).

However, the hypothesis that was presented on biblical social values and the Eden narrative was not the intended end for this chapter. The ultimate end of this investigation was to show that the Secondspace concepts of absolute power and exclusivity are supported in more than one way in the Eden narrative. Though I refrained from going into any Thirdspace in the previous chapters, a Thirdspace definitely showed itself in the analyses of this chapter. That the Thirdspace began to show itself as decidedly theological, excluding honour and shame, was foreseeable. As was seen in the first analysis, the garden presented is not just any garden, but the garden of a King. The second analysis showed that the name of the owner of the garden is also a name of a sovereign ruler. When reading the narrative, I propose that this connection is subconsciously made. How this process happens was hopefully successfully shown in the material presented above. It was seen how space can also exist on a micro scale. How this micro scale space contributes to the macro scale space lies in the Secondspatialities that were identified in this chapter. These are as follows:

- Sacred space/holy space,
- Profane space/unholy space
- Sovereign space/exclusive space.

In the next chapters, it will be shown how these concepts tie in on the macro scale of spatiality in the Eden narrative and perhaps even in the rest of the Bible.

Chapter 6

A question of Thirdspace

6.1 INTRODUCTION

The previous chapter illustrated how a macro space is created through the smallest syntactical units of a text. If there is any validity in the findings of the previous chapter, then this relationship between micro and macro space must show itself elsewhere as well. Throughout the chapters, the question of Thirdspace has been decidedly underemphasized to portray in all clarity the importance of First- and Secondspace. Using the material that was presented in the previous chapters, this chapter will try to establish two things:

1. Show how the theory that Eden acts as a proto-temple, can be proven true. This will also show how the First- and Secondspatialities of a text work in tandem on different levels in creating this image. Use of iconography will be made to show that this idea is not merely theoretical, but certainly has historical evidence to give credence to the theory.
2. Show in what way the above-mentioned image is taken up, complements and works in tandem to establish particular Thirdspaces. This will also involve the analysis of all previous material presented to try to see what Thirdspace/critical space exists in the narrative.

These two points will hopefully provide a fuller and more complete image of the Eden narrative and the role of space in the narrative will have been shown. Though this chapter is chiefly about Thirdspace, First- and Secondspace will also be used and incorporated to show how the three spaces work in tandem.

6.2 THE PROTO-TEMPLE

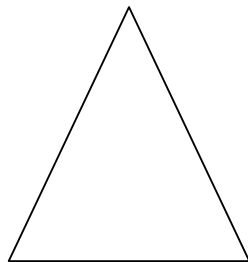
The theory is proposed that Eden is the origin point of the 'Mount Zion' motif in the O.T.; that in an *Urbild-Abild* like way, the Temple of Jerusalem and the Tabernacle of Israel are Firstspace, Secondspace and Thirdspace continuums of the spatiality of the Eden narrative. If

one considers the Firstspace of the Eden narrative, one could say that there is no mention of a mountain in the story. In all respects, such an observation at first glance seems to be true. However, as has been the line of argumentation throughout this study, Firstspace does not exist without Secondspace or Thirdspace; they are a triad working together at all times.¹⁶³ In this line of thought, one should not forget the efforts other more experienced scholars have made. The relation between Eden and the garden therein and Zion has been noted before.¹⁶⁴ In this regard, a part of the hypothesis proposed is not new.¹⁶⁵ To what depth this relationship exists, however, has not been the focus of investigation, especially not under the idea of space.

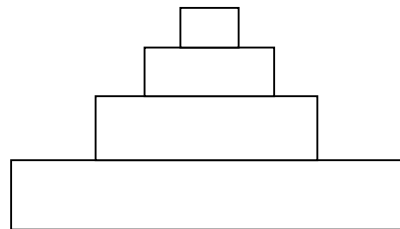
6.3 The Mountain

If indeed, in consideration to Firstspace, no description of a mountain is given in the Eden narrative, what do the Secondspace concepts have to say about this? Below I will first begin by drawing on the conclusions of the previous chapters. Graphically, the Secondspace ideas behind each can be shown as follows:

The narrative analysis:



The social-values analysis:



Both of the Secondspace ideas portray a mountain like image, an upward movement towards a centre and a downward movement away from the centre.¹⁶⁶ In this context, it is interesting to note that the account of Gen 1 also portrays a cosmological pyramid. In Gen 1 God resides at the top of the cosmological pyramid.¹⁶⁷ Can one say the same of Gen 2-3, and thus also of the temple through the *Urberg* motif? To answer this, one first has to look at the Firstspace of the

¹⁶³ Cf. Flanagan (2001).

¹⁶⁴ Cf. Kline (1987:2-15); Stager (1975:38-47,66); Dietrich (2002:1-19); Brinkman (1992:34-35). The idea or theology of the Gottesberg in the Eden narrative was already noted by Herman Gunkel, cf. Gunkel (1964:35). cf. also especially Janowski (2003:27-62).

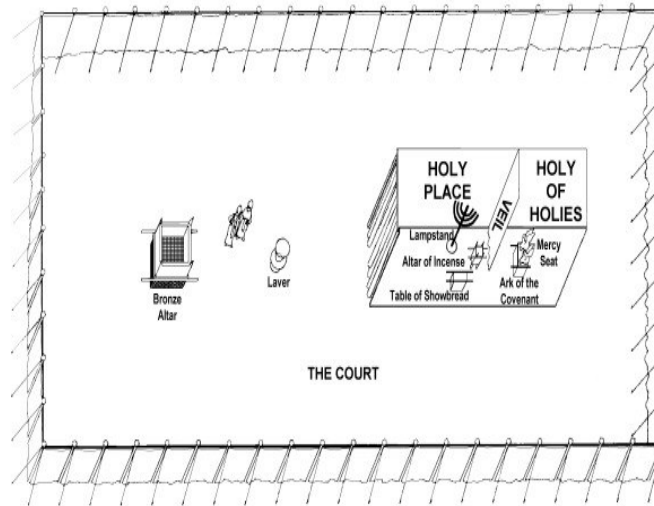
¹⁶⁵ Not to forget the Prophet Ezekiel, who pictures Eden as a mountain, cf. Ez. 28:14.

¹⁶⁶ Cf. Kunin (1998:13).

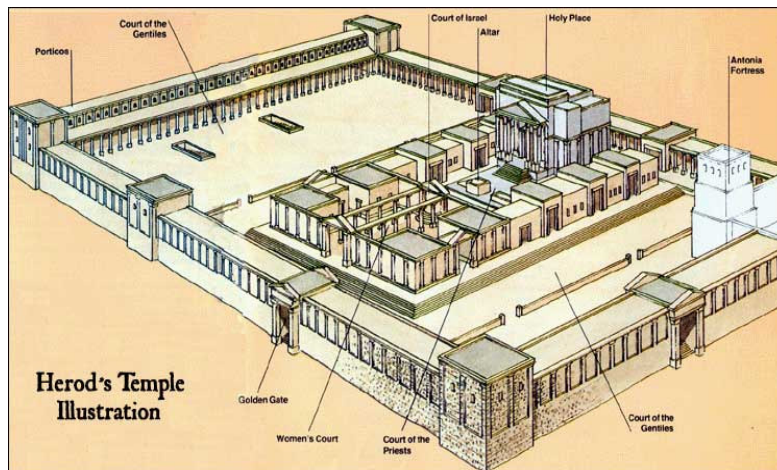
¹⁶⁷ Cf. Von Rad (1957: 146).

temple and tabernacle and see if there is any visible relation between these things. Three images are of importance in this regard:

Tabernacle:¹⁶⁸



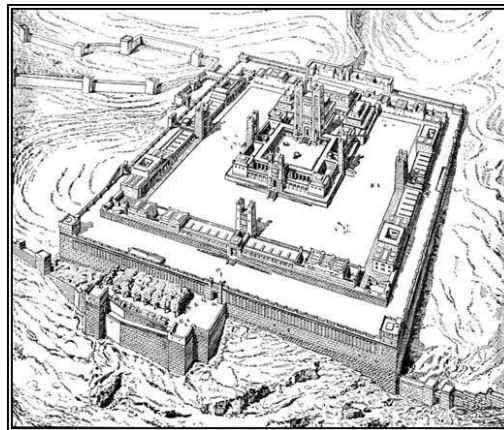
Temple (according to Solomon's tradition):¹⁶⁹



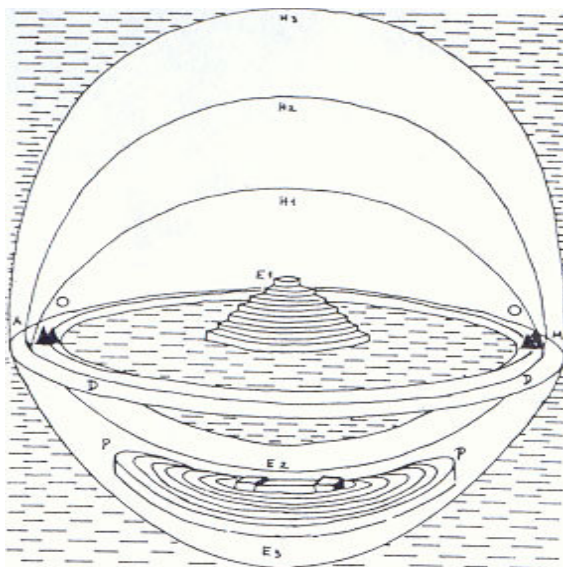
¹⁶⁸ <http://homepages.luc.edu/~avandel/jerusalem/views/tabernacleLayout.gif>

¹⁶⁹ <http://www.ebibleteacher.com/imagehtml/images/thumbnails/tabernacle1%20800.JPG>. The postexilic temple construction that is depicted in this picture. The construction of the postexilic temple is a highly similar reconstruction of the Solomonic temple, as the postexilic temple was viewed as a reconstruction of the Solomonic temple, cf. Keel (1972:99).

Temple (according to Ezekiel's vision):¹⁷⁰



Naturally a clear difference between the temple and tabernacle is seen, where the objection could be raised that the tabernacle by no means has any vertical ascent in its architecture. The answer to this objection would be simple: Firstspace does not exist without there being a Secondspace to it. The Secondspace image created is that of a mountain. This profound image of Secondspace in the Eden narrative could be termed as something like an *Urberg*. Following image of the general worldview in the ancient Near East would aptly describe the Secondspace construct of the *Urberg* in Eden:¹⁷¹

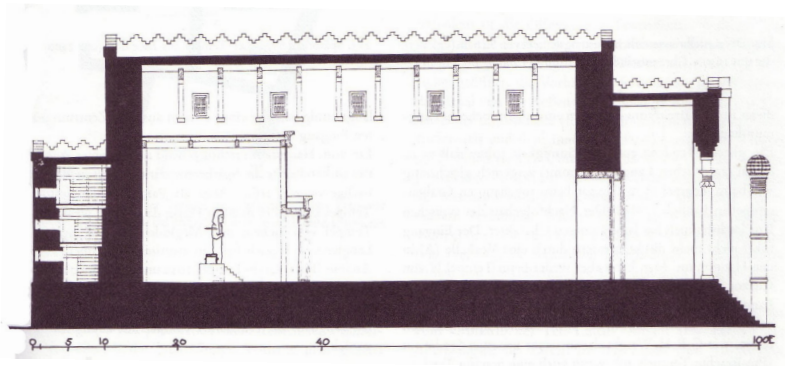


	City	The plain
Verticle-plane	Heaven, Earth and <i>apsu</i>	Earth and Underworld
Horizontal-plane	Nucleus of the "me": inside, order, safety, home, civility, centre, gods, cultivation, peace, protection.	Weakening of the "me": outside, disorder, enemy, military, desert, periphery, demons, aggression danger.

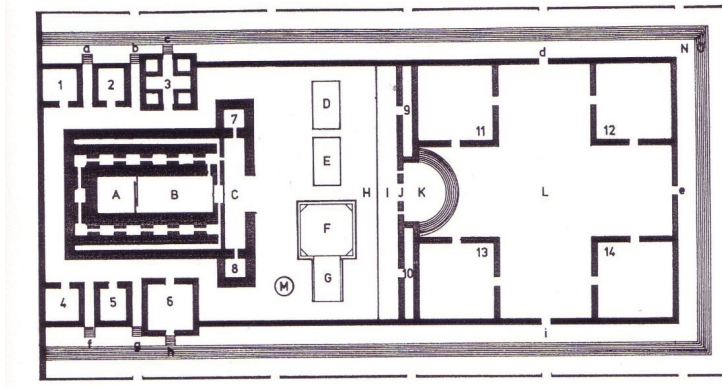
¹⁷⁰ http://www.essential-architecture.com/DAVINCI/Dome_Secondtempleplan.jpg

¹⁷¹ Keel (1972:47).

The table to the right explains the different dimensions that are pictured in the left. The word ‘me’ is the word in Assyro-Babylonian religion used to describe that which makes something into what it is. Someone who loses his ‘me,’ thus loses his identity but not his being.¹⁷² Certainly, in many regards the image does not do justice to the text, in that there is no mention of a realm of the dead that is pictured in the lower half of the image, or the mountains of sunrise and sunset to the east and west.¹⁷³ This image is however of importance, since in the centre we find the realm of earth, and this realm is a realm of tiers. The land is also tiered in the Eden narrative. Both Chapters 2 and 3 showed that this tiered nature of Eden is principally a Secondspace phenomenon. It is exactly in this way that both the temple and the tabernacle are tiered, in the dimension of Secondspace. As opposed to the tabernacle, the temple not only follows the Secondspace tiering as found in Eden, but also realizes this in Firstspace, as can be seen in the following vertical cross section of the temple:¹⁷⁴



Seen from a bird's eye-view that tiered structure to the temple is clearly seen:¹⁷⁵



The grading as seen in the vertical cross section is that of the pre-exilic temple, and differs in one respect to that of the later post-exilic and Herodian temple. This difference is that the

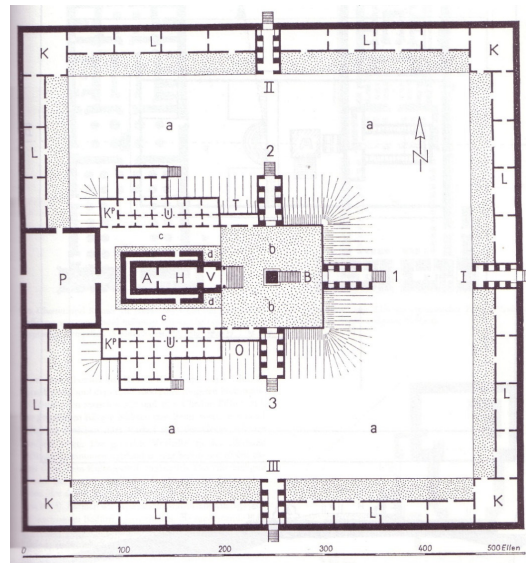
¹⁷² Cf. Berlejung (1998:20-30).

¹⁷³ Cf. Keel (1972:47).

¹⁷⁴ Keel (1972:137), (Cross section of pre-exilic temple).

¹⁷⁵ Zwicker (1999:43), (Horizontal plane of postexilic [Herod's] temple).

level of tiers is slightly more articulate in the post-exilic and Herodian construction. It is with the Herodian temple that the temple reaches its most complex form of grading.¹⁷⁶ This is very clearly seen, for example, in the construction of the outer wall around the temple. The temple began at the outer limits with the wall (listed as p). This was what partitioned the (Herodian) temple from the profane area. All those who did not belong to the Israelite faith were forbidden entrance into the temple precinct.¹⁷⁷ From the outer wall as one ascends through the precincts and courts, upward to the temple proper, constantly the areas become more exclusive until the highest point is reached, the Holy of Holies where only the High Priest may officiate once a year.¹⁷⁸ This gradual process of more complex grading must not be overestimated however. Already in the vision of Ezekiel, we find a grading that is very similar to that of the Herodian temple.¹⁷⁹ The following image of Ezekiel's vision aptly shows the already completely graded nature of the layout of the second temple¹⁸⁰:



¹⁷⁶ Cf. Zwickel (1999:179).

