

## Lilith (mythologie)

Uit Wikipedia, de vrije encyclopedie



"Lilith" door [John Collier](#), The Atkinson Gallery, Southport, Engeland

**Lilith** ([Hebreeuws](#): לילית) was een vrouwelijke stormdemon, die in verband gebracht werd met de wind en waarvan werd gedacht dat ze drager was van ziekte en dood (bijvoorbeeld [kraamvrouwenkoorts](#)). De persoon van Lilith dook rond [3000 v.Chr.](#) voor het eerst op in een klasse van wind- en stormdemonen, zoals [Lilitu](#) in de [Babylonische mythologie](#). Lilith verschijnt als een nachtelijke demon in de joodse overleveringen en als een [kerkuil](#) (screech owl; "krijsuil", vanwege zijn krijsende geluid) in de Engelstalige [King James Version](#) van de [Bijbel](#) (1611). Lilith wordt meestal als een gevleugeld wezen voorgesteld en wordt vaak aangehaald in "magische" teksten.

## Sumer



[Sumerische](#) Lilith (1800-1750 VC). De figuur werd door een verouderde vertaling van het Gilgamesh epos fout geïnterpreteerd. Modern onderzoek identificeert de figuur als ofwel [Ereshkigal](#) of [Ishtar](#).

In de [Sumerische](#) ([Zuid-Mesopotamische](#)) stad [Erech](#) (Uruk) was Lilith een van de [nu-gigs](#); de *zuiveren* of *vlekkelozen*, die er als heilige vrouwen werden geëerd. Lilith was hogepriesteres van de tempel van [Inanna](#) en werd door de godin uitgezonden "om mannen van de straat te halen". Deze namen deel aan tempelrituelen zoals die op gepaste tijden overal in de matriarchale samenlevingen uit de [Oudheid](#) in de tempels, over een ruim gebied rondom de Middellandse Zee verspreid, gangbaar waren, tot in Egypte toe, de [hieros gamos](#). Lilith wordt in dat verband al in een fragment van een Sumerisch tablet genoemd als een jong meisje, de 'hand van Inanna'. Later werden deze vaste tempelrituelen als "[rituele prostitutie](#)" aangeduid.



Lilith als slang die [Adam en Eva](#) verleidt tot het eten van het fruit van de [boom van de kennis van goed en kwaad](#)

## **Bijbelse Lilith**

In de [Tenach](#) wordt Lilith eenmaal aangeduid als "*nachtspook*" (Jesaja 34:14, NBG) en als Lilit (NBV).<sup>[1]</sup>

Jesaja 34:14 En de wilde dieren der woestijnen zullen de wilde dieren der eilanden daar ontmoeten, en de duivel zal zijn metgezel toeroepen; ook zal het **nachtgedierte** zich aldaar nederzetten, en het zal een rustplaats voor zich vinden. ([Statenvertaling](#))

*Lilith* wordt door sommige auteurs als een [Hebreeuwse Godin](#) beschouwd, naast [Asherah](#), [Ashtoreth](#) en de [Cherubijnen](#)<sup>[2]</sup>

## **In de joodse mythen**

Volgens een bepaalde [joodse](#) traditie was *Lilith* de eerste vrouw van [Adam](#). In de [kabbalistische](#) geschriften, die ontstaan zijn in de [16e eeuw](#) na Chr. is zij het symbool van [zinnelijke begeerte](#) en seksuele verleiding, en verworpen tot *godin van het kwaad*.<sup>[3]</sup>

Het ontstaan van de legende vindt zijn oorsprong in het dubbele [Bijbelse](#) scheppingsverhaal in [Genesis](#) 1 en 2. Het duidelijk verschil tussen beide verhalen leidde tot de gedachte dat Adam vóór [Eva](#) een andere vrouw gehad moest hebben. Dat zou dan Lilith zijn geweest, die evenals Adam was geschapen uit het stof van de [aarde](#). (Dit zou er volgens sommige auteurs op wijzen dat de - recentere - *mythe van Adam en Eva* een intellectuele constructie van [Levitische](#) priesters was, met als doel het inheems [matriarchaal](#) systeem in een zo kwalijk mogelijk daglicht te stellen, teneinde het [patriarchaat](#), met bijbehorend erfenisstelsel, daarna bij wet en met geweld te doen overheersen.)

Soms wordt ook vermeld dat Lilith wellicht de kleindochter van [Elyon](#) was, omdat ze de dochter van zijn zoon [Nergal](#) (Meslamtaea) was, de koning van de [Onderwereld](#).

Lilith wilde zich niet onderwerpen aan Adam en eiste (ook in seksueel opzicht) gelijke rechten. Zij wilde letterlijk niet de onderliggende partij zijn. (Deze opstelling heeft haar een grote populariteit bezorgd bij [feministen](#).)

Dit gaf aanleiding tot voortdurende onenigheid bij het paar, tot Lilith er zo genoeg van had dat zij haar [magische](#) krachten gebruikte (zij kende de geheime naam van [God](#) en riep Hem aan) om te ontkomen. Adam drong er bij God echter op aan Lilith terug te laten komen, maar zij weigerde. Volgens de legende zond God daarop drie [engelen](#) om haar terug te halen. De engelen dreigden haar en haar nakomelingen te vervloeken, maar zij dreigde op haar beurt de menselijke kinderen te vernietigen, die dan alleen nog zouden kunnen worden gered door de drie engelen aan te roepen. Lilith hield voet bij stuk en keerde niet terug naar Adam.

[Lamashtû](#) of *Labartu* (in het Sumerisch *Dimme*) was een erg gelijkende Mesopotamische variant van [Lilitû](#), en Lilith lijkt veel van Lamashtû's mythen te hebben overgeërfd.<sup>[4]</sup> Zij werd als halfgodin aangezien en als dochter van [Anu](#), de ruimtegod.<sup>[5]</sup>

## Christelijke pendant



Lilith naast God die Adam **schept** van **Michelangelo Buonarroti**



"Lady Lilith" door **Dante Gabriel Rossetti**

In de **Sixtijnse Kapel** is een beroemd **fresco** van **Michelangelo**, dat God toont met een vrouw in zijn linkerarm, zijn rechterarm naar Adam uitstrekkend. Wie die vrouw aan en in "de linkerhand Gods" moet voorstellen, is nog onderwerp van discussie: het zou mogelijk Lilith kunnen zijn.

Pas later zou Eva zijn geschapen uit een deel (vaak wordt in dit verband een rib genoemd, elders in de Bijbel staat 'helft'. Dit is veroorzaakt doordat het Hebreeuwse schrift geen klinkers opschrijft en de woorden 'rib' en 'helft' dezelfde medeklinkers bevatten) van Adam, waardoor zij wél aan haar man onderworpen zou zijn.

## De link naar vampirisme

Er is altijd een opvallende link geweest tussen **vampiers** en ontembare vrouwen. De mythe van Lilith legt uit dat ze, nadat ze verstoten was en in een nachtmonster werd veranderd, wraak wilde nemen op Adam en zijn nieuwe, volgzaam vrouw, en nog altijd probeert zij de kinderen van Adam en Eva te doden. Vele aanhangers van het vampirisme zien haar als de moeder van alle vampiers. Ook is de link te maken naar een **succubus**, de vrouwelijke **demon** die mannen in de nacht probeert te verleiden tot het hebben van gemeenschap met als doel alle energie uit hen te zuigen, met de dood als gevolg.

In het vijfde seizoen van de Amerikaanse televisieserie [True Blood](#) wordt Lilith aangehaald. In de serie zou zij de eerste vampier op aarde zijn. Ook bestaat er in de serie een vampierenbijbel waarin Lilith een hoofdrol speelt.

## Referenties

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2. ↑ PATAI, RAPHAEL [The Hebrew Goddess](#) (1967), derde editie (1990) Wayne State University Press, [ISBN 0-8143-2271-9](#)
3. ↑ Ginzberg L. *Legends of the Jews*
4. ↑ Hurwitz (1980) p.34-35
5. ↑ AncientNearEast.net. [Lamaštu \(Lamashtu\)](#)

## Literatuur

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This is an image of a terracotta relief from the Old Babylonian period (now in the British museum) called the "Burney relief" or "Queen of the Night relief". The depicted figure of a winged goddess-figure with eagle's feet, flanked by owls and perched upon supine lions could be an aspect of the goddess Ishtar, Mesopotamian goddess of sexual love and war. However, her bird-feet and accompanying owls have suggested to some a connection with Lilitu (called Lilith in the Bible, and identified as the first wife of Adam in extra-Biblical Jewish folklore), though seemingly not the usual demonic Lilitu. The British Museum does not believe this is Lilitu or Lilith, nor do any modern scholars.



## Lilitu

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**Lilitu** was in de [Babylonische mythologie](#) een demonisch wezen dat op mannen joeg. Deze mythologische figuur gaat terug op de [Sumerische godin](#) van desolatie [Lilith](#).

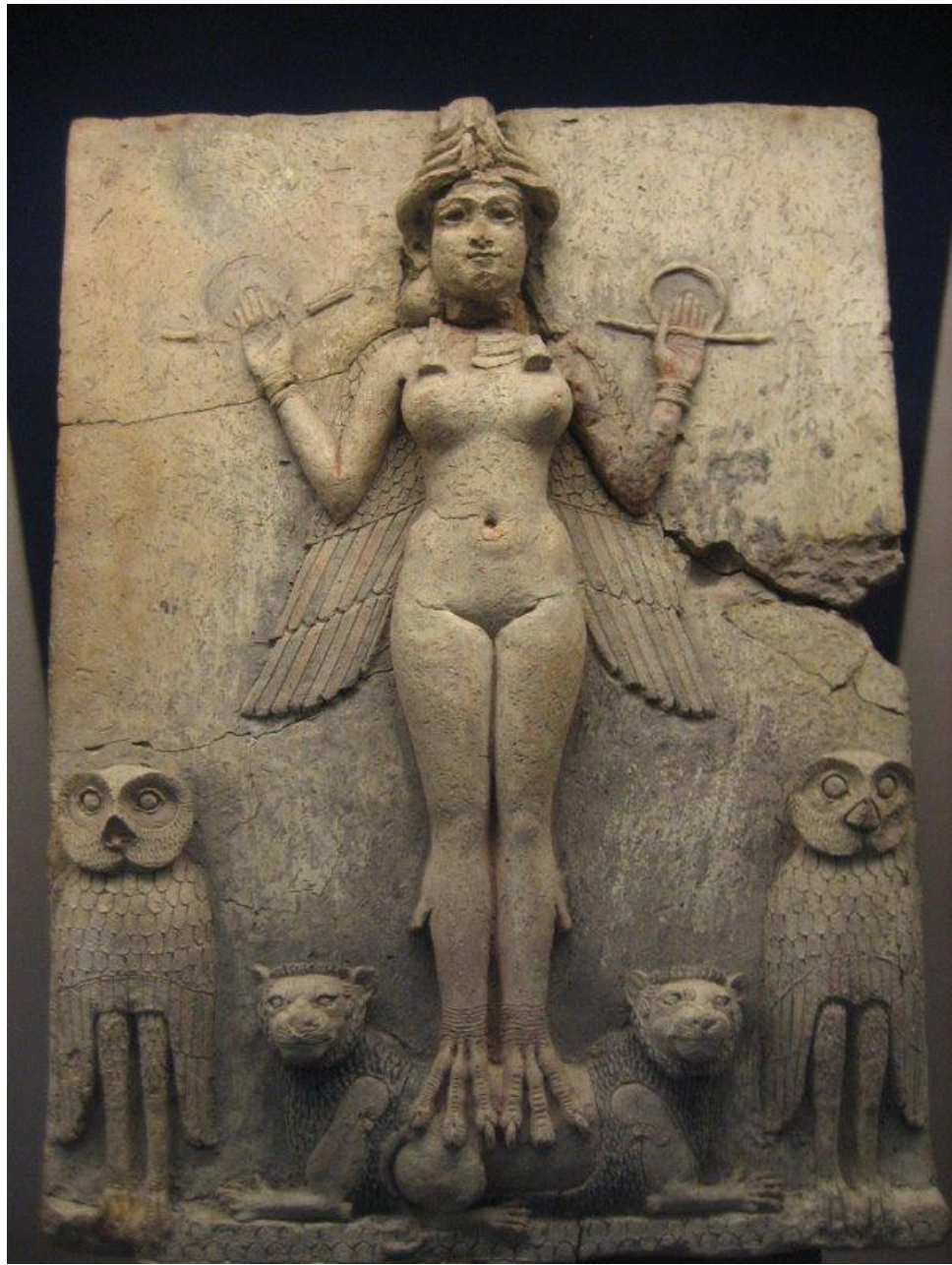
Het woord *lilu* betekent 'geest' in het [Akkadisch](#). Men komt de mannelijke vorm *lili* en de vrouwelijke *lilitu* tegen in gezangen uit [Nippur](#), Babylonië ca. 600 v.Chr., zowel in het enkelvoud als in het meervoud<sup>[1]</sup> De *vardat lilitu* (*vrouwengeest*) vertoont gelijkenis met de latere Talmoedische Lilith.<sup>[2][3][4][5]</sup> Een *lili* staat in verband met [hekserij](#) in de Sumerische liederentekst 313.<sup>[6]</sup>

Deze demonen waren aanvankelijk storm- en winddemonen. De etymologie veranderde ze echter nadien in nachtdemonen.<sup>[7]</sup>

[Lamashtû](#) of *Labartu* (in het Sumerisch *Dimme*) was een erg gelijkende Mesopotamische variant van Lilitû, en Lilith lijkt veel van Lamashtû's mythen te hebben overgeërfd.<sup>[8]</sup> Zij werd als halfgodin aanzien en als dochter van [Anu](#), de ruimtegod.<sup>[9]</sup>

## Noten

1. ↑ Lesses, Rebecca *Exe(o)rcising Power: Women as Sorceresses, Exorcists, and Demonesses in Babylonian Jewish Society of Late Antiquity* 2001 JAAR Journal of The American Academy of Religion [Abstract](#) p.343-375
2. ↑ Georges Contenau *La Magie chez les Assyriens et les Babyloniens*, Paris, 1947.
3. ↑ Georges Contenau *Everyday Life in Babylon and Assyria* vertaald door KR Maxwell-Hyslop en AR Maxwell-Hyslop (New York: St. Martin's Press, 1954)
4. ↑ Fauth, Wolfgang (1982) *Lilitu und die Eulen von Pylos*. In Tischler, Johann. (ed.). *Serta Indogermanica: Festschrift für Günter Neumann zum 60. Geburtstag*. p60-61
5. ↑ S. Lackenbacher, RA 65 (1971)
6. ↑ Graham Cunningham *Deliver me from evil: Mesopotamian incantations, 2500-1500 BC* 1997 p104
7. ↑ Raphael Patai, p. 221 & 222, *The Hebrew Goddess: Third Enlarged Edition*, [ISBN 978-0-8143-2271-0](#)
8. ↑ Hurwitz (1980) p.34-35
9. ↑ AncientNearEast.net. [Lamaštu \(Lamashtu\)](#)







The night owl Lilith, Babylonian goddess of hell and the underworld.

Lilith was another name for the Babylonian Semiramis, Istar, Sin etc., etc. She was the goddess of the night and of darkness who hunted for the souls of men and women. Every nation on earth had its equivalent of this Satanic "mother" of god demon.