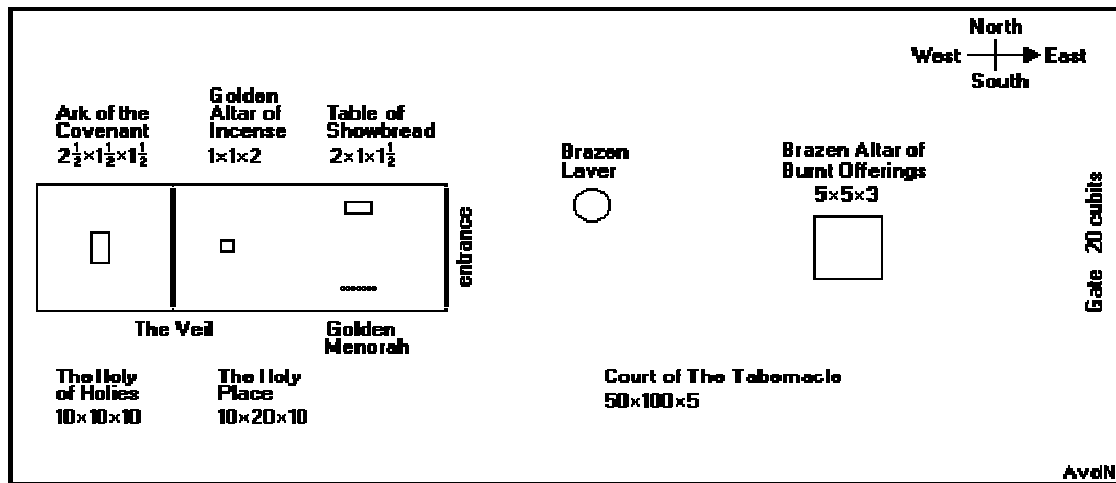
¹⁷⁷ This architectural phenomenon, however, only came to pass with the construction of the Herodian Temple. Zwickel (1999:180) writes, "Erstmals für den herodianischen Tempel wurden dann eigene Verbotstafeln aufgestellt, die das Betreten der inneren Bereiche für Nichtisraeliten, d.h. für Personen, die dem YHWH-Glauben aufgeschlossen gegenüberstanden, aber von Geburt an nicht zum Volk Israel gehörten, untersagten."

¹⁷⁸ Cf. Zwickel (1999:49-53,174); I Kgs. 6, cf also Ezr. 2-8 and Hebr. 8-9.

¹⁷⁹ Cf. Zwickel (1999:178). The way in which Zwickel portrays the grading of the Herodian temple in regard to its earlier forms seems to be more radical than Keel (1972:114) assumes. Keel states that the first temple already had a complex form of grading, perhaps not as pronounced as the Herodian temple, but certainly not as far away from the Herodian form as Zwickel portrays it.

¹⁸⁰ Keel (1972:115).

If the layout of the tabernacle is presented, the similarities between it and the temple become evident:¹⁸¹



What underlies the Firstspace of the tabernacle and the Firstspace of the Israelite temple in Jerusalem, whether Herodian or not, is the Secondspace that also underlies Eden. All three share a certain Secondspace. This Secondspace is the concept of graded holiness. As seen in Chapter 3, the mental space of sacred space is in essence what created the graded structure in Eden, not only on the horizontal dimension, but also on the vertical dimension.¹⁸² So also the Secondspace of sacred space again brings about the shape of the tabernacle, and the shape of the temple.¹⁸³ The vertical dimension of this sacred space creates the *Urberg* motif, both in Eden, and in the tabernacle and the temple. Only with the temple however is this motif directly visible in Firstspace, i.e. the architecture portrays the ascent to the top of the *Urberg*.

The horizontal dimension should also not be forgotten when looking at layout. The Garden of Eden was planted in the east and entrance into the garden was from the east.¹⁸⁴ So too, the opening of the tabernacle and the temple faced eastward.¹⁸⁵

¹⁸¹ <http://homepages.luc.edu/~avandell/jerusalem/views/tabernacleLayout.gif>

¹⁸² Cf. Olivier (1996:255).

¹⁸³ Cf. Kunin (1998:1-45). Kunin mentions an interesting aspect of Sacred space in this regard. He describes the Sacred space of the tabernacle as a dynamic space, i.e. Sacred space that is moveable and the temple as static space, i.e. Sacred space that is fixed.

¹⁸⁴ Gen. 2:8; 3:24.

¹⁸⁵ I Kgs. 7:39; Ez. 47:1, cf. Pfeifer (2001:14); Kunin (1998:18-19).

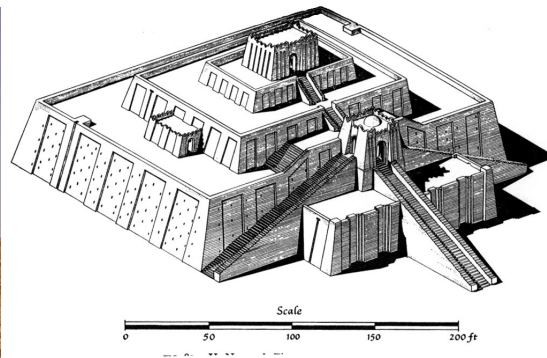
6.2.1 The Mountain in other cultures

The phenomenon of the Urberg is not something particular to Israel, but finds itself throughout the cultures of the ancient Near East. In Egyptian religion, one speaks of the ‘Primeval Hill’, and in Mesopotamian culture, one speaks of the *du-ku*. In Egyptian culture, the temples claim to have the Urberg as their foundation, and the pyramids are seen as representations of this Urberg. In Mesopotamia, the temples have this same claim as in Egypt.¹⁸⁶

Egyptian:¹⁸⁷



Mesopotamian:¹⁸⁸



Perhaps, in this regard the Mayan/Aztec cultures as well as the Indian cultures had a similar tradition, if one regards their architecture respectively.¹⁸⁹

Maya¹⁹⁰:



Hindu¹⁹¹:



¹⁸⁶ Cf. Keel (1972:100).

¹⁸⁷ <http://historylink101.net/images/khufu-pyramid.jpg>

¹⁸⁸ <http://www.legolas.org/gallery/d/3441-2/aad.jpg>

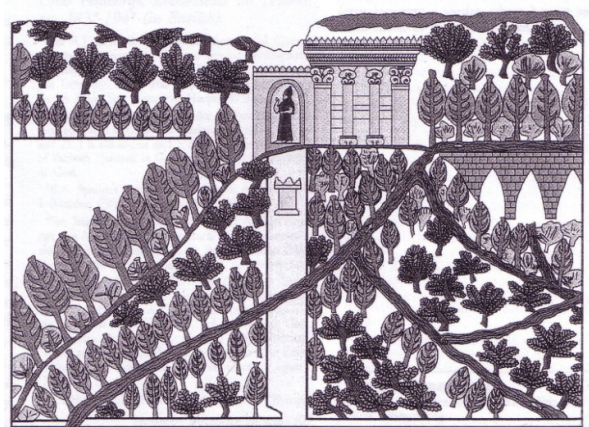
¹⁸⁹ This is certainly a tempting question to investigate. Michell (1977:14) says that amongst other features the Hindu temple also acts as a link between the world of man and the gods.

¹⁹⁰ http://www.esoturio.com/de/bilder/mysterien/maya_pyramide_statue_chichen_itza.jpg.

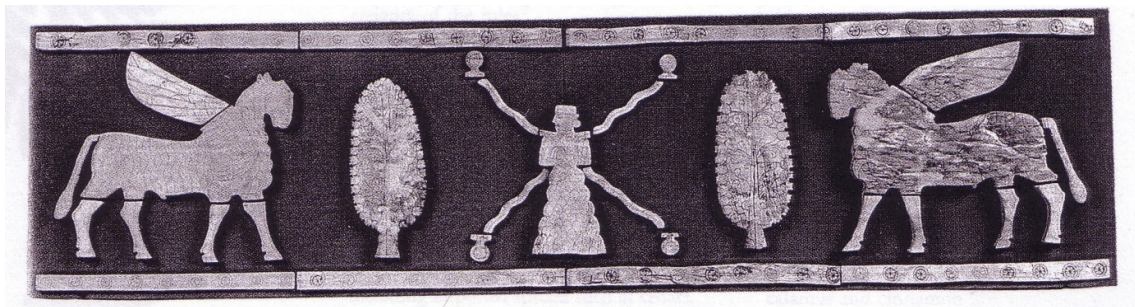
¹⁹¹ <http://www.art-and-archaeology.com/india/thanjavur/d20593.jpg>.

6.2.2 The Mountain of flora

A very important aspect of the *Urberg* in the ancient Levant culture was that it was seen as a luscious garden, a paradise.¹⁹² This is especially prominent in the Mesopotamian culture,¹⁹³ as the following image of a relief from the palace of the Assyrian king Ashurbanipal shows:¹⁹⁴



The image of a Mesopotamian mountain god as source of water and as water himself, pouring out water which flows into four pots with two sacred trees and two cherubim to either side, presents a case for a Firstspace of Eden that is not as flat as one would assume.¹⁹⁵



The Eden narrative clearly states that a river flowed through it, in order to water it. However once passing out of the Garden of Eden, it split into four heads. In this regard, a clear Firstspace image is being created of the garden as lying higher than the surrounding

¹⁹² Cf. Stager (2000:43); Dietrich (2002:9).

¹⁹³ Cf. Keel (1972:104).

¹⁹⁴ Stager (2000:46). The scene depicted is the garden of Senacherib, it is noted that all the elements of Eden are present in the relief. In the Mesopotamian and Egyptian culture, the King was seen as the right hand of his god. It was his responsibility to see that creation was protected and propagated. The Pendant of these palace gardens which the King had had built, were the Temple gardens for the gods, cf. Dietrich (2002:9-15).

¹⁹⁵ Stager (2000:41). This assumption is chiefly made on the basis that the Eden narrative lacks clear definition of the garden shaped as a mountain in Firstspace reality.

countryside.¹⁹⁶ Interestingly enough the name of the second river flowing from Eden is called Gihon. It should come as no surprise, if the space of Eden does indeed work on Jerusalem as Zion, that the name of the spring that acted as primary water source in the first temple period was called Gihon or ‘guscher’.¹⁹⁷ If one takes a closer look at the architecture of the temple and tabernacle, the botanical imagery or imagery that symbolises life in context of Genesis 2 becomes evident.¹⁹⁸ Following image depicts a floral motif designed into the candelabra of the temple of Solomon:¹⁹⁹



In similar fashion, the pillars of Jachin and Boas would have been shaped.²⁰⁰ But this floral depiction was by no means the only, as Stager writes, “Live palm trees, cedars of Lebanon, cypress, olive and plane trees flourished in the courtyards of the Jerusalem temple, making it a veritable garden sanctuary (Psalm 52:10; 92:13-14; Ezekiel 31:8-9).”²⁰¹

6.2.3 The Mountain as Axis Mundi

The last aspect of the Secondspace idea of the Urberg is the function the Urberg has as *axis mundi*. The Urberg, or better named the cosmic mountain in this regard, in both Israelite as

¹⁹⁶ This is logical, since water can’t flow uphill. The splitting into four heads could also imply it flowing in four opposite directions, making the Firstspace image of a hill even more prominent.

¹⁹⁷ Cf. Stager (2000:38). If indeed the image of an *Urberg* exists in the Eden narrative, then the section Gn 2, 10-14 plays an integral role in establishing this idea of space. To claim that the piece does not fit into the narrative and is therefore a later addition would be a mistake in this regard, cf also Wallace (1992:283).

¹⁹⁸ Cf. Keel/Uhlinger (1998:192-198); Jenson (1992:112).

¹⁹⁹ Keel (1972:154).

²⁰⁰ Cf. Keel (1972:154).

²⁰¹ Stager (2000:43).

well as other Levant cultures, acted as a link between heaven and earth.²⁰² It is in this way that the proclamation of pyramid text number 267 says, “Eine Treppe zum Himmel ist für ihn (den toten König) gebaut, so daß er zum Himmel hinaufsteigen kann.”²⁰³ So also, the Ziggurat of Larsa is called by the name, “Haus des Bandes zwischen Himmel und Erde.”²⁰⁴ It is in a similar way with Mount Zion in Jerusalem. Levenson says, “...the most central aspect of the cosmic mountain is the presence of God or the gods. On Zion this presence is strongly connected with the temple, which is not so much a place in the world, but “the epitome of the world, a concentrated form of its essence, a miniature of the cosmos...The temple on Zion is the antitype to the cosmic archetype. The real temple is the one to which it points, the one in ‘heaven,’ which cannot be distinguished sharply from its earthly manifestation.”²⁰⁵ The tabernacle, as dwelling place of YHWH, also acted in this way as *axis mundi*.²⁰⁶ That the garden of Eden also acted as an *axis mundi* should not even be questioned when one reads in the narrative that God was present in the garden, walking in the cool of the day through that which he had created.²⁰⁷

6.4 PRELIMINARY SUMMARY

If one takes the above given information on the *Urberg* and tries to map it out as it would be represented in Critical Spatiality, following can be categorized: The *Urberg* Secondspace contains the Secondspace of the *axis mundi* and the paradise/garden motif through its connection to the Garden of Eden in the Eden narrative. Additionally the *Urberg* motif of the temple and the tabernacle draws in part on the material Firstspace and mental Secondspace *Urberg* of the Eden narrative. The creator of the space in Eden is the same creator of the space of the tabernacle, and to a greater or lesser degree the creator of the space of the temple.

In the Eden narrative, it is YHWH who directly creates the space. So too the tabernacle, which might have been built physically by man; but not only did the order to build it originate from YHWH, YHWH also gave the layout of the structure.²⁰⁸ The temple on the other hand, according to the account in I Kings, seems to suggest that YHWH had no hand in its creation.

²⁰² Cf. Stager (2000:37).

²⁰³ Keel (1972:100). Keel also notes here that in this way the step pyramid gives true meaning to its name.

²⁰⁴ Keel (1972:100).

²⁰⁵ Brinkman (1992:34-35).

²⁰⁶ Cf. Jenson (1992,113). The Tabernacle and Temple both became these *axis mundi* because of God’s presence which was formally established through the Ark of Covenant cf. Kunin (1998:21).

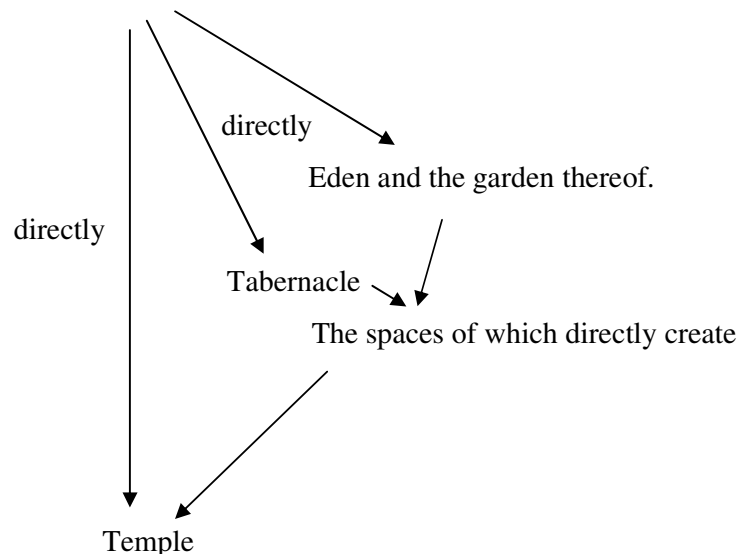
²⁰⁷ Gen. 3:8.

²⁰⁸ Ex. 25.