She was the SUBSTITUTE for the Son of God or JEHOVAH and the Jews offered ROUND cakes to this demonic queen of heaven who was also called Asteroth:

"The children gather wood, and the fathers kindle the fire, and the women knead their dough, to make cakes to the queen of heaven, and to pour out drink offerings unto other gods, that they may provoke me to anger" (Jeremiah 7:18).

"Babylon hath been a golden cup in the LORD's hand, that made all the earth drunken: the nations have drunken of her wine; therefore the nations are MAD" (Jeremiah 51:7).

"So he carried me away in the spirit into the wilderness: and I saw a woman sit upon a scarlet colored beast, full of names of blasphemy, having seven heads and ten horns.

And the woman was arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls, **having a golden cup in her hand full of abominations and filthiness of her fornication:**

And upon her forehead was a name written, **MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH "**

(Revelation 17:3-5).



Based on a terracotta relief from Sumer, circa 1950 B.C.

Lilith can be found in Sumerian, Babylonian, Assyrian, Caananite, Persian, Hebrew, Arabic and Teutonic mythology. She has the epithets 'Dame Donkey-Legs, Vixen Bogey, Blood Sucker, Woman of Harlotry, Alien Woman, Impure Female, End of all Flesh, End of Day, bruha, strega, Witch, hag, snatcher and enchantress'. Also serpent, donkey, owl, screeching night-jar, strix and the 'soul of every living creature that creepeth'.

Lilith is very much equated with owls, she is a shape-shifter and can turn herself into a screech-owl. Owls are creatures of the night (although they can see and hunt during the day despite popular opinion); they have fantastic eyesight and hearing. The ridged edge of their feathers and the velvety growth on them enables the owl to fly silently and to swoop on her prey in surprise. They have access to and strength in a realm that other creatures don't.

In Jewish Mythology Lilith was the first wife of Adam, she was beautiful and seductive. However, she refused to be subservient to Adam but insisted on being on top during sex. Adam refused to grant her equality and she flew off to the Red Sea where she collected a family of demon children around her. God would not accept such rebellion and sent three angels to bring her back to Adam to be a good wife but she refused. She was a rebellious

character, living her own life and staying true to herself, yet being defamed and demonized as a result. She is related to darkness but is not evil, rather is outside the concept of black and white, good and evil.

She was said to steal men's semen via nocturnal emissions (succubus motif) in order to create a demon brood and of snatching away new-born babies - girls until the 21st day and boys until the 8th day of death were considered her prey. The 8th day is the day of circumcision for a boy in Jewish tradition.

Originally Lilith was considered to have divine character, she was considered a Shedim. Later on the Shedim were 'demonized', were demoted to the rank of demons or evil spirits. This process is a familiar one that occurs with the rise of a new religion, where 'older' gods are devalued and demonized. As Judeo-Christian religion perceives the feminine as dangerous, goddesses such as Lilith became sources of evil influence.



By: Jay Dyer (March 25, 2010)

A strange title for an article, indeed, but they told us in high school to make your opening line catchy, so hopefully that will bring sweat to the brow of some Calvinist. It's quite surprising to see that many biblical theologians refuse to admit the existence of the angelic realm, given that it's so prominent in Sacred Scripture, both in the New and Old Testaments. But this is to be expected since higher criticism is the norm. We will examine below the prominence in Scripture of both sides of the angelic: the holy and the demonic, and see from many scholars of various Christian traditions that the correct biblical and historical view of the hierarchies is quite a diverse realm.

I hope for this to be eye opening to many Protestants who for whatever reasons have failed to understand the biblical and historical case for this legitimate area of theology. I know from my own experience that Calvinist circles tend to be completely unaware in practice, at least, of the influence and action of secondary angelic agents, such as angels or demons. This is because Calvinism thrusts all of its theological focus on the divine will, and usually upon the immediate causality of the divine will, even if mediate, secondary causes are professed intellectually. For proof of this, I challenge the reader to name one Calvinistic exorcist. Case closed. Thus we find this to be an area of radical difference in both Orthodoxy and traditional Catholic teaching when compared with Protestant theology, even of its more conservative stripes. It's also very telling to me that it's generally the Churches with Apostolic Succession that actually do exorcisms.

Upon exploring Liturgical worship in the Eastern and the Latin Rites, one very prominent is that of the angelic participation in the Liturgy. This arises from the St. Paul's conception of the Church on earth as one with the Church in heaven (Col. 1:13-20, Eph. 1: 21-23, 2:6, 3:10, Heb. 12:22-23). Protestantism rarely places these key texts in their proper liturgical context, and thereby loses sight of the fact that the worship on earth should be quite colorful and engage the entire man, both mentally and bodily, as St. John describes the liturgical worship in heaven in the Apocalypse.

St. Paul makes this connection clear when he charges St. Timothy before the "elect angels" (1 Tim. 5:21) to do nothing with partiality, all within the context of a liturgically-focused section. This is because, as Fr. Casimir Kucharek writes in his *The Byzantine-Slav Liturgy of St. John Chrysostom*:

Phrases like..."that I may stand blamelessly before your dread altar" are not verbalisms, but authentic Byzantine tradition, to be taken quite literally. Even angelic purity is demanded of one offering the sacrifice:

When the priest calls upon the Holy Spirit and offers the tremendous sacrifice, tell me what rank should we place Him? What purity shall we require of him, what reverence? Then reflect how those hands should be constituted which perform such services! What should that tongue be that pronounces such words...? At this moment the very angels encompass the priest, and the whole choir of heavenly powers lend their presence, and take up the entire space around the holy altar, to honor Him who lies thereon in sacrifice...(St. John Chrysostom, *De Sacerdot.* 6:4).

The same truth is also evident in the Byzantine Liturgy's Great Entrance prayer, where the Lord is escorted by the angelic powers. In the traditional Latin Mass, the same truth is taught in the Incensing of the Offering, where the faithful pray "Through the intercession of blessed St. Michael the Archangel who stands at the right hand of the altar of incense..." and later in the Sanctus, which corresponds to the Eastern Trisagion, where the believer says:

It is truly meet and just, right and availing unto salvation, that we should at all times and in all places give thanks unto Thee, O holy Lord, Father almighty and everlasting God, through Christ our Lord. Through whom the angels praise thy majesty, the dominions worship it, the powers stand in awe. The heavens, and the heavenly hosts and the blessed seraphim join together in celebrating their joy. With whom we pray Thee join our voices also, while we say with lowly praise, Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest..." (New Saint Andrew Missal, pg. 969-70)

As Fr. Kucharek notes:



To define this presence [of the icons in the Liturgy] would be as difficult as explaining the Shekinah or the mysterious presence of Christ amid two or three gathered together in His name (Mt. 18:20). Yet such a presence was no less true. The mystical teaching concerning icons stems from the master idea of all Eastern typology, the idea of the church building as “heaven on earth.” St. Gregory of Nyssa was probably the first to set out the ideas of such teaching [in his *Life of Moses*]. His doctrine was taken up and developed by others. The author of the Eighth century *Rerum ecclesiasticarum contemplation*, for example, expresses it boldly: “The heaven wherein the Triune God lives and moves on earth is the Christian Holy Place, the church...” The presence of heaven passed easily from church to icon.” (ibid., 229)

The same truths are repeated and emphasized several times in the ancient Liturgy of St. Mark. Also good reading on this matter is St. Germanus of Constantinople’s *On the Divine Liturgy*. And so we see the preeminence of the angelic participation with us in the liturgy.

But since Scripture and Tradition are quite clear that there are also fallen angelic beings that come from the original hierarchy, we can deduce that the ranks mentioned several times by St. Paul also have their “regional” powers. We learn this from St. Daniel, where St. Gabriel the Archangel visits in answer to prayer with news concerning the “princes” of Greece and Persia (9:21, 10:13-20) with whom Gabriel battled, needing the assistance of St. Michael (verse 20). Clearly no mere human being could withstand the might of an Archangel, but we mustn’t exclude the notion of a human factor to the appellation “prince.” Furthermore, St. Michael is called “prince” with the same Hebrew word (*sar*) as the “princes” of Greece and Persia, and undoubtedly Michael is no mere human prince.