Yet even here, it is YHWH who permits its building, and when it is built, Solomon follows very closely the layout on which the tabernacle was built. So indirectly, the pre-exilic temple follows the layout of Eden and the cosmic mountain. The post-exilic temple is built on the command of YHWH through Cyrus and seems to follow a divine order.²⁰⁹ It is in this regard that the vision of the temple in Ezekiel 40 becomes important in helping to bridge the gap between Eden and the second temple. In this particular vision, the view that YHWH is the creator of the temple becomes very significant again.

It is then for the above reasons that one can reaffirm the hypothesis as it was claimed at the beginning of the chapter. The spatiality of Eden influences both the tabernacle and the temple's spatiality in the following way:

YHWH as creator of space creates



In the previous chapters, I have tried to show how individual words can bring with themselves an entire space of their own, and how in turn these spaces support a greater space that is created by a larger textual unit such as a sentence, paragraph or pericope. In this section, it was seen how both the macro and micro spaces of the Eden narrative that were identified in the previous chapters influence later spaces in an almost causal chain. This connection or link between Eden, tabernacle and temple can also be called a typological connection. The above investigation into the iconography and other archaeological evidence helped to set the

²⁰⁹ Ezr. 1:3 and 6.

parameters in what way one can talk of Thirdspaces created in the narrative. These will be the topic of the next investigation.

6.5. EDEN AND THIRDSPEACE

When this investigation into space and the Eden narrative began, something that was always a problem and got in the way of the thought process involved with the writing of this study, was the question of Thirdspace. The difficulty in finding out what the Lived Space or experienced space of such an ancient narrative was for people so far removed in time, was profoundly evident. The answer became clearer, though, as the theory was better understood. If the Eden narrative is situated at the beginning of the Old Testament, and if as it claims it is the account of the first happenings in time, then the Thirdspace effects should be seen or become tangible in the text bodies that follow on the Eden narrative. This might seem a simple answer, but sifting through the entire Old Testament as well as the New and whatever later histories followed, which were created by the cause and effect chain of the Eden narrative, is more complex than simple. For this reason the reference to texts other than the Eden narrative are of importance in completing the study on Spatiality in Eden. Before this can be illustrated, one presupposition on which many of the Thirdspaces of the Eden narrative rest must be clarified.²¹⁰

As was indicated in previous chapters, the religious culture of Israel was by no means only monistic.²¹¹ Instead, if anything, the texts of the Old Testament show continually that there were different groupings in the religious sphere.²¹² Miller described these groupings as orthodox, heterodox or syncretistic YHWH groupings.²¹³ For future purposes of specificity,

²¹⁰ As Berquist (1999) appealed, "The first task is a call for specificity. In terms of how the rest of the academy will perceive this discourse about space, the call to specificity may well prove to be the most visible and most annoying practice. But let me emphasize that it is not at all the most serious issue for the study of space. It is not even a necessary precursor. Rather, specificity may be a by-product or side effect of the practices of critical spatial discourse that resist universalization. Scholarship must break the habits of easy identification, especially that something is "Israelite," without careful consideration of the factors involved."

²¹¹ Cf. Lerle (1975: 37); König (1931:41); Kleinig (2003:4).

²¹² Miller (2000:47) writes: "In any religious system, orthodoxy is a relatively slippery term, one practioner's orthodoxy being another's heterodoxy and vice versa. Yet there is some justification for suggesting that the tradition that became the end point of Israelite religion, or more accurately, the character it had as it moved into its two primary and immediately continuing streams, Judaism and Christianity, serves to define-in retrospect-what was orthodox and normative. That character is probably best represented in the words of the prophets, the history as told by the Deuteronomists and the religious system by which they measured it, and the cultic establishment of the priestly elements and writers of exilic and postexilic Judah."

²¹³ Cf. Miller (2000:47-57).

this terminology will be used where the most important feature of Orthodox Yahwism is characterised by the exclusive worship of YHWH. Heterodox Yahwism would be characterised by the presence of cult objects that are rejected in more orthodox "circles"; the use of prohibited procedures to access the divine will and gain supernatural knowledge; and the consultation/veneration of the dead.²¹⁴

6.5.1 The limit of parallels

The first and perhaps one of the most important, if not the most important, Thirdspace result of the Eden narrative, is the experience of this space as fundamentally polemical and/or apologetic.²¹⁵ This effect comes to bear through one point concerning the basic nature of space that makes the spatial setup of the orthodox Israelite culture so intrinsically different to the Spatiality of the other cultures of the Levant and Mediterranean lands. The difference lies therein that the gods of the other cultures do not stand sovereign over creation/space as the Eden narrative depicts YHWH sovereign over creation/space. Unlike the YHWH of the Hebrew Bible, the gods of all other polytheistic cultures only have regency over certain parts of space.²¹⁶ A thought that is closely related with this in the Babylonian tradition, is the worldview that everything that happens on earth has its heavenly parallel. This parallel way of thinking often leads to an equating of the heavenly kingship of the gods with that of the earthly kings. The resultant pride with which kings looked down from their tower and temple buildings was heavily criticized (as Thirdspace) in the Old Testament as sacrilege and wickedness.²¹⁷

The first passage of criticism that would come from the Old Testament against any worship of space/idolization would come from the Eden narrative. As said above, the Eden narrative pictures a Firstspace and Secondspace that are subjective to its creator. In this sense, the Thirdspace experienced is a polemical/apologetic space. In this way, the Eden narrative acts

²¹⁴ Cf. Miller (2000:48). The question of a third group, which Miller proposes as a Syncretistic group, is not relevant for the use of this study. I would also argue that the Syncretistic group is perhaps just another subcategory of Heterodox Yahwism.

²¹⁵ Cf. Kruger (2001:214-231) for a more extensive article on the polemical nature of Genesis 3.

²¹⁶ Cf. Lerle (1975:41). Concerning the Babylonian deities, Lerle (1975:12) says following, "Während der Sintflut war nach dem Gilgamesch-Epos nicht nur die Erde überschwemmt, sondern auch die unteren Stockwerke des Himmelbaus waren bedroht, so daß die Götter evakuiert werden mußten. Sie stiegen aus Furcht vor der Flut in einen höher gelegenen Himmel. Selbst die gewaltige Göttin Ishtar, gegen deren Verehrung als „Aschera“ das Alte Testament an vielen Stellen sehr heftig polemisiert, schrie aus Furcht vor der Flut wie eine Gebärende."

²¹⁷ Cf. Lerle (1975:13-14).

as a legitimizing power for those who adhere to the orthodox faith of Israel, i.e. as an apologetic Thirdspace. For those who do not adhere to orthodox faith, this comes over as a polemical Thirdspace, a Thirdspace that criticizes their polygamous religious practices; a Thirdspace that denounces their gods as impotent and powerless,²¹⁸ and thus a Thirdspace which, working in the realms of the Second- and Thirdspace honour/shame paradigm, attributes shame to their gods and thus themselves.

Another Thirdspace that can, in this regard, be derived from the Eden narrative, is the Old Testament *Bilderverbot*. It is exactly because space was subjective to YHWH, a thing that became because of him, that nothing in this space could ever represent YHWH in all his power, omnipotence and holiness.²¹⁹

6.5.2 God on the Mountain?

One could ask, in respect to that said above, why then the temple and the tabernacle were displayed as living quarters of YHWH? Why does the O.T. then speak of God living in his house, in his temple on Mount Zion, if nothing in space could ever contain God?²²⁰ It is for this reason that the Eden narrative depicts the garden as a cosmic mountain, and that in the same way both tabernacle and temple are seen as *axis mundi*. Just as the garden, so too the tabernacle and temple were places where God chose to dwell. However, by no means did this mean that his being was confined only to that particular space.²²¹ YHWH's simultaneous presence in different places is a fundamental element of the *axis mundi* motif, as Palm 11:4 proclaims, "YHWH is in his holy temple, YHWH's throne is in heaven."²²²

²¹⁸ Powerless in the face of Space.

²¹⁹ Cf. Eichrodt (1957:57).

²²⁰ Ex. 25:8; 26:1; Jos. 22:19; I Kgs. 8:13; Ps. 9:12; 43:3; Is. 8:18; etc.

²²¹ It is for this reason that Isaiah can see YHWH in the Temple (Is. 6:1), and God appears to Ezekiel in Babylon (Ez. 1). Eichrodt (1957:56-57) remarks that in an effort not to limit the power of YHWH, there was a stream in the orthodox religion of Israel not to call the holy places living places of YHWH, but revelation places. Gunkel called this revelation of God at the holy places a *Theophanie*, cf. Gunkel (1901:XV).

²²² Otto (2005:1876) claims that this element of God dwelling on Zion was developed during the Assyrian campaigns in Palestine. This theory however does not hold water in light of the fact that already the Eden narrative and the Tabernacle had the Mount Zion imagery present. That the *Zionstheologie* was a feature of the temple period is not gainsaid, but the imagery of YHWH sitting on his throne is much older than the time of the Assyrian campaigns in Palestine.

For this reason there was an empty throne at the pinnacle of the Holy of Holies in the temple.²²³ The cherub throne was the parallel of the throne in heaven and at the same time it was the throne in heaven. This was only possible because the temple, as cosmic mountain, was seen to be a part of heaven, “Der Tempel ist ein Stück Erde, das in den Himmel hereinragt, resp. ein Stück Himmel, das die Erde berührt. Die ragende Höhe des “Berges” wird nämlich von derjenigen Gottes, der wie ein irdischer König darauf thront, noch weit übertroffen.”²²⁴

At the same time this also explains the Thirdspace phenomenon: why the biblical texts speak of people going up to the temple, as Psalm 24:3 displays when it asks the question to an individual standing at the temple gates, “Who shall go up onto the hill of the Lord?” From a Firstspace perspective, the temple mount was not very big in comparison to the hills lying directly around it, like the Mount of Olives, and by no means could compare with the mighty Tabor or the even higher Horeb at 2814 metres above sea level. And certainly it could not compare with the Saphon of north Syria where the deities of the Caananite gods dwelt.²²⁵ But Zion, from a Secondspace perspective was the cosmic mountain, it was the place where God had his seat, and in the Thirdspace it was experienced as higher than all other mountains. Both the temple and tabernacle become the Urberg through the Ark of Covenant. With its placing in the Holy of Holies, YHWH sat on his throne and the *axis mundi* was established.²²⁶

That this space was experienced in such a way perhaps becomes tangible again in Firstspace by Solomon building his own palace so close to the temple.²²⁷ If this is the case, could the Eden narrative then not also act as a Thirdspace ‘rule of measure’ for the priests and/or kingship? Just as Adam was given guardianship over the garden in Eden, so too, perhaps, the priests should stand guardian over the temple and protect it from profanation. Would this not also mean that perhaps the King, as the personal head of a theocratic state, would also act as guardian of the temple; a holy temple which hallowed the land in which it stood, and all this through the election of God?²²⁸

²²³ Cf. Keel (1972:150).

²²⁴ Keel, 1972:151, cf. Stager (2000:45).

²²⁵ Cf. Keel (1972:102).

²²⁶ Cf. Niehr (1990:102); Mettinger (1998:2).

²²⁷ Cf. Otto (2005:1874).

²²⁸ Cf. Kline (1996:3).

6.5.3 Thirdspace as theological space

A veritably important Thirdspace made in the Eden narrative, is the Thirdspace of cult in the Israelite culture. This Thirdspace as practised space relies heavily on the Secondspace of sacred space as holy space and, next to the Secondspace of the *Urberg*, is most probably the space that is most shared between Eden, tabernacle and temple.

The first question that has to be re-examined at this point is the question of influence. How much did Eden play a role in shaping the space of tabernacle and temple? The objection could be raised that the Sacred space as Secondspace, the idea of the holy, existed independently of Eden since the ‘giver’ of holiness was not Eden but YHWH; when something became property of YHWH it became holy, “Das Land Kanaan gehört JHWH und ist darum hl. (Ex 15,3; Jes 11,9). Alle anderen Länder sind unrein, außer den Orten, an denen sich eine-Theophanie...ereignet hat (Ex 3,5; Jos 5,15).”²²⁹

In this way, one can certainly say that the tabernacle and temple and their holiness were autonomous. However, this fact strengthens rather than weakens the theory that tabernacle and temple space draw on Eden space. As was already shown, the creator of space in Eden is the same creator of the tabernacle and directly and indirectly the creator of the temple. The holiness of Eden is the same holiness of the tabernacle and the temple, because YHWH is the source of holiness.²³⁰ However, the dependence on Eden is best exemplified by the Thirdspace practice of the orthodox Israelite cult itself.²³¹ To fully answer the question of influence of Eden on the space of tabernacle and temple, one should firstly pose the question of: why the need for cult in the first place?

In the book of Leviticus YHWH institutes a certain set way in approaching him, and thus the building of the tabernacle. The need for a set way is brought about because of the fact that YHWH is holy. His presence created three concentric rings of graded holiness.²³² These different grades could only be accessed once it was certain one was clean. Anything unclean could not enter the holy presence of YHWH, “...contact with God’s holiness had a detrimental effect on those who defiled his tabernacle with their impurity...and desecrated his

²²⁹ Milgrom (2000:1531); cf. also Wright (1996:307).

²³⁰ Cf. Kleining (2003:4-5).

²³¹ Cf. Kunin (1998:14).

²³² Cf. Jenson (1992:37). Jenson only has three grades of holiness and two grades of uncleanness, whereas Kleining (2003:9) shows eight grades of clean and unclean areas.

sanctuary with disobedience...They came under God's wrath...Those who defiled any holy thing were cut off from their kinsfolk...Those who desecrated God's holiness died...The tabernacle and its services were designed to forestall both those eventualities (separation and death). They provided safe access to God's presence."²³³

The Hebrew Bible reiterates that humankind is unclean because of the fall into sin.²³⁴ The Eden narrative is the place and space where this account of humankind's fall into sin is told. One can thus deduce that according to this principle, the tabernacle and temple would not exist were it not for what happened in Eden. It is exactly in this way that spatiality of the Eden narrative brings about this particular First-, Second-, and Thirdspace of tabernacle and temple. In this way, the cult is a Thirdspace practice in the sense of 'after effect' of the fall in Eden. It is also in this way that the spatiality of Eden lays the foundation for orthodox Yahwism. Thus, also the spatiality of the wall around the Garden of Eden seen as a protective measure plays an important role in showing this connection. Of the wall around Herod's Temple the following decree was made: "Kein Nichtjude darf die um das Heiligtum herumlaufende Schranke und den Umgang überschreiten. Wer dabei ergriffen wird, hat sich selbst zuzuschreiben-denn darauf steht der Tod."²³⁵

In the way, the spatiality of the fall brings about the above-mentioned spaces, so also it brings into effect the spatiality of the value system of ancient Israel.²³⁶ Holzinger aptly noticed, "Die durch den Ungehorsam erreichte Erkenntnis von Gut und Böse ist nichts erfreuliches, sie ist das Ende der Unbefangenheit und äussert sich zunächst in dem Schamgefühl, wieder ein Zug voll psychologischer Wahrheit; das Erwachen des Schamgefühls fällt mit dem Beginn der sittlichen Funktion zusammen."²³⁷

²³³ Kleining (2003:7-8); cf. Jenson 1992:52.

²³⁴ Cf. Kleining (2003:6).

²³⁵ Zwickel (1999:180); cf. also Jenson (1992:89).

²³⁶ Cf. Bechtel (1995:7).

²³⁷ Holzinger (1898:32).

6.5.4 The golden thread of *toledoth*

One last Thirdspace that is part of the Eden narrative and is important to mention, is the Thirdspace of the introductory formula of the Eden narrative concentrated in the word *toledoth*. The Eden narrative starts with the heading:²³⁸

אלה תולדות השמים והארץ ביום עשות יהוה
אלהים ארץ ושמים:

The word תולדות is seen as part of an introductory formula to the listing of generations common to the Genesis narrative.²³⁹ By grammatical definition the word comes from ילד - to procreate. The word תולדות could mean ‘descendants’, ‘generation’, ‘genealogy’, or ‘history’.²⁴⁰ Some commentators exclude the word from the Eden narrative by dividing Genesis 2:4 into 4a and 4b, where 4a is still seen as part of Genesis 1.²⁴¹ Other commentators however claim the following of verse 4: “...the formula is used for a ‘record of events’. This is the meaning it bears in the present passage.”²⁴²; “...if this formula is always a heading, we have here the editor introducing the first block of narratives about the primeval history of humankind: the stories of Adam and his sons.”²⁴³; “...an account of what happened to them and what they performed.”²⁴⁴

A. van Selms makes the most interesting proposition, “...Het val bij die bestudering van den plaatsen, waar onze uitdrukking voorkomt, telkens op, dat ze gebruikt wordt op een ogenblik dat wat wij de geschiedenis van een zeker persoon noemen reeds in hoofdzaak verteld is, vgl. bijvoorbeeld 5:1; 10:1 of 37:2. Zoals David geregeld ‘de zoon van Isai’ (Jes. 11:1), zo wordt

²³⁸ Although not part of this study, this particular study of Critical Spatiality forms the beginning of a more extensive study of Critical Spatiality and the Genesis narrative of Genesis 2:4-3:24. Verse 4 of Genesis 2 is seen as the beginning of the new pericope. The basis for taking this as the start of Genesis 2 are listed as formal: Verse 4 is seen as an introductory formula; there is a marked change in subject from verse 3 to verse 4; the Masoretic markers clearly indicate a break between verse 3 and 4, the *petucha* as marker of open paragraphs or independent textual units occurs just before the start of verse 4; any other division of the text would nullify the elaborate chiasmus found in verse 4: heaven-earth-created-made-earth-heaven. And via content: Complete actions, Gen. 2:4 to Gen. 3 form a clear narratological unit; characters: with the commencement of Gen. 2:4 we suddenly find a profusion of characters littering the scene, creating space and movement. One could not begin the pericope any later than verse 4 without undermining the spatial dimensions of the story; time: there is a clear backward movement in time from Gen. 2:3 to Gen 2:4.

²³⁹ Cf. Sarna (1989:16).

²⁴⁰ Cf. Koehler & Baumgartner (1958: 1021).

²⁴¹ Cf. Von Rad (1976:27-49); Davidson (1973:27-28); Westerman (1974:249).

²⁴² Sarna (1989:16).

²⁴³ Wenham (1987:49).

²⁴⁴ Keil and Delitzsch (1975:71).

in onze uitdrukking de geschiedenis van een mens die van zijn vader genoemd. Het belangrijkste in een mens is voor oud-oorterse beschouwing zijn plaats in den **keten der geslachten**.²⁴⁵ De geschiedenis van Abraham wordt dus ‘de nakomelingschappen van Terah’ (11:27) genoemd. Daaruit volgt dus, dat ‘de geschiedenis van hemel en aards’ op onze plaats betekent: die geschiedenis van den eerste mensen.”²⁴⁶

Under the auspices of Critical Spatiality the meaning of the word could be deepened. Flanagan proposes that genealogies are records of relationships in segmented societies, in effect claiming that genealogies are biblical maps. “These maps conserve connectivity and demonstrate the spaces that individual units of segmented societies may access or must avoid.”²⁴⁷ In the same sense the word תולדות is the *Ausgangspunkt* of a massive First-, Second-, and Thirdspatial ‘butterfly effect’ that resounds in the very least unto the Gospel according to Matthew and Luke, and its effects spread from the Eden narrative to the very formation of Old Testament Israelite history.²⁴⁸

To understand the full significance of the word תולדות and its spatial meaning one has to look at one of the focal points of Israel’s history within the Old Testament. This is the question of bloodline, of lineage.²⁴⁹ This is in part the question of the royal bloodline and the priestly bloodline. The priestly bloodline draws back on Aaron and the tribe of Levi, whereas the royal draws on Judah. The royal bloodline furthermore is continued via Jesse through to David and thus through all the kings that followed on the throne of Judah after Solomon died.²⁵⁰ The common denominator to these two bloodlines is of course Jacob, son of Isaac, son of Abraham. Abraham was the descendant of Noah and Noah was the descendant of Adam. Thus there is a direct line back to the beginning.²⁵¹ In effect Israel’s history did truly begin with Adam, for

²⁴⁵ Emphasis added.

²⁴⁶ Van Selms (1976:46-47).

²⁴⁷ Flanagan (2001).

²⁴⁸ Von Rad (1957:143) said, “Die Schöpfung wird als ein Geschichtswerk Jahwehs, als ein Werk in der Zeitstrecke angesehen. Mit ihr wird der Prospekt der Geschichte recht eigentlich eröffnet.”

²⁴⁹ Wilson (1984:59) writes, “...genealogies function in several different spheres of social life...genealogies are used to reflect the structure of governmental power in the lineage and may also play a role in determining who is eligible to fill lineage offices. Tribal groups may cite an appropriate genealogy in order to justify their claim to land, and genealogies may be used to express friendly or hostile relationships between large lineages... Genealogies may serve to define boundaries of the religious community and indicate the persons who may legitimately participate in the lineage’s religious life.”

²⁵⁰ Cf. the Gospel according to Matthew 1:1-17. Here the line is continued to Jesus of Nazareth.

²⁵¹ Cf. Genesis genealogies.

there men first began to call on the name of YHWH.²⁵² Adam, Noah, Abraham, Isaac and Jacob could be considered proto-Israelite, i.e. the patriarchs of Israel by virtue of being elected and thus holy to YHWH.²⁵³

What is being proposed here consequentially, is a spatiality of election. This spatiality stands in direct opposition to the spatiality of the Fall, so that the spatiality of election can also be described as the soteriological spatiality. Von Rad notes, “Weder bei J noch bei P ist ja das Schöpfungswerk Jahews um seiner selbst willen betrachtet, sondern es ist in einen Geschichtslauf einbezogen, der zur Berufung Abrahams führt und mit des Landnahme Israels endet... um dieses Heilsverhältnis theologisch zu legitimieren, setzten beide Geschichtsdarstellungen bei der Schöpfung ein und führen von da die Linie aus sich zu, auf Israel, auf die Stiftshütte, auf das Verheißene Land. So anmaßend es klingt-die Schöpfung gehört zu Ätiologie Israels!”²⁵⁴ This golden thread in the O.T. text is epitomized in the word תולדות. The connection between this word and Thirdspace can be epitomized in the word *Geschichtlichkeit*, i.e. a historical consciousness.

Under Firstspace תולדות encompasses all the places where the individuals listed under this heading walked the earth and ‘created space’ within and without the text. This is true for Adam, and right through the history of Israel; from Cain’s wanderings to Abraham’s, to the Exodus and onwards into time.

Secondspace is the idea of the bloodline, the ‘blueprint’ underlying Israel’s history.²⁵⁵ This space involves more than anything the divine architect’s hand, because as it was seen earlier, ancient Israel’s history was a struggle between the orthodox followers of YHWH and those who followed other gods. The O.T. texts make it clear that without YHWH or his intervening hand Israel would not exist.

²⁵² Gen. 4:26, cf. Mondriaan, (2004:592).

²⁵³ Wilson (1984:60) says, “Linear genealogies have essentially only one function. They serve to support an individual’s claim to status and power, or property by linking the individual with an early ancestor.”

²⁵⁴ Von Rad (1957:142-143). In the sense that David is seen as descendant of Jacob, the spatiality of election does not end with the *Landnahme* as von Rad suggests. cf. also Schmid (2002:32) who proposes an interesting connection between Wisdom literature and the Eden narrative.

²⁵⁵ Amongst others, this concept was the reason for the many wars between the different factions of priests, felt especially in the late Judean period. This was also the reason for there being believed during the Hellenistic period within the Judean society that there would be two messiahs; one from the priestly line, the other from the royal line, cf. Lohse (1964:227).

Thirdspace is the psychological ‘power’ or ‘power relation’ that is implicated by the Secondspace ideology.²⁵⁶ This spatiality also seeks to define the ontological meaning to space as such, in this case Israel’s space. With the beginning of the listing of the generations, Israel has a history that is particular and special to them only; a space that was defined always in relation to YHWH, the personal saviour of their nation. Proof of the importance of this is given by the fact that the O.T. has numerous genealogies, but no effort is made to list the names of all descendants as thoroughly as the line of Adam going through Noah to Abraham and then through all Israel. YHWH chose this line, and thus rendered special meaning to these particular descendants of Adam. Through the spatiality of election, Israel was given a space that they could claim for themselves, as well as a separate space by which they could define themselves and add meaning to their lives. The spatiality of the word תולדות can be summarised by the following words:

“Die in der Forschung vorgelegten unterschiedlichen Deutungen der Genealogien in Ethnologie und Soziologie finden sich bei Oeming (9-36) zusammengestellt. Gerade die Bedeutung der Genealogie in der ‘segmetären Gesellschaft’ als Regulativ der ethnischen Verpflichtung zu gegenseitigen Hilfe wird mehr und mehr herangezogen, um die Anfänge Israels zu interpretieren (Sigrist, Malamat, Schäfer-Lichtenberger, Lohfink). Die patrilineare Socialstruktur äussert sich später in der Königskritik (Crüsemann, Gottwald) oder umgekehrt in der Legitimation der David-Dynastie (Prewitt). Oeming (35f) fasst Funktion und Bedeutung der Genealogien zusammen: Sie haben juristische..., politische (z.B. Herrscherlegitimation), soziologische (z.B. Prestige), historische (Quelle für Historiographie), psychologische (z.B. Identitätsfindung) und religiös-theologische (z.B. Erwählungsdenken, Gottessohnschaft u.a.) Bedeutung.”²⁵⁷

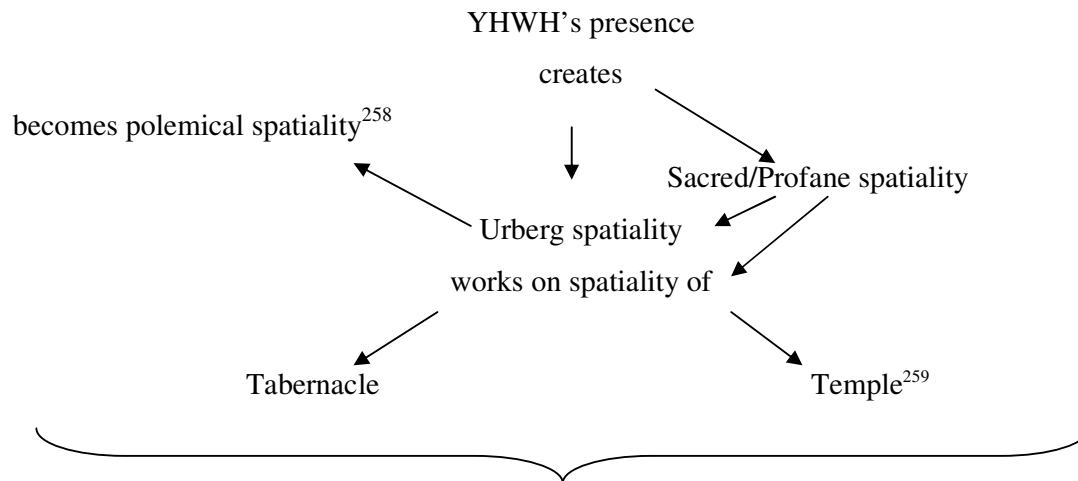
6.5.5 SUMMARY

It can certainly be said that a lot of material was presented above, which might seem as though it has made the matter more complex. Even though much more could be said, here the most important elements were stated and investigated. If more work is done, then the horizon of the study will expand too far. The best way to see clearly through the already profuse

²⁵⁶ Kevin Hetherington (Flanagan 2001) describes an element of space: “Space and place are seen to be situated within relations of power and in some cases within relations of power-knowledge. Power is said to be performed through spatial relations and encoded in the representation of space or as ‘place myths’.” (emphasis added).

²⁵⁷ Schreiner (1995:572).

amount of data is to posit the question afresh: What relationship exists between the spatiality of Eden and the spatialities of later typological occurrences, and how is this relationship linked to or brought about through the Eden narrative? Once more one also has to ask the question of YHWH's role in all of this, as creator of the Garden of Eden. If one looks at this relationship diagrammatically the following can be noted:



In turn, the above spaces create other spaces again in a cause and effect chain through the history of Israel. Exactly how this chain of cause and effect carries on through history will be briefly looked at in the next chapter

In this chapter, it was seen how the Garden of Eden can or even should be viewed as a mountain on which God resides. It was seen how the Garden of Eden was linked to later manifestations of 'theophanic spaces', i.e. tabernacle and temple. This link was established either through Firstspace perceived construction like the wall around the Herodian temple, or Secondspace conceived construction like the idea of holy. The issue of Thirdspace was also

²⁵⁸ The first major effect of the space was the polemical effect. In this there is perhaps a warning to all readers/hearers of the text. As YHWH and space are different to other cultures, so also the creation is different to those of other cultures. One may definitely see many similarities shared between the cultures, but when it comes to the question of space and being there are fundamental differences that cannot be ignored, differences which ultimately act as agents in placing the creation account of Genesis on a different tier to those of the other cultures. Pfeiffer (2001:2-16) notes some differences, but to my mind overemphasizes the influence from the Mesopotamian creation accounts onto that of the creation story in Gen. 2-3, cf. also Loader (2003:309-315).

²⁵⁹ But similarly the other spaces in Eden cannot be ignored either. Meyers (1992:359) remarks that the Space of Eden as *Urberg* gave the temple the ability to play the politics of Solomon's kingdom. God controls the universe from this point on. This space is important for divine accessibility, so also for the establishment of covenant and social order through law.

discussed. The Thirdspaces could be much more speculative and theoretical than the Firstspace and Secondspace constructions, yet as was said in the beginning of the chapter, and at the beginning of the study, Thirdspace works in tandem with Firstspace and Secondspace, and the two more concrete constructs of space will definitely set the borders in which to look for possible Thirdspaces. That, for instance, the temple was holy as Eden was holy, required a well testified cult practice to worship in the temple. I would even go so far as to say that it is highly possible that the worshippers coming to worship in Jerusalem at the temple would experience the temple as a kind of Eden.²⁶⁰

It is tempting in all of this to look for a sum of all equations. It can certainly be said from the material that was presented, that the Eden narrative portrays YHWH as the sum of all equations, since everything is portrayed as originating from his power. Yet the question for a sum of all equations is asked in relation to space. Is there something that can sum up all of what was presented above? I think that it is indeed possible to establish a formula that can sum up what is being posited in the Eden narrative. An attempt will be made in the concluding chapter to show how one can speak of a sum of all equations of space in the Eden narrative. Yet before this, a brief look will be given to the New Testament era and its material on the Eden narrative in order to see if there are any similarities in the results of the cause and effect chain of the Old Testament and the New Testament, which would strengthen the case for the theories presented in the previous chapters.

²⁶⁰ Cf. Is. 51:3.

Chapter 7

The theology of Eden space

7.1 INTRODUCTION

The last chapter of this study will investigate the writings of the Church Fathers in exemplary fashion. In the previous chapter the spatiality of the Garden of Eden and its effects in the Old Testament were investigated; in this half the effects in the New Testament world will be investigated. If indeed the *toledoth* of the Eden narrative has the effect that it has on the Israel as portrayed in the Old Testament, and one speaks of a butterfly effect of spatiality from Eden onwards, then this effect certainly does not end with the last book in the Old Testament, but as the gospels of Matthew and Luke testify, carries on into the New Testament world as it reaches Jesus of Nazareth. What implication does the spatiality of the Eden narrative have for the *Geschichtlichkeit* of early Christianity then? Early Christianity is removed from us by more than one and a half thousand years. For this reason, the Church Fathers present the best opportunity to see whether the effects that resounded in Israel from the Eden narrative are in any way reflected in early Christianity.