What we find is what we find elsewhere in Scripture and Tradition, that both are being spoken of: the angelic entity, along with the human being under its relative dominion. This is evidenced elsewhere in Scripture, for example, in the lengthy description of Lucifer’s fall from Eden and the fall of the King of Tyre and Sidon (Ez. 28). There we see some texts applying primarily to Lucifer and others to the King of Tyre. We are also told in Daniel 4:17 that the sentence against Nebuchadnezzar’s pride was by the “decree of the watchers,” who are clearly identified in chapter 10 as the Archangels, showing us that they rule human affairs as secondary agents under God and by His sovereign decree. So says David in Ps. 103:20-22, where the idea is the same as in Daniel. What’s the point? All of this is still true today, literally true, and modern, doubtful “scholars” are flat out wrong. In this they echo Nebuchadnezzar in thinking they rule, and not God and His hosts.

So we see the Old Testament giving us clues concerning the angelic hierarchies that the New Testament expands upon, yet still leaves largely veiled. One thinks also of the facts derived from the Deuterocanonical Tobit, where St. Raphael defeats the demon that plagued Sarah. Thus, the “princes” mentioned are the equivalent of the “principalities” of St. Paul. The Eastern Trisagion and Latin Sanctus comes, of course, from the Sixth chapter of Isaiah. What I find intriguing here is what renowned Calvinist scholar E.J Young wrote in his well-known commentary on Isaiah:

“The continuous occupation of the seraphim is the blessed work of praising God. They are engaged in the unbroken task of chanting His praises. We are not told how many seraphs there were... It is probably safe to assume that the singing was antiphonal, for the seraphs cry out to the other seraphs, as though proclaiming to them and declaring to them that the Lord is holy. That the chanting was actually antiphonal, cannot, of course, be proved.”

In his footnote, he expands: After a part. the perf. with waw cons. has frequentive force, “and each kept crying.” On the basis of an appeal to Is. 40:3 and the usage of Ar. *qara*, Engell asserts that the verb has the proximate specially cultic meaning ‘recite, intone.’ In Egypt, the high priest, addressing the enthroned Pharaoh, proclaimed, ‘Pure, pure is the king of the south



and the north, their purity is the purity of Horus, of Set, of Thoth and of Sepu.” (Young, The Book of Isaiah Vol. I, 241).

In other words, it’s liturgical, and the liturgical tradition of both the East and the West has captured this truth beautifully. And we have a top-notch Protestant scholar who opposed liturgy admitting to the principle of all liturgical worship—that its authoritative basis is the liturgical worship of heaven itself.

But back to the principalities and powers. In St. Paul, we read that Christ is seated in His human nature above all “principality and power and dominion” (Eph. 1:21). Protestant commentator Albert Barnes explains:

The word rendered here “principality”—*arche* in Gr.—means perperly, the beginning, and then the first place power, dominion, pre-eminence, magistrate, etc. It may refer to any rank and power, whether among men or angels, and the sense is that Christ is exalted above all....in “the world that is to come,” as well as this world, it is clear that there is a reference to the angelic ranks and probably means to allude to the prevailing opinion among the Jews that the angels are of different orders. Some of the Jewish Rabbis reckon four, some ten and presume to give names...The Scripture hint in several places at a difference of rank, but the writers do not go into much detail. (Albert Barnes, Notes on the New Testament, pg. 33).

If they are *arche*, they are not mere human agents, though again they are not excluded, since as non-believers, they are under the dominion of the devil (Acts 26:18). St. Paul is even clearer in Ephesians 6:12 when he writes “for we do not wrestle against flesh and blood, but against principalities and powers, against rulers of the darkness of this age, against the spiritual hosts of wickedness in heavenly places.” It’s amazing that many conservative scholars will refuse to admit the other similar Pauline texts as referring to fallen angelic orders when he explains here what he means by using these terms. N.T. Wright states:

As to their referent, in our modern age it has often been taken for granted that Paul’s language about supernatural power-structures needs to be demythologized, to be turned into language about, say, international power politics or economic ‘structures.’ This is quite legitimate, since for Paul, spiritual and earthly rulers were not sharply distinguished. In his view, earthly rulers held authority (in the sense intended by Jn. 19:11, Rom. 13:1-7) only as a trust from the Creator. At the same time, we should not ignore the supernatural or demonic element in these powers. For Paul, the powers were unseen forces working through pagan religion, astrology or magic, or through the oppressive systems that enslaved tyrannized human beings. (Wright, Colossians and Philemon, 72).

In fact, in his footnote, Wright even states that the “background belief” to this idea is expressed in the later work of Ps. Dionysius, *The Celestial Hierarchy*!—a work which I (Jay) highly recommend.

As a supplemental testimony, famed Anglican scholar J.B. Lightfoot who, while being somewhat skeptical, admits:

“Some commentators have referred the terms used here solely to earthly potentates and dignities. There can be little doubt however that their chief and primary reference is to the orders of the celestial hierarchy, as conceived of by these Gnostic Judaizers” (St. Paul’s Epistles to the Colossians and Philemon, pg. 152).

Lightfoot goes on to mention several Fathers and their well-known rankings of angelic hierarchy.

But what does any of this have to do with Lillith? First of all, let me say that I am not talking about that ridiculous tale of Adam’s supposed first wife. Rather, Lillith appears in Scripture in one place as a feminine demon. The point is that there is much more to the world of the angelic than many are aware, and even Scripture gives us a bigger picture than many theologians recognize or are willing to admit.

We read in Isaiah 34:14 of the desolation of Edom as follows:

“Desert creatures will meet with hyenas, and wild goats (sa’ir) will bleat to each other; there the night creature (Lillith) will also repose and find for themselves places to rest.” (NIV) The KJV even reads: “The wild beasts of the desert shall meet with the wild beasts of the island, and the satyr shall cry unto his fellow; the screech owl (Lillith) also shall rest there, and find for herself a place of rest.”

The liberal Oxford Annotated RSV reads, “And wild beasts will meet with hyenas, the satyr shall cry to his fellow; yea, there shall the night hag alight, and find for herself a resting place,” commenting in the notes, “Night hag, the storm demon Lillith found in abandoned places...”

The Protestant Archaeological Study Bible says of this passage, “Throughout the Near East wild goats were traditionally associated with demons, as ‘goat-demons’ and ‘satyrs’” (pg. 1116). That’s because the Hebrew word sa’ir means satyr or goat-demon, and in the King James it is even rendered satyr, which is a goat demon or faun. Think Mr. Tumnus. The same wording is used in Isaiah 13:21, where we read of the desolation of Babylon as a place for the goat-demons, the sa’ir, to romp, along with other unclean animals which often signify demonic beings in the Old Testament. We know more of these satyrs from Leviticus 17:7, where God says the Israelites will “no more offer their sons to sa’ir,” and in the time of Jeroboam, when he “appointed for himself priests for the high places for the goat demons and the calf-idols” (2 Chron. 11:15). Now some incredulous commentators would like to pretend that the Leviticus text applies only to actual idols, but here the text is clear that it’s both. Further, we are told in the Song of Moses that these are demons (Dt. 32:17) as well as in St. Paul (1 Cor. 10:19-20).

Even more interesting is the second half of Is. 34:14, where we read that Lillith will find a place to rest. E.J. Young exegetes this text as follows:

“Using language in part taken from chapter 13, Isaiah continues his description of the desolation. In place of once festal gatherings there will be meetings of another kind. The wild animals of the desert will then meet one another. They will be the only inhabitants of the once glorious kingdom of Edom. Borrowing again from the 13 chapter, the prophet states that demons in goat form (sa’ir) will call to one another. The desolation of Babylon will overcome Edom also. There also, in just that place, so suited to the presence of the powers of darkness, is the Lillith; there she has taken her rest and found a place of repose. In Assyrian and Babylonian mythology Lilitu appears as a feminine night demon (see also Tobit 8:3). The thought here seems to be similar to that expressed in Matthew 12:43. Lillith is a demon that wanders about through the desert places. In itself, the word simply means “nocturnal.”