7.1.1 General Orientation

<u>Time (circa)</u>	<u>Church Father</u>
100 A.D.	Justin, Theophilus of Antioch
150 A.D.	Clement of Alexandria
185 A.D.	Origen
200 A.D.	Cyprian
313 A.D.	Cyrill of Jerusalem
340 A.D.	Jerome, Ambrose and John Chrysostom
350 A.D.	Theodor of Mopsuestia and Augustine
373 A.D.	Ephrem
450 A.D.	John Serug

650 A.D.

John of Damascus

7.2 OVERVIEW OF METHOD

In the following pages, a presentation of the writings on Eden by the above listed Church Fathers will be made. The intent of the following material is not to give a detailed account of every writing, but rather to mention the points that have allusion to spatiality, or are points that are important in understanding the mindset of the Church Fathers and why the Genesis narrative was interpreted the way it was. They will be presented according to the nature of their Thirdspaces created. After a preliminary analysis and synthesis of the results gotten from this analysis, the writings of Ephrem and John Serug will be investigated. These two Church Fathers, as will be shown, occupy a unique position of their own concerning the Eden narrative and the space therein, which warrants its own analysis.

7.3 POLEMICAL SPACE

7.3.1 Justin²⁶¹

“Men, therefore, having been duped by the deceiving demon, and having dared to disobey God, were cast out of Paradise, remembering the name of gods, but no longer being taught by God that there are no other gods. For it was not just that they who did not keep the first commandment, which it was easy to keep, should any longer be taught, but should rather be driven to just punishment. Being therefore banished from Paradise, and thinking that they were expelled on account of their disobedience only, not knowing that it was also because they had believed in the existence of gods which did not exist, they gave the name of gods even to the men who were afterwards born of themselves.”²⁶²

²⁶¹ The *Hortatory Address to the Greeks* can be classified as an oration written in an effort to convince the Greeks of the truth of Christianity. According to this address, the Greek idea of the gods is a false one, and the philosophies that they have are filled with contradiction. The truth of life can however be found with Moses and the prophets who came before the Greek philosophies, cf. Quasten (1975:205).

²⁶² *Hortatory Address to the Greeks*, 21.

7.3.2 Clement of Alexandria²⁶³

“The Gnostic is therefore fixed by faith; but the man who thinks himself wise touches not what pertains to the truth, moved as he is by unstable and wavering impulses. It is therefore reasonably written, "Cain went forth from the face of God, and dwelt in the land of Naid, over against Eden." Now Naid is interpreted commotion, and Eden delight; and Faith, and Knowledge, and Peace are delight, from which he that has disobeyed is cast out.”²⁶⁴

7.3.3 Jerome²⁶⁵

“Thirdly, he says that both the devil and demons will some time or other repent, and ultimately reign with the saints. Fourthly, he interprets the coats of skin, with which Adam and Eve were clothed after their fall and ejection from Paradise, to be human bodies, and we are to suppose of course that previously, in Paradise, they had neither flesh, sinews, nor bones...Sixthly, he so allegorises Paradise as to destroy historical truth, understanding angels instead of trees, heavenly virtues instead of rivers, and he overthrows all that is contained in the history of Paradise by his figurative interpretation.”²⁶⁶

7.4 SPACE THAT IS VALUED

7.4.1 Theophilus of Antioch²⁶⁷

“Man, therefore, God made on the sixth day, and made known this creation after the seventh day, when also He made Paradise, that he might be in a better and distinctly superior place.”²⁶⁸

²⁶³ Clement of Alexandria's *Carpets* is primarily a work written to discuss the issues of Christian religion in its relation to secular learning. In the second book of this eight book volume he stresses that Philosophy, as much value as it has for Christianity, can never take the place of divine revelation, it can merely aid in the preparation of the individual for the acceptance of the faith. The knowledge of God can only be attained through faith, and faith in turn is the foundation to all knowledge, cf. Quasten (1975:12-13).

²⁶⁴ *Carpets* II.11.

²⁶⁵ The letters of Jerome deal almost exclusively with matters of philosophy and practical religion, and reflect both the virtues, faults and contrasts of Jerome and of his age. The letter to the senator Pammachius in Rome lies at the heart of the Origenistic controversy, cf. Schaff (1974:987).

²⁶⁶ *Letter to Pammachius* 7.

²⁶⁷ The second book of his trilogy *To Autolycus* contrasts the teachings of the prophets with the foolish and contradictory sayings of the Greek religion, cf. Quasten (1975:237).

²⁶⁸ *To Autolycus* II.23.

7.4.2 Cyprian of Carthage²⁶⁹

“Why do we receive as allowed an adulterous and alien church, a foe to the divine unity, when we know only one Christ and His one Church? The Church, setting forth the likeness of paradise, includes within her walls fruit-bearing trees, whereof those not bringing forth good fruit is cut off and is cast into the fire. These trees she waters with four rivers, that is, with the four Gospels, wherewith, by a celestial inundation, she bestows the grace of saving baptism. Can anyone water from the Church's fountains that are not within the Church? Can one impart those wholesome and saving draughts of paradise to any one if he is perverted, and himself condemned, and banished outside the fountains of paradise, and has dried up and failed with the dryness of an eternal thirst?”²⁷⁰

Paradise by definition is a good space, and in this particular excerpt that space is demarcated by the mention of the wall.²⁷¹

7.4.3 Cyril of Jerusalem²⁷²

“When therefore thou renoucest Satan, utterly breaking all thy covenant with him, that ancient league with hell, there is opened to thee the paradise of God, which He planted towards the East, whence for his transgression our first father was banished; and a symbol of this was thy turning from West to East, the place of lights. Then you were told to say, "I believe in the Father, and in the Son, and in the Holy Ghost, and in one Baptism of repentance." Of which things we spoke to thee at length in the former Lectures, as God's grace allowed us.”²⁷³

Cyril seems aware of the East-West spatial orientation that was a prominent marker of spatiality in the Ancient Israelite world.²⁷⁴ This Orientation was important in the construction

²⁶⁹ Quasten (1975:364-365) says that the letters of Cyprian “constitute an inexhaustible source for the history of a most interesting period of the Church. They mirror the problems and controversies of ecclesiastical administration around the middle of the third century...”

²⁷⁰ *Letter* 72.10

²⁷¹ Cf. earlier chapters.

²⁷² Quasten (1975:363) writes, “The series of twenty-four catechetical lectures, most of which he delivered in the church of the Holy Sepulchre, is one of the most precious treasures of Christian antiquity.”

²⁷³ *Catechetical Lecture* 19.9

²⁷⁴ Cf. Wyatt (2001:43).

of the Temple in Jerusalem as well as it played an important role in the construction of Churches in the New Testament world.²⁷⁵

7.4.4 Ambrose

“God set him apart in Paradise that you may know that man was taken up, that is to say was breathed upon outside Paradise, whereas woman was made within it. This teaches us that each person acquires grace because of virtue, not because of locality or of race. Hence although created outside of Paradise, that is in an inferior place, man is found to be superior, whereas woman, created in a better place, that is in Paradise, is found to be inferior.”²⁷⁶

7.4.5 Chrysostom²⁷⁷

“I mean, the expulsion was not the sole mark of love and goodness. I mean, there was also his location **opposite the garden** so that he might have unending anguish in recollecting from what **heights he had fallen to cast himself into such depths.**”²⁷⁸

The first emphasised phrase is a horizontal spatial construct. The second emphasised phrase is a vertical spatial construct. Both the vertical and horizontal constructs indicate motion from a good space into a bad space.

7.5 MOUNT ZION SPATIALITY

7.5.1 Theodore of Mopsuestia²⁷⁹

“Adam, the universal Father, lived in Paradise, but on account of his unrighteousness and sin he was thrown out of Paradise. But we, who are inheritors of his nature and his punishment, **ascend** (emphasis added) into heaven by faith in Christ through the communion in these mysteries.”²⁸⁰

²⁷⁵ Cf. Skarsaune (2002:186).

²⁷⁶ *Paradise* 4.24, cf. Savage (1977).

²⁷⁷ The *67 Sermons on Genesis* presents a complete commentary on Genesis. In this work Chrysostom explains the whole texts in small sections, cf. Quasten (1975:434).

²⁷⁸ *Sermons on Genesis* 18.10, cf. Hill (1985).

²⁷⁹ “The *Catechetical Homilies* are of the greatest value for an understanding of Theodore’s teaching in its threefold relation to dogma, ethics and cult. The first ten expound the creed, a variant of the Constantinopolitan formula, which according to the author was recited ‘before our baptism’,” Quasten (1975:409).

²⁸⁰ *Catechetical Sermons* 1.5. cf. Bruns (1994).

7.5.2 Augustine of Hippo²⁸¹

“But there is one form of punishment peculiar to man--the death of the body. God had threatened him with this punishment of death if he should sin, leaving him indeed to the freedom of his own will, but yet commanding his obedience under pain of death; and He placed him amid the happiness of Eden, as it were in a protected nook of life, with the intention that, if he preserved his righteousness, he should thence ascend to a better place.”²⁸²

7.5.3 John of Damascus²⁸³

“Now when God was about to fashion man out of the visible and invisible creation in His own image and likeness to reign as king and ruler over all the earth and all that it contains, He first made for him, so to speak, a kingdom in which he should live a life of happiness and prosperity. In addition, this is the divine paradise, planted in Eden by the hands of God, a very storehouse of joy and gladness of heart (for "Eden" means luxuriousness). Its site is higher in the East than all the earth.”²⁸⁴

7.6 PRELIMINARY SUMMARY

As evidenced from the writings above there were clearly many divergent interpretations and uses for the Eden narrative. These points can be summarized in the following way:²⁸⁵

1. The Eden narrative is interpreted by some exegetes as purely spiritual.
2. Some viewed the events in the narrative as having really taken place
3. Many interpreted the narrative allegorically.

²⁸¹ Augustine's *Handbook to Laurentius* is a manual arranged thematically according to the three theological virtues, faith, hope and love. These three virtues are found epitomised in the creed (faith), the Lord's Prayer (hope) and the moral precepts (love). It is a short yet clear work presenting the theology of Augustine, cf. Trape (1986:370).

²⁸² *Handbook to Laurentius* 25.

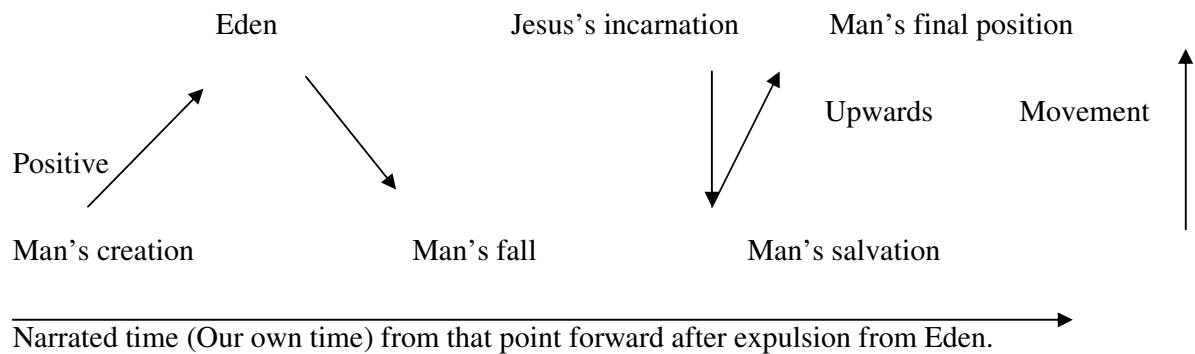
²⁸³ The work written by John of Damascus, *An Exact Exposition of the Orthodox Faith* is the main body of his greatest work *Fount of Knowledge*. The work was intended to be a compendium of Christian truth gathered from previous authors, cf. Berthold (1997:625-626).

²⁸⁴ *An Exposition of the Orthodox Faith* 2.11.

²⁸⁵ Cf. Benjamins (1999:153-167).

4. The result of these two divergent approaches was a manifold and sometimes contradictory view on paradise.
5. There was a single point of unanimity, namely that the paradise lost to humankind by Adam, was once again regained through the work of Jesus Christ seen as the 'New Adam'.

In the case of the material studied, we see the various spatialities that were found in the previous chapter also present here. The Eden narrative as polemical space, good space/bad space and *Urberg* concept, are those that show their influence in the material. These spatialities are used to support a spatiality that is predominant in the New Testament. This is the spatiality of salvation, epitomised in the descent of Jesus Christ onto earth and his resurrection.²⁸⁶ In this sense the soteriological spatiality of Eden that flows through the Old Testament writings, is taken up in the New Testament and continued in its own unique way. The vertical spatial context that is being alluded to then can be represented in a diagram as follows:

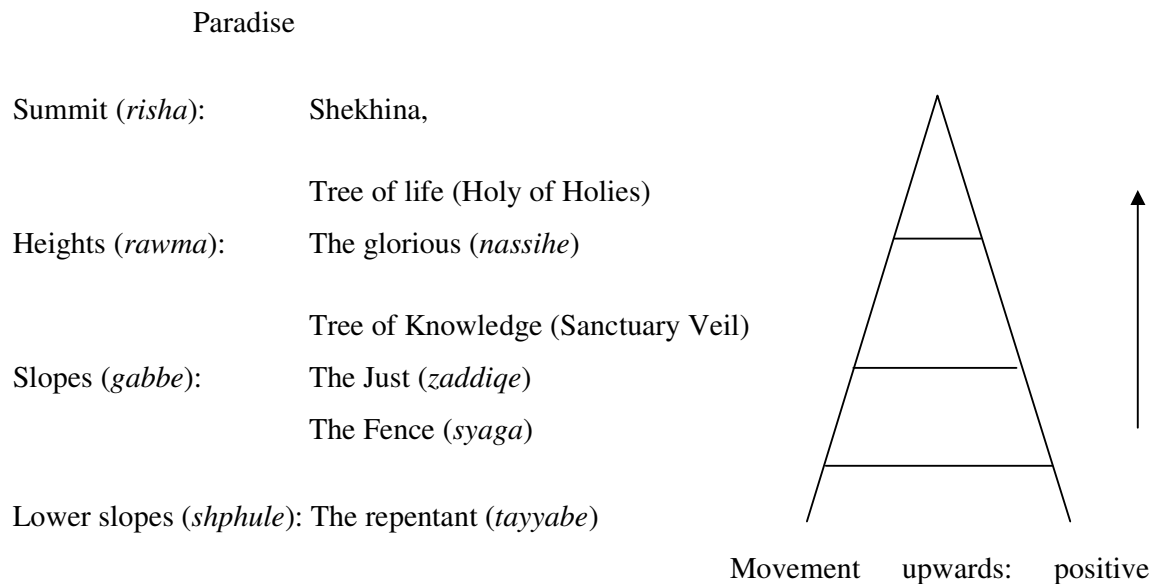


²⁸⁶ Cf. Joh. 3:5.

7.7 EPHREM'S HYMNS ON PARADISE²⁸⁷

Paradise according to Ephrem was placed in a different reality; its place was not in time or space.²⁸⁸ Paradise was envisaged to be a cosmic mountain²⁸⁹, as was common belief in the Jewish society already during the intertestamental period and this structure becomes evident in his hymns and takes on the form as follows:²⁹⁰

“A symbol of the divisions in that Garden of Life did Moses trace out into the Ark and on Mount Sinai too; he depicted for us the types of Paradise with all its arrangements: harmonious, fair and desirable in all things—in its height and beauty—”²⁹¹ “As for that part of the Garden, my beloved, which is situated so gloriously at the summit of that height where dwells the Glory—”²⁹²



²⁸⁷ Sebastian Brock (1990:40) says that much of Christian theology today with its dogmatic character comes due to the influences Hellenic philosophy had on the Church Fathers. St Ephrem's work stands in stark contrast to this, chiefly in that his theology did not base itself on a particular cultural experience or philosophy but rather operated on the basis of symbols and imagery. This difference in approach can be summarized as Semitic versus Hellenic and be formalized when using the image of a circle with a dot in the middle. The dot would represent the theological point in question. The Hellenic philosophy would try to define boundaries around this particular point in question; on the other hand the Semitic would leave the point alone and place a set of paradoxical statements on opposite ends of the circumference of this circle. These paradoxical statements would leave the point undefined, yet give an inference of the nature of this point.

²⁸⁸ Brock (1990:51).

²⁸⁹ Sebastian Brock states here that there is no evidence in Genesis to suggest Eden be envisaged as a mountain, contrary to spatial evidence.

²⁹⁰ Cf. Brock (1990:53).

²⁹¹ Hymn II.13 in Brock (1990:89).

²⁹² Hymn III.1 in Brock (1990:90).

Kronholm notes that paradise for Ephrem was situated outside of the world, that is, it was considered to span above the terrestrial world and was connected to this one by a massive mountain range. He used three similes to illustrate this point.²⁹³

1. Paradise surrounds earth like the halo that surrounded the moon.
2. Paradise is like a crown placed atop the earth.
3. Paradise is like a belt that girds the loins of the world.

This picture of paradise can best be imagined to the modern reader as a cone that is placed atop an earth that is conceived of as a flat, round disc. The cone would represent the cosmic mountain.

This paradise is neither corporeal in substance, nor spiritually immaterial. On the contrary, it consists of a particular spiritual substance that is palatable by those who are 'endowed with a corresponding nature'.²⁹⁴

7.8 JACOB OF SERUG

Jacob of Serug, as a Syrian Church Father lies only second in reputation to Ephrem.²⁹⁵ The imagery of Eden and Zion again is of high importance in his writings, and parallel closely those of Ephrem. Golitzin comments on Jacob's *Visio Dei* as follows:²⁹⁶

"Which is to say, that the Old Covenant Tabernacle and Temple were also an image of heaven. Thus Jacob continues with a reference to Exodus 25:9 ff., that is, to God's revelation on Sinai of the heavenly "pattern" (in Hebrew, tabnit, and in the Peshitta -- again! -- dmuta) of worship...Our preacher depends here on a tradition that was already old by the time of Christ, which is that, at the time of the revelation on Sinai, Moses was accorded a vision of -- or, in some accounts, an actual ascent to -- heaven where he was shown the celestial temple and liturgy [61]. Likewise, the reference here to the Church as antedating both Ezekiel and Moses is, first of all, dependent on another, related tradition: that Paradise was designed as a temple,

²⁹³ Cf. Kronholm (1978: 68).

²⁹⁴ Cf. Kronholm (1978:69).

²⁹⁵ Cf. essay on Jacob of Serug at: <http://www.marquette.edu/maqom/Serug>

²⁹⁶ Cf. Golitzin (2002).

and that Adam's original calling was to be priest. We find the idea implicitly in the accounts of the Hebrew Scriptures themselves in the relationship obtaining between Genesis, Exodus (on the making of the Tabernacle), and I Kings (the design and consecration of Solomon's Temple). The idea then becomes explicit as early as Jubilees in the second century B.C., and it is quite prominent in Jacob's own beloved Ephrem, particularly in the latter's Hymns on Paradise [62].”

7.9 SUMMARY

Many more writings could have been discussed in this study, both from the Church Fathers mentioned as well as from many others. However, on reading the material that was provided a clear enough picture was given of what was the general interpretation of the Eden narrative. The findings were not surprising. From the outset, it could be easily enough conceived that the Eden narrative would stand central to the New Testament Church, for it gave purpose to the message of the gospel. Embedded within this gospel lies the spatial constructs of the Eden narrative, and even though the picture at most times is not painted as clearly as for instance Ephrem the Syrian does, it none the less is taken note of even if done subconsciously by the Church Fathers. The chief spatiality that flows into this particular ‘soteriological space’ is the *Urberg* motif.

The question of experienced space is again a fundamentally theological experience. The Church Fathers, living in an age when the Christian Church began to spread throughout the Mediterranean world, certainly were trying to make sense of that which Jesus of Nazareth had said about himself. In this context, the process of dogmatization that the Church Fathers undertook was a Secondspace phenomenon resulting from Thirdspace experience of the New Testament scriptures. In light of this, one can say for instance that the doctrine of the fall as especially propagated by Augustine is a Secondspace dogma that becomes a very particular ‘anthropological Thirdspace’²⁹⁷ that relies on the Eden narrative’s spatiality. The spatial consequences of this doctrine were not just religious, but political as well. It was at this point in history when the Catholic spatiality won out over the Donatist spatiality, and reshaped the course of history in the Church of the Occident.²⁹⁸ In this way, one can see the butterfly effect continuing from Eden through the history of the early church, and affecting its course.

²⁹⁷ i.e. the total fallen nature of man.

²⁹⁸ Cf. Pagels (1985:67-99).

Chapter 8

Conclusion

8.1 INTRODUCTION

The last seven chapters have proposed a large amount of theory and analyses to try to address the issue of space in the Eden narrative. At the end of each chapter summaries were made to try and roughly establish the general points made in each chapter but expressly no conclusion was made. As in the quest for a more complete image of the *Gesamtwortkunstwerk* in analysing space in the Eden narrative, so also all the different aspects of space had to be established before the *Gesamttheorie* can be concluded through a synthesis of all the material. In this chapter, I will revisit the problem statements, theory(ies) and methodology proposed in the first chapter. A look will be made at each chapter and how its material ties into the theory on space and the research questions. After a synthesis has been made, an attempt will be made at a sum of all equations to the spatiality of the Eden narrative.

8.2 THE PROBLEM STATEMENT

Amongst the great variety of material already presented on the chapters of Genesis 2-3, not to exclude the *Urgeschichte* as such, the first question that needed to be asked was if it was at all possible to acquire new information regarding this pericope. The material that has been presented in the theoretical and analytical chapters of this study was proof enough that something could still be said from a different perspective. What was presented was a mixture of new material as well as already established material that was highlighted from a different perspective through new or unconventional methods.

The second question that was asked concerning the problem statement was if it is at all possible to know what the relationship was between the text and the immediate community in which the text was received and communities later removed in time. Again the amount of material that was extracted using new or reemphasized approaches, speaks for itself. Here it became important not to limit the scope of the investigation to the delimited pericope under study, but extend it to the intra- and inter-textual field of the Old Testament and at the end of the study to the New Testament as well. This was done because the codex of the Bible is the primary source of information on the world of the culture and community in which the text of

the Eden narrative was received. Here it became especially important to look at the etymological/syntactical structure of the narrative. It was also seen how other extra-biblical sources helped in attaining a better understanding of the world and communities that existed outside of the immediate community to whom the narrative spoke. An important link in establishing the possible mind-set of the Israelite community towards the narrative was the strongly attested Temple-Zion tradition. The material of the Patristics helped in strengthening this. It could of course be claimed that this is unacceptable reverse engineering since meaning can be imported into a text that is not there. However, I would claim that if, as the Eden narrative strongly proposes, there is a clearly stated cause and effect chain in the line of argumentation in the narrative, then reverse engineering is legitimate.

In order for the theory to be established, a kind of canonical approach had to be made on the pericope of Genesis 2-3. This approach presumed that the pericope should be understood as a unity, i.e. as a narrative. The unity of the text was emphasized in answer to the predominantly historical critical view of the text as disunity. Working from this presupposition the text was analysed on its spatial dimension since this was seen as the medium that provided the link between what is understood as a proto-Israelite narrative and the later well established Israel and the even later New Testament Church. This approach came primarily in an effort to address the chief problem statement of the study, namely: That the construct of space has been understated and neglected in literary analyses of biblical texts. In the rare cases that narrative approaches were made to biblical texts, this device often took the back seat in favour of, for example, the literary construct of time. This study thus undertook to show the importance of space in narrative.

8.3 THE AIM AND HYPOTHESES

The above Problem Statements led to the question being asked: what role does space have to play in the Eden narrative and how does it address all of the above-mentioned problems that are bound up in the research on the Eden narrative? To answer these questions, the following hypothesis was proposed:

1. The Eden narrative seen from the perspective of narrative, social and critical space forms a powerful allusion to Zion.
2. Because of the space in the Eden narrative, this serves as *Ausgangspunkt* for Israel's socio-political setup.

3. The above allusion to Zion and the socio-political effects of Eden are still visible in architectural/archaeological evidence.
4. The influence of the Eden narrative extended beyond the confines of the Israelite community into the New Testament era.

The aim of this study was to prove the hypothesis above using the relatively new method of Critical Spatiality. This theory on space, being relatively new, also needed to be clarified and validated in the process of the study. Linked to this theory was the proposition that space has a scale and that one can rightly talk of micro space and macro space. As much as the theory of Critical Spatiality had to prove itself, so also this theory had to prove itself in the course of the study. How these hypotheses and theories came to be answered will be seen when dealing in more detail with each chapter of the study.

8.4 METHODOLOGY

The nature of the aim and hypotheses that were made almost automatically led to a very particular methodology. Along with the hypotheses, both the theory on Critical Spatiality and the theory on micro and macro space needed to validate themselves. Since Critical Spatiality was the core theory in approaching space and answering the problem statements and hypotheses proposed, it needed to be clarified first.

There was a great amount of difficulty at first in clearly portraying what was meant by Critical Spatiality. The at times highly abstract nature of the research material was difficult to portray in simpler terms. The final product of this synthesis on the theory as posited in Chapter 2 could thus not be everything that is meant by the original propagators of this theory. More could definitely be said on the theory. However, the theory stated in Chapter 2 enabled an easy approach to the practical side of the study that followed. In the following chapters, the theory on Critical Spatiality was applied to the texts, to see if indeed the theory was workable. The approach was made from the very visible and easily identifiable Firstspace through the less tangible Secondspace and finally to the abstract Thirdspace. Before Thirdspace could be dealt with, a look needed to be made at the question of micro and macro space. An awareness of space on the smallest as well as the greatest units of a text needed to be brought about to realize what Thirdspace or critical space could be postulated in the Eden narrative. In the

following section, each chapter will be looked at in detail to establish what its results were and how it proved the hypothesis true. If the hypotheses were at least established as plausible according to the evidence given, then the theory was successfully applied, and thus the methodology was successful as well. Thus a look must now be given at each chapter, taking into regard all of that which was recapitulated above.

8.5 SUMMARIES

8.5.1 Chapter 2

This chapter was responsible for explaining what literary space is, and how it is used as a literary construct. Space was claimed to be a fundamental part of existence. Space was recognised to be more than a set of empirical formulas, it was said to have an emotive character as well that lends it its depth in narrative. It was also theorised that space can act as a subject on an object or act as object to a subject. Literary space was theorised to consist of three parts: narrative, social and critical space. It was emphasised that we have access to the past primarily through texts, and that it becomes important to take every aspect of a text into account. Thus, the text under investigation was emphasized as a unity, more specifically as a single complete narrative. With this presupposition, each particle in the text was seen as a congruent and important part of the narrative. That we can have access to the past through a text was also an answer to the problem statement: whether or not we can know at all what the mindset of ancient cultures was like.

Lastly, the theory was developed that Critical Spatiality, which is the division of space into perceived, conceived and Lived Space, can be equated with the division of literary space into narrative, social and critical space. Here perceived space/Firstspace was equated with narrative space, Firstspace being physical painted space. Conceived/Secondspace was equated with social space, Secondspace being an idea of space. Lived/Thirdspace was identified with critical space, Thirdspace being an experience, i.e. a taking note and response to First and Secondspace constructs.

This chapter was responsible for formulating the theoretical side of space. In it various examples were given to show how space comes to bear on the individual, or how *vice versa* the individual comes to shape space. The examples that were given were nearer to our present time. It remained to be seen whether the theory could be applied to much more ancient texts.

That is where the practical application of the theory in the following chapters, through various proposed analyses, became important.

8.5.2 Chapter 3

This chapter's goal was to identify the narrative space in the pericope under investigation. A procedure was established, where identifying the syntactical structure of the pericope became important. When the syntax was identified, the narrative division of space into incidents, scenes and acts could also be made. It was important to identify the smallest spaces, since it was theorized in Chapters 1 and 2 that the smaller spaces work together to establish the bigger space. Once all the analyses were made, two things were established.

1. When talking about the structure of the text, the narrative space forms a chiasmus that can also be described as pyramidal in shape when looking at it from the perspective of movement from space to space in the narrative. It was seen that the scenes climax, in regard to tension, until the scene at the tree is reached where the woman is tempted. After this, there is a drastic anti-climax until the end of the narrative.
2. The Firstspace, using certain words and phrases that were identified in the syntactical analysis, was valued in the first part of the narrative as positive and in the second half of the narrative was valued as negative. This valuation of space was an important element in helping to establish the pyramidal shape in the text.

With this conclusion in the text being reached, it became important to ask whether or not this use of Firstspace was made to help convey the actual message of the text, and whether or not this use of Firstspace wants to say something else as well. This was an open question that the narrative analysis as such could not answer. What it did establish though, is that Firstspace and Narrative Space can be equated with one another, but only if narrative space is defined as purely the description of the physical, tenable, seen space.

8.5.3 Chapter 4

This chapter took the next step and tried to identify the space created through social values embedded in the words and phrases of the text. It was argued that a visible and invisible space exists in the text. Whereas the visible space was identified in the narrative analyses and can be

called Firstspace, the invisible space was identified with the social values proposed in the text. The purpose of this was to show how the social values act as the Secondspace of the text, since the Secondspace is Conceived Space, i.e. an idea of space, in this instance the idea of space as holy or profane. The idea of space in this text was chiefly identified as sacred space in itself and sacred space versus profane space. The two major results from the social values analyses of the text were:

1. That holiness is graded in the Eden narrative and that this 'gradedness' as a qualitative division of space creates the image of a pyramid, which was more closely named a mountain in this chapter.
2. This 'gradedness' also identifies the space of the first section of the narrative as a positive space and the second half of the narrative as a negative space.

It was interesting to note that the image created in the narrative space analysis is the same image created in the social space analysis. Yet the two analyses dealt with two different facets of space. This indicated the strong relationship between Firstspace and Secondspace, as was proposed in Chapter 2.

8.5.4 Chapter 5

Before the matter of Thirdspace could be analysed, an important factor that contributes to a better understanding of the relationship between the three spaces of Critical Spatiality had to be cleared. It was mentioned in the first chapters that in essence space comes into existence through the working together of individual words. It was theorized that a single word could posit an entire space of its own. Whereas Chapters 3 and 4 concentrated on the space brought about on the macro scale, Chapter 5 now concentrated on the space brought about on a micro scale.

In exemplary fashion an analysis was made of the word $\mathfrak{y}$, as well as the combination of the divine name YHWH and Elohim. Firstspace and Secondspace constructs were identified in the word $\mathfrak{y}$, that posited a very particular description as well as idea of space, namely: The garden as being a sovereign space. The analysis of the combination of the divine name identified also identified the Secondspace construct of exclusivity as the first analysis did, but in this analysis the Secondspace construct of holy versus profane was also identified.

A third less detailed analysis of other key words that mark space was made. Here it was investigated if the other words give credence to the spaces so far identified. It was summarised that the words of the first half of the narrative generally paint a space that is positive and the words in the second half of the narrative paint a space that is negative. For the first time the words good and bad were used to describe these views of space in the narrative.

8.5.5 Chapter 6

This chapter dealt with the issue of Thirdspace as critical space. All the material of the previous chapters was taken into account and firstly an effort was made to prove the theory that Eden acted as a proto-temple. It was shown that the pyramidal image created in the narrative, in both First- and Secondspace, found itself established again in the Firstspace and Secondspace of the tabernacle and the temple. It was shown how this image is best called a mountain image, or an *Urberg*. Through this image, the link between Eden and the latter manifestations of Eden was established. It was also shown that the tabernacle and temple contain Garden of Eden imagery. At the same time both tabernacle and temple act as *axis mundi*, i.e. act as a space where the transcendent divine meets the profane human.