Alexander thinks the mention of a demon is out of place here in a list of animals. In answer, however, it is probable that the sa’ir actually does refer to a demon in goat form.” (The Book of Isaiah Vol. II, pg. 441).

Thus, we see that there is often more than meets the eye in Scripture and often the best and brightest of the Protestants are forced to admit many of the elements they castigate in both Catholic and Orthodox traditions. Scripture lays out many more examples of liturgical patterns (especially the Apocalypse) which I have not touched on. We know that angels relate directly to these liturgical actions and participate in them. We know that they exist in a graded hierarchy, and that the same grading occurs in their fallen opposites. We see, then, from this cursory examination, that Protestantism, and especially Calvinism, is quite devoid of a proper understanding of the interaction of the angelic world with the human, though E.J. Young admits it. So, why aren’t those bible-believing Calvinistic exorcists talking about liturgy and Lillith? They’re in the Bible. Perhaps it’s because Calvinism is problematic.

# Burney Relief

From Wikipedia, the free encyclopedia

## Burney Relief / Queen of the Night



A likely representation of either [Ereshkigal](#) or [Ishtar](#)

<b>Material</b>	Clay
<b>Size</b>	Height: 49.5 cm (19.5 in) Width: 37 cm (15 in) Thickness: 4.8 cm (1.9 in)
<b>Created</b>	19th C. BC - 18th C. BC
<b>Period/culture</b>	<a href="#">Old Babylonian</a>
<b>Place</b>	Made in <a href="#">Babylonia</a>
<b>Present location</b>	Room 56, <a href="#">British Museum</a> , London
<b>Identification</b>	Loan 1238
<b>Registration</b>	<a href="#">2003,0718.1</a>

The **Burney Relief** (also known as the **Queen of the Night** relief) is a [Mesopotamian terracotta](#) plaque in high [relief](#) of the Isin-Larsa- or Old-[Babylonian](#) period, depicting a winged, nude, goddess-like figure with bird's talons, flanked by owls, and perched upon supine lions. The relief is displayed in the [British Museum](#) in London, which has dated it between 1800 and 1750 BCE. It originates from southern [Iraq](#), but the exact find-site is unknown. Apart from its distinctive [iconography](#), the piece is noted for its high relief and relatively large size, which suggests that it was used as a [cult](#) relief, which makes it a very rare survival from the period. However, whether it represents [Lilitu](#), [Inanna/Ishtar](#), or

[Ereshkigal](#), is under debate. The authenticity of the object has been questioned from its first appearance in the 1930s, but opinion has generally moved in its favour over the subsequent decades.

## **Provenance**

Initially in the possession of a [Syrian](#) dealer, who may have acquired the plaque in southern Iraq in 1924, the relief was deposited at the British Museum in London and analysed by [Dr. H.J. Plenderleith](#) in 1933. However the Museum declined to purchase it in 1935, whereupon the plaque passed to the London antique dealer [Sidney Burney](#); it subsequently became known as the "Burney Relief".<sup>[1]</sup> The relief was first brought to public attention with a full-page reproduction in [The Illustrated London News](#), in 1936.<sup>[2]</sup> From Burney, it passed to the collection of Norman Colville, after whose death it was acquired at auction by the Japanese collector Goro Sakamoto. British authorities, however, denied him an export license. The piece was loaned to the British Museum for display between 1980 and 1991, and in 2003 the relief was purchased by the Museum for the sum of £1,500,000 as part of its 250th anniversary celebrations. The Museum also renamed the plaque the "Queen of the Night Relief".<sup>[3]</sup> Since then, the object has toured museums around Britain.

Unfortunately its original [provenance](#) remains unknown. The relief was not [archaeologically excavated](#), and thus we have no further information where it came from, or in which [context](#) it was discovered. An interpretation of the relief thus relies on stylistic comparisons with other objects for which the date and place of origin has been established, on an analysis of the iconography, and on the interpretation of textual sources from [Mesopotamian mythology and religion](#).<sup>[4]</sup>

## **Description**



Side view showing depth of the relief.

Detailed descriptions were published by [Henri Frankfort](#) (1936),<sup>[1]</sup> [Pauline Albenda](#) (2005)<sup>[5]</sup> and in a [monograph](#) by [Dominique Collon](#), curator at the British Museum, where the plaque is now housed.<sup>[3]</sup> The composition as a whole is unique among works of art from Mesopotamia, even though many elements have interesting counterparts in other images from that time.<sup>[6]</sup>

## Physical aspect

The relief is a [terracotta](#) (fired [clay](#)) [plaque](#), 50 by 37 centimetres (20 in × 15 in) large, 2 to 3 centimetres (0.79 to 1.2 in) thick, with the head of the figure projecting 4.5 centimetres (1.8 in) from the surface. To manufacture the relief, clay with small [calcareous](#) inclusions was mixed with [chaff](#); visible folds and fissures suggest the material was quite stiff when being worked.<sup>[7]</sup> The British Museum's Department of Scientific Research reports "it would seem likely that the whole plaque was moulded" with subsequent modelling of some details and addition of others, such as the [rod-and-ring symbols](#), the tresses of hair and the eyes of the owls.<sup>[8]</sup> The relief was then burnished and polished, and further details were incised with a pointed tool. Firing burned out the chaff, leaving characteristic voids and the pitted surface we see now; Curtis and Collon believe the surface would have appeared smoothed by [ochre](#) paint in antiquity.<sup>[9]</sup>

In its dimensions, the unique plaque is larger than the mass-produced terracotta plaques – popular art or devotional items – of which many were excavated in house ruins of the [Isin-Larsa](#) and [Old Babylonian](#) periods.<sup>[nb 1]</sup>

The relief is overall in excellent condition. Originally it was received in three pieces and some fragments by the British Museum; after repair, some cracks are still apparent, in particular a triangular piece missing on the right edge, but the main features of the [deity](#) and the animals are intact. The figure's face has damage to its left side, the left side of the nose and the neck region. The headdress has some damage to its front and right hand side, but the overall shape can be inferred from symmetry. Half of the necklace is missing and the symbol of the figure held in her right hand; the owls' beaks are lost and a piece of a lion's tail. A comparison of images from 1936 and 2005 shows that some modern damage has been sustained as well: the right hand side of the crown has now lost its top tier, and at the lower left corner a piece of the mountain patterning has chipped off and the owl has lost its right-side toes.<sup>[10]</sup> However in all major aspects, the relief has survived intact for more than 3,500 years.

Traces of red pigment still remain on the figure's body that was originally painted red overall. The feathers of her wings and the owls' feathers were also colored red, alternating with black and white. By [Raman spectroscopy](#) the red pigment is identified as [red ochre](#), the black pigment, amorphous carbon ("[lamp black](#)") and the white pigment [gypsum](#).<sup>[11]</sup> Black pigment is also found on the background of the plaque, the hair and eyebrows, and on the lions' manes.<sup>[nb 2]</sup> The pubic triangle and the [areola](#) appear accentuated with red pigment but were not separately painted black.<sup>[11]</sup> The lions' bodies were painted white. The British Museum curators assume that the horns of the headdress and part of the necklace were originally colored yellow, just as they are on a very similar clay figure from Ur.<sup>[nb 3]</sup> They surmise that the bracelets and rod-and-ring symbols might also have been painted yellow. However no traces of yellow pigment now remain on the relief.



## The female figure



Detail of bust with traces of pigment on the left hand.