Once the link between Eden as mountain and proto-temple of YHWH Elohim was established, the Thirdspace of the narrative could be identified much more easily than without. It was found that the Thirdspace of the narrative, rather than being one certain space, was manifold:

1. The Thirdspace was inherently polemical. YHWH was pictured as being beyond space, whereas in other religions the gods were always part of space. Individuals who belonged to the orthodox circles of Israel found justification for their orthodox point of view in the narrative. Since YHWH transcends all space, so also no pictures of him could be made, which is another Thirdspace reality the orthodox Israelites lived with.
2. The *Urberg*/Mount Zion motif of Eden, that is paralleled again in the tabernacle and more profoundly in the temple aided in establishing the polemical image, but also acted as its own creator of Thirdspace reality. People coming to worship at the temple found themselves ascending to its zenith. This ascent found itself established in its architecture.

3. The cult in the religious life of Israel could also be said to be a Thirdspace reality of the Eden narrative. As a result of what happened in Eden, as a result of the changes of space that are depicted as occurring in Eden, the cult came into being to provide access to the holy space that was the Garden of Eden before and after the fall.
4. The last major Thirdspace found in the narrative was the heading of the whole narrative. In essence the heading “these are the generations...” could be better formulated, even if over simplistically stated, as “These are the causes and effects of this story in the generations that are to come”. The Thirdspace posited here is the entire story of election by YHWH of his people and the coming of the messiah, and that everything in history that comes afterwards can be traced back to what happened in the Garden of Eden.

None of the four major Thirdspaces of the Eden narrative could have been identified, if the Firstspace and Secondspace constructs of the Eden narrative had not been identified. In this case the formula for successfully identifying all three spaces in the narrative lay in moving from the clearly mentioned Firstspace constructs, to the more abstract Secondspace and Thirdspace constructs. Thus the methodology, as established in Chapter 2, found itself verified in this chapter.

8.5.6 Chapter 7

The last chapter in this study tried to see if there are any later heirlooms to that of the Old Testament, which say the same or similar about the space of the Eden narrative. The investigation into the Patristic literature proved helpful in verifying the theories proposed in Chapter 1. It was found that the Patristic literature gives credence in its way of speaking about the Eden narrative to the *Urberg*/Mount Zion spatiality, to the polemical space and to the good space/bad space paradigm.

8.5.7 Validation

In all the material above, it was shown that the theories proposed in Chapter 1 were all proven true. However, the method showed that this proof was not any haphazard amalgamation of

facts. The system of methodology moved from the basic to the complex, and it was thus successful in showing how the theories could be proven true. It was also shown that the three constructs of Critical Spatiality can be easily discussed and applied to a text if equated with already established methods of textual analysis, i.e. narrative space as Firstspace. This can however only occur if there are strict definitions given to the different spaces proposed. Only once clear definitions are established can one begin to apply the theory to a text.

The possible shortcomings that were listed in Chapter 1 did not, in part, occur. It was not possible to give the theory of Critical Spatiality the fullest and most extensive treatment that it is due. The extent of this study would need to be far greater than it is, and that would mean the aim of this study would also change. The material that was presented though was enough to give an idea what the theory is about. The material on the theory was also enough as far as it provided the backbone for a methodology that was hopefully successful in proving the plausibility of the theories proposed. The aim of this study was not, as it must be made clear, to give the last word on the matter, but to provide a different perspective on the way an ancient text is approached and hopefully help in the attempt to establish the theory of Critical Spatiality as a viable method of literary analysis.

The other shortcoming that was in part addressed was the question of the inner-biblical context of spatiality. It was said that the unit delimitation could lead to the greater context being underemphasized. In part, this did not happen, since it became necessary to jump the borders of the delimited unit and discuss the places in the Old Testament and New Testament where the Eden Spatiality definitely recurred. One thing that was however not done, and should be done, was to look at the spatiality of the Eden narrative in the context of the *Urgeschichte*, and perhaps even the Torah as the corpus in which the *Urgeschichte* is seated.

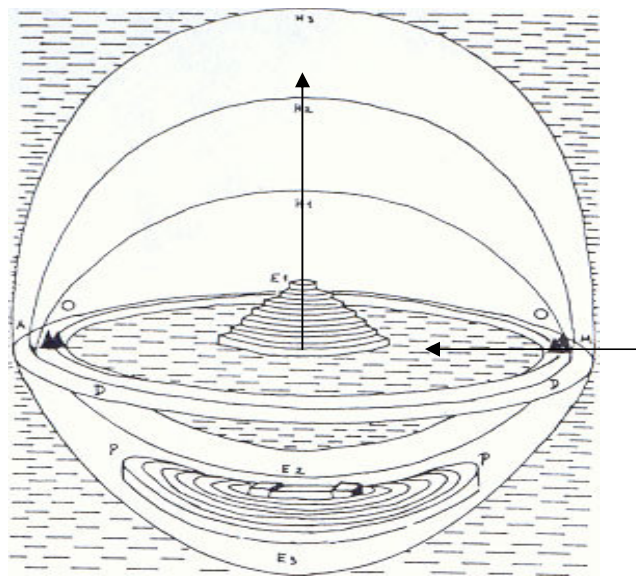
The shortcomings that did occur were not however of such a great proportion that it influenced the outcome of the study negatively. If anything the shortcomings point to one important fact: Research into this field, into the Eden narrative in the greater context of the *Urgeschichte*, or even space in the *Urgeschichte* or Old Testament or the entire Bible is still possible. More than anything, what is proven is that there is need for more investigation into this area of literary analysis. The material that was presented should be enough though to enable a synthesis to be made.

8.6 THE SUM OF ALL EQUATIONS, AN ATTEMPT AT SYNTHESIS

At this point I would like to propose that in reference to all the material that was given one can indeed sum up all of the spaces identified in the Eden narrative into one particular formula. This formula is similar to the Genesis formula of the introductory phrase of the Eden narrative, and intimately related to it.

At the end of Chapter 3 an image was presented, the meaning of which had not been identified yet. After the investigation of spatiality, the image seems to make much more sense. In more than one way it presented various spatialities. Always the question nagged, “How does this all come together?” In an effort to understand this, some reverse engineering took place during the course of the study. It was successful in providing an answer to the whole idea of Critical Spatiality and the Eden narrative. I believe that the spatiality of the Eden narrative can be summarised in one single paradigm, the paradigm of good space versus bad space.²⁹⁹

This seems to be an oversimplified answer to the whole thing, but when the image is regarded again, this paradigm provides exceptional clarity on what the space of the Eden narrative is about. I have taken to modify the image somewhat, in order to clarify what is proposed.



²⁹⁹ Cf. Slivniak, 442.

Vertical Arrow A represents upward movement. In the case of the Eden narrative, the higher one goes, the better the space becomes.³⁰⁰ Before the fall, all space is good, even the peripheries. After the fall however, this picture changes drastically. Good space is only there where God fills the space with his presence. This is exclusive to the garden in Eden after the fall. Later in the history of Israel, the good space of the garden becomes the good space of the tabernacle and the temple. This happens only because it is YHWH who dwells there. To be close to God, i.e. to be in the tabernacle or temple, is to be in a good space. The tabernacle and temple with their cult provide the purity for Israel so that they can enter this good space. Essentially, it is a process of returning to Eden.

As with vertical space, so too it is with horizontal space. Movement towards the centre of the garden was movement towards the tree of life. So too with the Holy of Holies in both tabernacle and temple. Moving away from this was simultaneously a downward movement. Movement into bad space was not encouraged. As with Adam and Eve, where their disobedience brought death and their forced removal from good space, so too the movement away from temple and tabernacle into bad space could never be something good.

Throughout the study, mention was made sporadically of a “butterfly effect”. If one views history from the perspective of the Eden narrative, then history takes on this character. Essentially, it can be conceived of in the shape of a cone that starts in Eden and slowly but surely extends itself over space and time. The spatiality of Eden acts like a domino effect, one thing brings out another. So also, it sweeps into the world of the New Testament, bearing with it all the spaces and their effects from the time of Eden. Ultimately, what the triad of kingship, creation and temple came to be on Mount Zion was epitomised in Jesus of Nazareth.³⁰¹ With this figure, the spatiality of Eden and history in Israel are taken up, transformed, and made new, and the butterfly effect of Eden continues. Where to did and does it lead? These are questions this study cannot seek to answer.

8.7 SUMMARISING THOUGHT

In the end, investigating the space in Eden provided more than was expected. One thing that became very apparent is that the space of Eden showed itself to be decidedly set in what it wished to describe. Perhaps this is the fundamental polemical message that this text wishes to

³⁰⁰ Cf. Kunin, 1998:36.

³⁰¹ Eichrodt, 1957:59.

say. YHWH, as creator of space, creates space and thus fate. The space is also used in a singular particular way that leaves no room for other interpretation. It is in this that orthodox Israel receives legitimacy for its practices. Much could still be said about the space of Eden, much still has to be said. However, I would like to end this study here with the words of Claudia V Camp, that though short, epitomize the meaning of this research:

“Spatial analysis that brings narrative to bear can provide a window precisely through literature, into the ancient world.”³⁰²

³⁰² Camp, 2002.

BIBLIOGRAPHY

Adams, D. L. 2005. *An Introduction to Exegetical Method*, lecture notes distributed in the topic *Exodus and the Torah*. St. Louis: Concordia Seminary.

Alter, R. 1981. *The Art of Biblical Narrative*. New York: Basic Books.

Anderson, B. W. 1962. S.v. 'God, names of', in *The Interpreter's Dictionary of the Bible: An Illustrated Encyclopaedia*, vol. 4. New York: Abingdon, 407-417.

AUGUSTINE OF HIPPO. [O]

Handbook to Laurentius

Available: <http://www.newadvent.org/fathers>

Accessed 1 September 2006

Bar-Efrat, S. 1989. *Narrative Art in the Bible*. Sheffield: Almond Press.

Bauer, W. 1988. S.v. 'κρίνω,' cl. 916, in *Griechisch-deutsches Wörterbuch*. 6th ed. Berlin: Walter de Gruyter.

Bechtel, L. M. 1995. 'Genesis 2.4B-3.24: A Myth about human maturation,' *Journal for the Study of the Old Testament* 67, 3-26.

Benamins, H. S. 1999. 'Paradisiacal life: The story of Paradise in the Early Church', in Luttikhuisen, G.P. (ed.) 1999. *Paradise Interpreted: Representations of Biblical Paradise in Judaism and Christianity*. Leiden: Brill, 153-167.

Berlejung, A. 1998. *Die Theologie der Bilder: Herstellung und Einweihung von Kultbildern in Mesopotamien und die alttestamentliche Bilderpolemik*. Göttingen: Vandenhoeck & Ruprecht. (Orbis Biblicus et Orientalis 162).

Berthold, G. C. 1997. 'John of Damascus,' in *Encyclopedia of Early Christianity*, vol. 1. 2nd ed. New York: Garland Publishing.

Berquist, J. L. 1999. [O].

Theories of Space and Construction of the Ancient World.

Available: <http://www.cwru.edu/affil/GAIR/papers/99papers/jberquist.html>

Accessed 8 August 2005.

BibleWorks™ Copyright © 1992-2003 BibleWorks, LLC. All rights reserved . BibleWorks was programmed by Michael S. Bushell and Michael D. Tan.

Binding, G. 1991. S.v. 'Kirchenbau: I Westen,' in *Lexicon des Mittelalters*, vol. 5. München: Artemis & Winkler, 1168-1171.

Botha, P. J. 1998. 'The "Enthronement Psalms": A claim to the world-wide honour of Yahweh,' *Old Testament Essays* 11, 24-39.

Brink, I. A. 2005. *Die Jobdrama: 'n naratologiese ondersoek van die boek Job*. Unpublished DLitt thesis. Pretoria: University of Pretoria.

Brinkman, J. 1992. *The perception of Space in the Old Testament*. Kampen: Pharos.

Brock, S. 1990. *Hymns on Paradise*. New York: St. Vladimir Seminary Press.

Brockhaus. 1992. S.v. 'Bastille,' in *Brockhaus Enzyklopädie*, vol. 1. 19th ed. Mannheim: F.A. Brockhaus, 624.

Brockhaus. 1992. S.v. 'Raum,' in *Brockhaus Enzyklopädie*, vol. 18. 19th ed. Mannheim: F.A. Brockhaus, 100-101.

Bruns, P. 1994. *Theodor von Mopsuestia: Katechetische Homilien*, in Brox, N. Geerlings, W. Greschake, G. Ilgner, R. & Schieffer, R. (eds.) 1994. *Fontes Christiani*, vol. 17.1. Freiburg: Herder.

Burns, D. E. 1987. 'Dream form in the Genesis 2.4b-3.24: Asleep in the Garden,' *Journal for the Study of the Old Testament* 37, 3-14.

Camp, C. V. 2002 [O]
Storied Space, or Ben Sira "Tells" a Temple
Available: http://www.gunnzone.org/BenSira_Space.htm
Accessed 8 August 2005.

Carr, D. 1993. 'The politics of textual subversion: A diachronic perspective on the Garden of Eden story,' *Journal of Biblical Literature* 112, 557-595.

CLEMENT OF ALEXANDRIA. [O]
Carpets
Available: <http://www.newadvent.org/fathers>
Accessed 1 September 2006

CYRIL OF JERUSALEM. [O]
Catechetical Lecture 19

Available: <http://www.newadvent.org/fathers>

Accessed 1 September 2006

CYPRIAN OF CARTHAGE. [O]

Letter 72

Available: <http://www.newadvent.org/fathers>

Accessed 1 September 2006

Dainton, B. 2001. *Time and Space*. Montreal: McGill-Queens University Press.

Davidson, R. 1973. *Genesis 1-11*. Cambridge: University Press. (The Cambridge Bible Commentary).

Deal, W. E. 2003. [O].

Discourses of religious space

Available: <http://www.cwru.edu/artsci/rlgnd/deal/aar2003/discourse-space.htm>

Accessed 3 May 2008.

Dietrich, M. 2002. 'Der „Garten Eden“ und die Babylonischen Parkanlagen im Templebezirk,' in Dietrich, M. & Loretz, O. (ed.) 2002. *Religiöse Landschaften*, vol. 4. Münster: Ugarit Verlag, 1-29.

Eichrodt, W. 1957. *Theologie des Alten Testaments*, vol. 1. 5th ed. Berlin: Evangelische Verlagsanstalt.

Fewell, D. N. & Gunn, D. M. 1992. S.v. 'Narrative, Hebrew,' in *Anchor Bible Dictionary*, vol. 4. New York: Doubleday, 1023-1027.

Flanagan, J. W. 1999. [O].

Postmodern Perspectives on Premodern Space.

Available: <http://www.cwru.edu/affil/GAIR/canada/Canada.html>

Accessed 8 August 2005.

Flanagan, J. W. 2001. [O].

The Trialectics of Biblical Studies.

Available: <http://www.cwru.edu/affil/GAIR/papers/2001papers/flanagan1.htm>

Accessed 8 August 2005.

Frevel, C. 2003. 'Du sollst dir kein Bildnis machen!-Und wenn doch?: Überlegungen zur Kultbildlosigkeit der Religion Israels,' in Janowski, B. & Zchomelidse, N. (eds.) 2003. *Arbeiten zur Geschichte und Wirkung der Bibel*, vol. 3. Stuttgart: Deutsche Bibelgesellschaft, 23-48.

Gehlen, R. 1998. S.v. 'Raum,' *Handbuch Religionswissenschaftlicher Grundbegriffe*, vol. 4. Köln: W. Kohlhammer, 377-398.

GOLITZIN, A. 2002. [O]

The image and glory of God in Jacob of Serug's homily, "On that Chariot that Ezekiel the prophet saw."

Available: <http://www.marquette.edu/maqom/Serug>

Accessed 1 September 2006

Gribomont, J. 1986. 'Jerome,' in Di Berardino, A. (ed.) 1986. *Patrology*, vol. 4. Westminster: Christian Classics.

Groß, H. 1986. S.v. 'מִשְׁלַּח,' in *Theologisches Wörterbuch zum Alten Testament*, vol. 5. Stuttgart: W. Kohlhammer, 73-77.

Gunkel, H. 1901. *Genesis*, vol. 1. Göttingen: Vandenhoeck & Ruprecht. (Handkommentar zum Alten Testament).

Gunkel, H. 1964. *Genesis*, vol. 1. 6th ed. Göttingen: Vandenhoeck & Ruprecht. (Handkommentar zum Alten Testament).

Hillebrand, B. 1975. 'Poetischer, philosophischer, mathematischer Raum,' in Ritter, A. (ed.) 1975. *Wege der Forschung*, vol. 418, Darmstadt: Wissenschaftliche Buchgesellschaft, 417-463.

Hill, R. C. 1985. 'Saint John Chrysostom: Homilies on Genesis,' in *The Fathers of the Church: A New Translation*, vol. 74. Washington D.C.: The Catholic University of America Press.

Holzinger, H. 1898. *Genesis*, vol. 1. Tübingen: Paul Siebeck. (Kurzer Handkommentar zum Alten Testament).

Hornig, J. 1977. S.v. 'גֵּן,' in *Theologisches Wörterbuch zum Alten Testament*, vol. 2. Stuttgart: W. Kohlhammer, 35-41.

Hossfeld, F. 2003. 'Das Werden des alttestamentlichen Bilderverbotes im Kontext von Archäologie, Rechtsentwicklung und Prophetie. Thesen,' in Janowski, B. & Zchomelidse, N. (eds.) 2003. *Arbeiten zur Geschichte und Wirkung der Bibel*, vol 3. Stuttgart: Deutsche Bibelgesellschaft, 11-22.

Hudson, D. M. 1996. 'From Chaos to Cosmos: Sacred Space in Genesis,' *Zeitschrift für die Alttestamentliche Wissenschaft* 108, 87-97.

Janowski, B. 2003. 'Die heilige Wohnung des Höchsten: Kosmologische Implikationen der Jerusalemer Tempeltheologie,' in *Der Gott des Lebens: Beiträge zur Theologie des Alten Testaments* 3. Neukirchen: Neukirchener Verlag.

Jenson, P. 1992. *Graded holiness: a key to the Priestly conception of the world*. Sheffield: JSOT Press. (Journal for the Study of the Old Testament Supplement Series 106).

JEROME. [O]

To Pammachius against John of Jerusalem

Available: <http://www.newadvent.org>

Accessed 1 September 2006

JOHN OF DAMASCUS. [O]

An Exact Exposition on the Orthodox faith (Book II)

Available: <http://www.newadvent.org/fathers/>

Accessed 1 September 2006

JUSTIN. [O]

Hortatory address to the Greeks

Available: <http://www.newadvent.org/fathers>

Accessed 1 September 2006

Keel, O. 1972. *Die Welt der altorientalischen Bildsymbolik und das Alte Testament*. Einsiedeln: Benziger Verlag.

Keel, O. & Uehlinger, C. 1998. "Göttinnen, Götter und Gottessymbole," in Fries, H. & Schnackenburg, R. (eds.) 1998. *Quaestiones Disputatae*, vol. 134. 4th ed. Basel: Herder.

Keil, C. F. & Delitzsch, F. 1975. *The Pentateuch*. Michigan: Eerdmans. (Commentary on the Old Testament).

Kellermann, D. 1985. S.v. 'Heiligkeit II: Altes Testament', in *Theologische Realenzyklopädie*, vol. 14. Berlin: Walter de Gruyter, 697-703.

Kleinig, J. W. 2003. *Leviticus*. St. Louis: Concordia Publishing House. (Concordia Commentary).

Kline, M. 1996. 'Space and Time in the Genesis Cosmogony,' *Perspectives on Science and Christian Faith: Journal of the American Scientific Affiliation* 48, 2-15.

Kluge, F. 1975. S.v. 'Kritik,' in *Etymologisches Wörterbuch*. 21nd ed. Berlin: Walter de Gruyter, 406.

- Koehler, L. & Baumgartner, W. 1958. S.v. 'עֵדֶן,' in *Lexicon in Veteris Testamenti libros*. Leiden: Brill, 684.
- Koehler, L. & Baumgartner, W. 1958. S.v. 'גֶּן,' in *Lexicon in Veteris Testamenti libros*. Leiden: Brill, 189.
- Koehler, L. & Baumgartner, W. 1958. S.v. 'חולדות,' in *Lexicon in Veteris Testamenti libros*. Leiden: Brill, 1021.
- König, E. 1931. 'Die legitime Relegion Israels und ihre hermeneutische Bedeutung,' *Zeitschrift für die Alttestamentliche Wissenschaft* 8, 40-45.
- Kruger, H. A. J. 2001. 'Genesis 3 Part II: Myth as vehicle for a polemic against religion, ideology and wisdom,' *Old Testament Essays* 14, 214-234.
- Kronholm, T. 1978. *Motifs from Genesis 1-11 in the genuine hymns of Ephrem the Syrian: with particular reference to the influence of Jewish exegetical tradition*. Lund: C.W.K. Gleerup.
- Kunin, S. D. 1998. *God's Place in the World: Sacred Space and Sacred Place in Judaism*. London: Cassell.
- Lanczkowski, G. 1985. S.v. 'Heiligkeit I: Religionsgeschichtlich,' in *Theologische Realenzyklopädie*, vol. 14. Berlin: Walter de Gruyter, 695-697.
- Lerle, E. 1975. *Das Weltbild der Bibel*. Berlin: Evangelische Verlagsanstalt.
- Lewis, C. S. 2004. *Was man Liebe nennt: Zuneigung, Freundschaft, Eros, Agape*. Basel: Brunnen.
- Loader, J. A. 2003. 'The Primeval Narrative as a literary myth,' *Old Testament Essays* 16, 309-321.
- Lohse, E. 1964. S.v. 'Pescher Habakuk,' in *Die Texte aus Qumran, Hebräisch und Deutsch*. Darmstadt: Wissenschaftliche Buchgesellschaft, 227-243.
- Maatje, F. C. 1975. 'Versuch einer Poetik des Raumes,' in Ritter, A. (ed.) 1975. *Wege der Forschung* vol, 418. Darmstadt: Wissenschaftliche Buchgesellschaft, 392-416.
- Maier, C. M. 2003. [O].
Daughter Zion as a Gendered Space in the book of Isaiah
Available: <http://www.cwru.edu/affil/GAIR/papers/2003papers/maier.pdf>
Accessed 8 August 2005.

- Malina, B. J. 1993. *The New Testament World: Insights from Cultural Anthropology*. Louisville: Westminster/John Knox Press.
- Mettinger, T. N. D. 1998. 'The name and the glory: the Zion-Sabaoth Theology and its exilic successors,' *Journal of Northwest Semitic Languages* 24, 1-24.
- Meyers, C. 1992. S.v. 'Temple, Jerusalem,' in *Anchor Bible Dictionary*, vol 6. New York: Doubleday, 350-369.
- Meyer, H. 1975. 'Raumgestaltung und Raumsymbolik in der Erzählkunst,' in Ritter, A. (ed.) 1975. *Wege der Forschung*, vol. 418. Darmstadt: Wissenschaftliche Buchgesellschaft, 208-231.
- Michell, G. 1977. *The Hindu Temple, an Introduction to its Meaning and Forms*. London: Paul Elek.
- Milgrom, J. 2000. S.v. 'Heilig und Profan: II Altes Testament,' in *Religion in Geschichte und Gegenwart*, vol. 3. 4th ed. Tübingen: Mohr Siebeck, 1530-1532.
- Miller, P. D. 2000. *The Religion of Ancient Israel*. Louisville: Westminster John Knox Press.
- Mondriaan, M. E. 2004. 'Yahweh and the origin of Yahwism: A critical evaluation,' *Old Testament Essays* 17, 580-594.
- Neyrey, J. H. 1996. 'Clean/Unclean, Pure/Polluted, Holy/Profane: The Idea and the System of Purity,' in Rohrbaugh, R. (ed.) 1996. *Handbook of the Social Sciences and New Testament Interpretation*. Peabody: Hendrickson Publishers, 80-104.
- Neyrey, J. H. 1998. 'Purity,' in Pilch, J.J. & Malina, B.J. (eds.) 1998. *Handbook of Biblical Social values*. Peabody: Hendrickson Publishers, 170-173.
- Neyrey, J. H. 1998. 'Wholeness,' in Pilch, J.J. & Malina, B.J. (eds.) 1998. *Handbook of Biblical Social values*. Peabody: Hendrickson Publishers, 204-208.
- Niehr, H. 1990. *Der höchstse Gott: Alttestamentlicher JHWH-Glaube im Kontext sytisch-kanaanäischer Religion des 1. Jahrtausends v. Chr.* Berlin: Walter de Gruyter. (Beiheft zur Zeitschrift für die alttestamentliche Wissenschaft 190).
- Olivier, H. 1995. 'Spatial awareness: An essential element of historical understanding in Old Testament studies,' *Old Testament Essays* 9, 249-260.
- Otto, E. 2005. S.v. 'Zion,' in *Religion in Geschichte und Gegenwart*, vol. 8. 4th ed. Tübingen: Mohr Siebeck, 1874-1876.

- Paden, W. 2000. S.v. 'Heilig und Profan: I. Religionswissenschaftlich,' in *Religion in Geschichte und Gegenwart*, vol. 3. 4th ed. Tübingen: Mohr Siebeck, 1528-1530.
- Pagels, E. 1985. 'The Politics of Paradise: Augustine's exegesis of Genesis 1-3 versus that of John Chrysostom,' *Harvard Theological Review* 78, 67-99.
- Petsch, R. 1975. 'Raum in der Erzählung,' in Ritter, A. (ed.) 1975. *Wege der Forschung*, vol. 418. Darmstadt: Wissenschaftliche Buchgesellschaft, 36-44.
- Pfeiffer, H. 2001. 'Der Baum in der Mitte des Gartens: Zum überlieferungsgeschichtlichen Ursprung der Paradieserzählung,' *Zeitschrift für die Alttestamentliche Wissenschaft* 13, 2-16.
- Pons. 2006. S.v. 'פַּעַם,' in *Kompaktwörterbuch Althebräisch*. Stuttgart: Klett, 265.
- Pilch, J. J. & Malina, B. J. (eds.) 1998. *Handbook of Biblical Social Values*. Peabody: Hendrickson.
- Prinsloo, G. T. M. 2005. 'The role of space in the שִׁירֵי הַמַּעֲלוֹת (Psalms 120-134),' *Biblica* 86, 457-477.
- Prinsloo, G. T. M. 2005. 'Verbal art: narrative theory,' departmental study notes, in *History of Ancient Culture 259/359*. Pretoria: University of Pretoria.
- Quasten, J. 1975. *Patrology*, vol. 1, 2, 3. Utrecht: Spectrum Publishers.
- Ringgren, H. 1995. S.v. 'אֱלֹהִים,' in *Theologisches Wörterbuch zum Alten Testament*, vol. 7. Stuttgart: W. Kohlhammer, 286-305.
- Rose, M. 1992. S.v. 'Names of God in the OT,' in *Anchor Bible Dictionary*, vol. 4. New York: Doubleday, 1001-1010.
- Sarna, N. M. 1989. *Genesis*. Jerusalem: The Jewish Publication Society. (JPS Torah Commentary).
- Savage, J. J. 1977. 'Saint Ambrose: Hexameron, Paradise, and Cain and Abel,' in *The Fathers of the Church: A New Translation*, vol. 42. Washington D.C.: The Catholic University of America Press.
- Savran, G. 1994. 'Beastly speech: intersexuality, Balaam's ass and the Garden of Eden,' *Journal for the Study of the Old Testament* 64, 33-55.
- Schaff, P. 1974. 'Jerome,' in *History of the Christian Church*, vol. 3. Grand Rapids: Eerdmans.

Schmid, K. 2002. 'Die Unteilbarkeit der Weisheit: Überlegungen zur sogenannten Paradieserzählung Gen 2f. und ihrer theologischen Tendenz,' *Zeitschrift für die Alttestamentliche Wissenschaft* 114, 21-39.

Schreiner. 1995. S.v. 'תולדות,' in *Theologisches Wörterbuch zum Alten Testament*, vol. 8. Stuttgart: W. Kohlhammer, 572-578.

Skarsaune, O. 2002. *In the Shadow of the Temple: Jewish influences on early Christianity*. Downers Grove: InterVarsity Press.

Skinner, J. 1976. *Critical and exegetical commentary on Genesis*. Edinburgh: T&T Clark. (The International Critical Commentary).

Slivniak, D. M. 2003. 'The Garden of Double Messages: Deconstructing Hierarchical Oppositions in the Garden Story,' *Journal for the Study of the Old Testament* 27, 439-460.

Stager, L. E. 2000. 'Jerusalem as Eden,' *The Biblical Archaeology Review* 26, 38-47, 66.

Stadler, U. 2001. S.v. 'Garten,' in *Religion in Geschichte und Gegenwart*, vol. 3. 4th ed. Tübingen: Mohr Siebeck, 469.

THEOPHILUS OF ANTIOCH. [O]

To Autolycus

Available: <http://www.newadvent.org/fathers>

Accessed 1 September 2006

Trape, A. 1986. 'Augustine,' in Di Berardino, A. (ed.) 1986. *Patrology*, vol. 4. Westminster: Christian Classics.

Van der Toorn, K. 1999. S.v. 'GOD (I) "אֱלֹהִים"', in Van der Toorn, K., Becking, B. & Van der Horst, P.W. (eds.) 1999. *Dictionary of Deities and Demons in the Bible*. Revised ed. Leiden: Brill, 352-365.

Von Rad, G. 1976. *Das Erste Buch Mose*, vol. 2.4. Göttingen: Vandenhoeck & Ruprecht. (Das Alte Testament Deutsch).

Von Rad, G. 1957. *Theologie des Alten Testaments*, vol. 1. München: Chr. Kaiser Verlag.

Van Selms, A. 1967. *Genesis*, vol. 1. Nijkerk: Callenbach. (De Prediking van het Oude Testament).

Wallace, H. N. 1992. S.v. 'Eden, Garden of,' in *Anchor Bible Dictionary*, vol. 2. New York: Doubleday, 281-283.

- Wallace, H. N. 1962. S.v. 'Garden of God,' in *The Interpreter's Dictionary of the Bible: An Illustrated Encyclopaedia*, vol. 2. New York: Abingdon Press, 906-907.
- Waltke, B.K. & O'Connor, M. 1990. *An introduction to Biblical Hebrew Syntax*. Winona Lake: Eisenbrauns.
- Wenham, J.G. 1987. *Genesis*, vol 1. Waco: Word Books. (Word Biblical Commentary).
- Westermann, C. 1974. *Genesis*, vol 1. Neukirchen-Vluyn: Neukirchener Verlag. (Biblischer Kommentar Altes Testament).
- Wilson, R. 1984. *Sociological approaches to the Old Testament*. Philadelphia: Fortress Press.
- Wittenberg, G. H. 1995. 'Wisdom influences on Genesis 2-11: A contribution to the debate about the 'Yahwistic' primeval history,' *Old Testament Essays* 8, 439-457.
- Wright, D. P. 1996. 'Holiness, Sex, and death in the Garden of Eden,' *Biblica* 77, 305-329.
- Wyatt, N. 2001. *Space and Time in the Religious Life of the Near East*. Sheffield: Sheffield Academic Press.
- Zwickel, W. 1999. 'Der Salomonische Tempel,' in *Kulturgeschichte der antiken Welt*, vol. 83. Mainz: Verlag Philip von Zabern.