The [nude](#) female figure is realistically sculpted in high-relief. Her eyes beneath distinct, joined eyebrows are hollow, presumably to accept some inlaying material – a feature common in stone, [alabaster](#), and [bronze](#) sculptures of the time, [\[nb 4\]](#) but not seen in other Mesopotamian clay sculptures. Her full lips are slightly upturned at the corners. She is adorned with a four-tiered headdress of horns, topped by a disk. Her head is framed by two braids of hair with the bulk of her hair in a bun in the back and two wedge-shaped braids extending onto her breasts.

The stylized treatment of her hair could represent a ceremonial wig. She wears a single broad necklace, composed of squares that are structured with horizontal and vertical lines, possibly depicting beads, four to each square. This necklace is virtually identical to the necklace of the god found at [Ur](#), except that the latter's necklace has three lines to a square. Around both wrists she wears bracelets which appear composed of three rings. Both hands are symmetrically lifted up, palms turned towards the viewer and detailed with visible life-, head- and heart [lines](#), holding two [rod-and-ring symbols](#) of which only the one in the left hand is well preserved. Two wings with clearly defined, stylized feathers in three registers extend down from above her shoulders. The feathers in the top register are shown as overlapping scales ([coverts](#)), the lower two registers have long, staggered [flight feathers](#) that appear drawn with a ruler and end in a convex trailing edge. The feathers have smooth surfaces, no [barbs](#) were drawn. The wings are similar but not entirely symmetrical, differing both in the number of the flight feathers [\[nb 5\]](#) and in the details of the coloring scheme. [\[nb 6\]](#)

Her wings are spread to a triangular shape but not fully extended. The breasts are full and high, but without separately modelled nipples. Her body has been sculpted with attention to naturalistic detail: the deep navel, structured abdomen, "softly modeled pubic area" [\[nb 7\]](#) the recurve of the outline of the hips beneath the [iliac crest](#) and the bony structure of the legs with distinct knee caps all suggest "an artistic skill that is almost certainly derived from observed study". [\[5\]](#) A spur-like protrusion, fold or tuft extends from her calves just below the knee which Collon interprets as [dewclaws](#). Below the shin, the figure's legs change into those of a bird. The bird-feet are detailed [\[nb 8\]](#) with three long, well separated toes of approximately equal length. Lines have been scratched into the surface of the ankle and toes to depict the [scutes](#) and all visible toes have prominent [talons](#). Her toes are extended down, without [perspective foreshortening](#); they do not appear to rest upon a ground line and thus give the figure an impression of being dissociated from the background, as if hovering. [\[5\]](#)

## The animals and background



Detail showing lions on bottom of the relief.



Detail of owl on bottom right of relief.

The two lions have a male mane, patterned with dense, short lines; the manes continue beneath the body. [\[nb 9\]](#) Distinctly patterned tufts of hair grow from the lion's ears and on their shoulders, emanating from a central disk-shaped [whorl](#). They lie supine, their heads are sculpted with attention to detail, but a degree of artistic liberty in their form, e.g., regarding their rounded shapes. Both lions look towards the viewer and both have their mouths closed.

The owls shown are recognizable, but not sculpted naturalistically: the shape of the beak, the length of the legs, and details of plumage deviate from those of the owls that are indigenous to the region. [\[nb 10\]](#) Their plumage is colored like the deity's wings in red, black and white; it is bilaterally similar but not perfectly symmetrical. Both owls have one more feather on the right-hand side of their plumage than on the left-hand side. The legs, feet and talons are red.

The group is placed on a pattern of scales, painted black. This is the way mountain ranges were commonly symbolized in Mesopotamian art.

## Context

### Date and place of origin

Stylistic comparisons place the relief at the earliest into the [Isin - Larsa](#) period,<sup>[12]</sup> or slightly later to the beginning of the [Old Babylonian](#) period.<sup>[nb 11]</sup> Frankfort especially notes the stylistic similarity with the sculpted head of a male deity found at [Ur](#),<sup>[11][nb 3]</sup> which Collon finds to be "so close to the Queen of the Night in quality, workmanship and iconographical details, that it could well have come from the same workshop."<sup>[13]</sup> Therefore Ur is one possible city of origin for the relief, but not the only one: Edith Porada points out the virtual identity in style that the lion's tufts of hair have with the same detail seen on two fragments of clay plaques excavated at [Nippur](#).<sup>[14][nb 12]</sup> And Agnès Spycket reported on a similar necklace on a fragment found in [Isin](#).<sup>[15]</sup>

### Geopolitical context

A creation date at the beginning of the second millennium BCE places the relief into a region and time in which the political situation was unsteady, marked by the waxing and waning influence of the city states of [Isin](#) and [Larsa](#), an invasion by the [Elamites](#), and finally the conquest by [Hammurabi](#) in the unification in the [Babylonian empire](#) in 1762 BCE.

300 to 500 years earlier, the population for the whole of Mesopotamia was at its all-time high of about 300,000. [Elamite](#) invaders then toppled the [third Dynasty of Ur](#) and the population declined to about 200,000; it had stabilized at that number at the time the relief was made.<sup>[16]</sup> Cities like [Nippur](#) and [Isin](#) would have had on the order of 20,000 inhabitants, [Larsa](#) maybe 40,000, and Hammurabi's [Babylon](#) grew to 60,000 by 1700 BCE.<sup>[17]</sup> A well-developed infrastructure and complex division of labour is required to sustain cities of that size. The fabrication of religious imagery might have been done by specialized artisans: large numbers of smaller, devotional plaques have been excavated that were fabricated in molds.

Even though the [fertile crescent](#) civilizations are considered the oldest in history, at the time the Burney relief was made other late [bronze age](#) civilizations were equally in full bloom. Travel and cultural exchange were not commonplace, but nevertheless possible.<sup>[nb 13]</sup> To the east, [Elam](#) with its capital [Susa](#) was in frequent military conflict with Isin, Larsa and later Babylon. Even further, the [Indus Valley Civilization](#) was already past its peak, and in China, the [Erlitou culture](#) blossomed. To the southwest, Egypt was ruled by [the 12th dynasty](#), further to the west the [Minoan civilization](#), centred on Crete with the Old Palace in [Knossos](#), dominated the Mediterranean. To the North of Mesopotamia the Anatolian [Hittites](#) were establishing their Old Kingdom over the [Hattians](#); they brought an end to Babylon's empire with the sack of the city in 1531 BCE. Indeed, Collon mentions this raid as possibly being the reason for the damage to the right-hand side of the relief.<sup>[18]</sup>

### Religion

The size of the plaque suggests it would have belonged in a shrine, possibly as an object of worship; it was likely set into a mud-brick wall.<sup>[19]</sup> Such a shrine might have been a dedicated space in a large private home or other house, but not the main focus of worship in one of the cities' temples, which would have contained representations of gods sculpted in the round.

Mesopotamian temples at the time had a rectangular [cella](#) often with niches to both sides. According to Jacobsen that shrine could have been located inside a brothel (see below).<sup>[20]</sup>



Cast terracotta funerary figure, a [siren](#) made in [Myrina \(Mysia\)](#), 1st century BCE

## Art history

Compared with how important religious practice was in Mesopotamia, and compared to the number of temples that existed, very few cult figures at all have been preserved. This is certainly not due to a lack of artistic skill: the "[Ram in a Thicket](#)" (see image) shows how elaborate such sculptures could have been, even 600 to 800 years earlier. It is also not due to a lack of interest in religious sculpture: deities and myths are ubiquitous on [cylinder seals](#) and the few [steles](#), [kudurrus](#) and reliefs that have been preserved. Rather it seems plausible that the main figures of worship in temples and shrines were made of materials so valuable they could not escape looting during the many shifts of power that the region saw.<sup>[21]</sup> The Burney relief is comparatively plain, and so survived. In fact, the relief is one of only two existing large, figurative representations from the Old Babylonian period. The other one is the top part of the [Code of Hammurabi](#) which was actually discovered in Elamite [Susa](#) where it had been brought as booty (see image).

A static, frontal image is typical of religious images intended for worship. Symmetric compositions are common in Mesopotamian art when the context is not narrative.<sup>[nb 14]</sup> Many examples have been found on cylinder seals. Three-part arrangements of a god and two other figures are common but five-part arrangements exist as well. In this respect, the relief follows established conventions. In terms of representation, the deity is sculpted with a naturalistic but "modest" nudity, reminiscent of Egyptian goddess sculptures, which are sculpted with a well-defined navel and pubic region but no details; there, the lower hemline of a dress indicates that some covering is intended, even if it does not conceal. In a typical statue of the genre, Pharaoh [Menkaura](#) and two goddesses, [Hathor](#) and [Bat](#) are shown in human form and sculpted naturalistically just as in the Burney relief; in fact [Hathor](#) has been given the features of queen Khamerernebty II (see image and [article](#)). Depicting an anthropomorphic god as a naturalistic human is an innovative artistic idea that may well have diffused from Egypt to Mesopotamia, just like a number of concepts of religious rites, architecture, the "banquet plaques" and other artistic innovations previously.<sup>[22]</sup> In this respect the Burney Relief shows a clear departure

from the schematic style of the worshipping men and women that were found in temples from periods about 500 years earlier (see image). It is also distinct from the next major style in the region: [Assyrian](#) art, with its rigid, detailed representations, mostly of scenes of war and hunting (see image).

The extraordinary survival of the figure type, though interpretations and cult context shifted over the intervening centuries, is expressed by the cast terracotta funerary figure of the first century BCE, from [Myrina](#) on the coast of [Mysia](#) in Asia Minor, where it was excavated by the French School at Athens, 1883; the terracotta is conserved in the [Musée du Louvre](#) (*illustrated left*).

- Comparisons



An example of elaborate Sumerian sculpture: the "[Ram in a Thicket](#)", excavated in the royal cemetery of [Ur](#) by [Leonard Woolley](#) and dated to about 2600-2400 BCE. Wood, gold leaf, lapis lazuli and shell. [British Museum](#), ME 122200.



The only other surviving large image from the time: top part of the [Code of Hammurabi](#), ca. 1760 BCE. [Hammurabi](#) before the sun-god [Shamash](#). Note the four-tiered, horned headdress, the rod-and-ring symbol and the mountain-range pattern beneath Shamash' feet. Black basalt. [Louvre](#), Sb 8.



Goddess representation in Egyptian monuments: in this triad the Egyptian goddess [Hathor](#) (left) and the nome goddess [Bat](#) (right) lead Pharaoh [Menkaura](#) (middle). Egypt, Fourth dynasty, about 2400 BCE. Graywacke. Cairo Museum.





A typical representation of a 3<sup>d</sup> Millennium BCE Mesopotamian worshipper, [Eshnunna](#), about 2700 BCE. Alabaster. Metropolitan Museum of Art 40.156



Deity representation on Assyrian relief. Blessing genie, about 716 BCE. Relief from the palace of [Sargon II](#). Louvre AO 19865

Compared to visual artworks from the same time, the relief fits quite well with its style of representation and its rich iconography. The images below show earlier, contemporary and somewhat later examples of woman and goddess depictions.

- Contemporaries



Woman. Ishtar temple at [Mari](#) (between 2500 BCE and 2400 BCE), Louvre AO 17563



Goddess [Bau](#), Neo-Sumerian (ca. 2100 BCE), [Telloh](#), Louvre, AO 4572



Ishtar. Moulded plaque, Eshnunna, early 2nd. millennium. Louvre, AO 12456



Woman, from a temple. Old Babylonian period. British Museum ME 135680



Kassite period (between ca. 1531 BCE to ca. 1155 BCE)

## Iconography

Mesopotamian religion recognizes literally thousands of deities and distinct iconographies have been identified for about a dozen. Less frequently, gods are identified by a written label or dedication; such labels would only have been intended for the literate elites. In creating a religious object, the sculptor was not free to create novel images: the representation of deities, their attributes and context were as much part of the religion as the rituals and the mythology. Indeed, innovation and deviation from an accepted canon could be considered a cultic offense.<sup>[23]</sup> The large degree of similarity that is found in plaques and seals suggests that detailed iconographies could have been based on famous cult statues; they established the visual tradition for such derivative works but have now been lost.<sup>[24]</sup> It appears though that the Burney Relief was the product of such a tradition, not its source, since its composition is unique.<sup>[6]</sup>

## Frontal nudity



The "Ishtar Vase", early 2nd millennium BCE, [Larsa](#).

Note how the schematic depiction of the goddess' feet corresponds to the feet of the birds walking above her. Louvre, AO 1700

The frontal presentation of the deity is appropriate for a plaque of worship, since it is not just a "pictorial reference to a god" but "a symbol of his presence".<sup>[1]</sup> Since the relief is the only existing plaque intended for worship, we don't know whether this is generally true. But this particular depiction of a goddess represents a specific motif: a nude goddess with wings and bird's feet. Similar images have been found on a number of plaques, a vase from Larsa and on at least one cylinder seal; they are all from approximately the same period in time.<sup>[25]</sup> In all instances but one, the frontal view, nudity, wings and the horned crown are features that occur together; thus these images are iconographically linked in their representation of a particular goddess. Moreover, examples of this motif are the only existing examples of a nude god or goddess; all other representations of gods are clothed.<sup>[26]</sup> The bird's feet have not always been well preserved, but there are no counter-examples of a nude, winged goddess with human feet.

## Horned crown

The horned crown - usually four-tiered - is the most general symbol of a deity in Mesopotamian art. Male and female gods alike wear it; In some instances "lesser" gods wear crowns with only one pair of horns, but the number of horns is not generally a symbol of "rank" or importance. The form we see here is a style popular in Neo-Sumerian times and later, earlier representations show horns projecting out from a conical headpiece.<sup>[27]</sup>

## Wings

Winged gods, other mythological creatures and birds are frequently depicted on cylinder seals and steles from the 3<sup>d</sup> millennium all the way to the Assyrians. Both two-winged and four-winged figures are known and the wings are most often extended to the side. Spread wings are

part of one type of representation for [Ishtar](#).<sup>[28]</sup> However, the specific depiction of the hanging wings of the nude goddess may have evolved from what was originally a cape.<sup>[29]</sup>

## Rod and ring symbol

*Main article: [Rod-and-ring symbol](#)*

This symbol may depict the measuring tools of a builder or architect or a token representation of these tools. It is frequently depicted on cylinder seals and steles, where it is always held by a god – usually either [Shamash](#), [Ishtar](#), and in later Babylonian images also [Marduk](#) – and often extended to a king.<sup>[27]</sup>

## Lions

Lions are chiefly associated with [Ishtar](#) or with the male gods [Shamash](#) or [Ningirsu](#).<sup>[20]</sup> In Mesopotamian art, lions are nearly always depicted with open jaws. H. Frankfort suggests that The Burney Relief shows a modification of the normal canon that is due to the lions being turned towards a worshipper: they might appear inappropriately threatening if their mouths were open.<sup>[1]</sup>

## Owls

No other examples of owls in an iconographic context exist in Mesopotamian art, nor are there textual references that directly associate owls with a particular god or goddess.

## Mountains

A god standing on or seated on a pattern of scales is a typical scenery for the depiction of a [theophany](#). It is associated with gods who have some connection with mountains but not restricted to any one deity in particular.<sup>[20]</sup>

## Identification



A different photograph of the relief

The figure has initially been identified as a depiction of Ishtar (Inanna)<sup>[nb 15][2]</sup> but almost immediately other arguments have been put forward:

## Lilitu

The identification of the relief as depicting "Lilith" has become a staple of popular writing on that subject. [Raphael Patai](#) (1990)<sup>[30]</sup> believe the relief to be the only extant depiction of a Sumerian female demon called *lilitu* and thus to define *lilitu's* iconography. Citations regarding this assertion lead back to [Henri Frankfort](#) (1936). Frankfort himself based his interpretation of the deity as the demon Lilith on the presence of wings, the birds' feet and the representation of owls. He cites the Babylonian [Epic of Gilgamesh](#) as a source that such "creatures are inhabitants of the land of the dead".<sup>[31]</sup> In that text [Enkidu's](#) appearance is partially changed to that of a feathered being, and he is led to the nether world where creatures dwell that are "birdlike, wearing a feather garment".<sup>[4]</sup> This passage reflects the Sumerians' belief in the nether world, and Frankfort cites evidence that [Nergal](#), the ruler of the underworld, is depicted with bird's feet and wrapped in a feathered gown.

However Frankfort did not himself make the identification of the figure with Lilith; rather he cites [Emil Kraeling](#) (1937) instead. Kraeling "believes" that the figure "is a superhuman being of a lower order"; he does not explain exactly why. He then goes on to state "Wings [...] regularly suggest a demon associated with the wind" and "owls may well indicate the nocturnal habits of this female demon". He excludes [Lamashtu](#) and [Pazuzu](#) as candidate demons and states: "Perhaps we have here a third representation of a demon. If so, it must be Lîlîtu [...] the demon of an evil wind", named *ki-sikil-lil-la*<sup>[nb 16]</sup> (literally "wind-maiden" or "phantom-maiden", not "beautiful maiden", as Kraeling asserts (see below)).<sup>[32]</sup> This *ki-sikil-lil* is an antagonist of Inanna (Ishtar) in a brief episode of the epic of Gilgamesh, which is cited by both Kraeling and [Frankfort](#) as further evidence for the identification as Lilith, though this appendix too is now disputed. In this episode, Inanna's holy Huluppu tree is invaded by malevolent spirits. Frankfort quotes a preliminary translation by Gadd (1933): "in the midst Lilith had built a house, the shrieking maid, the joyful, the bright queen of Heaven". However modern translations have instead: "In its trunk, the phantom maid built herself a dwelling, the maid who laughs with a joyful heart. But holy Inanna cried."<sup>[33]</sup> The earlier translation implies an association of the demon Lilith with a shrieking owl and at the same time asserts her god-like nature; the modern translation supports neither of these attributes. In fact, Cyril J. Gadd (1933), the first translator, writes: "*ardat lili (kisikil-lil)* is never associated with owls in Babylonian mythology" and "the Jewish traditions concerning Lilith in this form seem to be late and of no great authority".<sup>[34]</sup> This single line of evidence was taken as virtual proof of the identification of the Burney relief with "Lilith" may have been motivated by later associations of "Lilith" in later Jewish sources.

The association of Lilith with owls in later Jewish literature such as the [Songs of the Sage](#) (1st C. BCE) and [Babylonian Talmud](#) (5th C. CE) is derived from a reference to a *lilyth* among a list of wilderness birds and animals in Isaiah (7th C. BCE), though some scholars, such as Blair (2009)<sup>[35]</sup> <sup>[36]</sup> consider the pre-Talmudic Isaiah reference to be non-supernatural, and this is reflected in some modern Bible translations:

Isaiah 34:13 Thorns shall grow over its strongholds, nettles and thistles in its fortresses. It shall be the haunt of **jackals**, an abode for **ostriches**. 14 And **wild animals** shall meet with **hyenas**; the **wild goat** shall cry to his fellow; indeed, there the **night bird** (*lilit* or *lilith*) settles and finds for herself a resting place. 15 There the



**owl** nests and lays and hatches and gathers her young in her shadow; indeed, there the **hawks** are gathered, each one with her mate. (ESV)

Today, the identification of the Burney Relief with Lilith is questioned,<sup>[37]</sup> and figure is now generally identified as the goddess of love and war.<sup>[38]</sup>

## Ishtar

50 years later, [Thorkild Jacobsen](#) substantially revised this interpretation and identified the figure as [Inanna](#) (Akkadian: [Ishtar](#)) in an analysis that is primarily based on textual evidence.<sup>[20]</sup> According to Jacobsen:

- The hypothesis that this tablet was created for worship makes it unlikely that a demon was depicted. Demons had no cult in Mesopotamian religious practice since demons "know no food, know no drink, eat no flour offering and drink no libation."<sup>[nb 17]</sup> Therefore "no relationship of giving and taking could be established with them";
- The horned crown is a symbol of divinity, and the fact that it is four-tiered suggests one of the principal gods of the Mesopotamian pantheon;
- Inanna was the only goddess that was associated with lions, for example a hymn by [En-hedu-ana](#) specifically mentions "Inanna, seated on crossed (or harnessed) lions"<sup>[nb 18]</sup>
- The goddess is depicted standing on mountains. According to text sources, Inanna's home was on *Kur-mùsh*, the mountain crests. Iconographically, other gods were depicted on mountain scales as well, but there are examples in which Inanna is shown on a mountain pattern and another god is not, i.e. the pattern was indeed sometimes used to identify Inanna.<sup>[39]</sup>
- The rod-and-ring symbol, her necklace and her wig are all attributes that are explicitly referred to in the myth of *Inanna's descent into the nether world*.<sup>[40]</sup>
- Jacobsen quotes textual evidence that the Akkadian word *eššebu* (owl) corresponds to the Sumerian word *ninna*, and that the Sumerian <sup>D</sup>*nin-ninna* (Divine lady *ninna*) corresponds to the Akkadian Ishtar. The Sumerian *ninna* can also be translated as the Akkadian *kilili*, which is also a name or epithet for Ishtar. Inanna/Ishtar as harlot or goddess of harlots was a well known theme in Mesopotamian mythology and in one text, Inanna is called *kar-kid* (harlot) and *ab-ba-[šú]-šú*, which in Akkadian would be rendered *kilili*. Thus there appears to be a cluster of metaphors linking prostitute and owl and the goddess Inanna/Ishtar; this could match the most enigmatic component of the relief to a well known aspect of Ishtar. Jacobsen concludes that this link would be sufficient to explain talons and wings, and adds that nudity could indicate the relief was originally the house-altar of a bordello.<sup>[20]</sup>

## Ereshkigal

In contrast, the British Museum does acknowledge the possibility that the relief depicts either Lilith or Ishtar, but prefers a third identification: Ishtar's antagonist and sister [Ereshkigal](#), the goddess of the underworld.<sup>[41]</sup> This interpretation is based on the fact that the wings are not outspread and that the background of the relief was originally painted black. If this were the

correct identification, it would make the relief (and by implication the smaller plaques of nude, winged goddesses) the only known figurative representations of Ereshkigal.<sup>[5]</sup> Edith Porada, the first to propose this identification, associates hanging wings with demons and then states: "If the suggested provenience of the Burney relief at Nippur proves to be correct, the imposing demonic figure depicted on it may have to be identified with the female ruler of the dead or with some other major figure of the Old Babylonian pantheon which was occasionally associated with death."<sup>[42]</sup> No further supporting evidence was given by Porada, but another analysis published in 2002 comes to the same conclusion. E. von der Osten-Sacken describes evidence for a weakly developed but nevertheless existing cult for Ereshkigal; she cites aspects of similarity between the goddesses Ishtar and Ereshkigal from textual sources – for example they are called "sisters" in the myth of "Inanna's descent into the nether world" – and she finally explains the unique doubled rod-and-ring symbol in the following way: "Ereshkigal would be shown here at the peak of her power, when she had taken the divine symbols from her sister and perhaps also her identifying lions".<sup>[43]</sup>

## **Authenticity**

The 1936 London Illustrated News feature had "no doubt of the authenticity" of the object which had "been subjected to exhaustive chemical examination" and showed traces of bitumen "dried out in a way which is only possible in the course of many centuries".<sup>[2]</sup> But stylistic doubts were published only a few months later by D. Opitz who noted the "absolutely unique" nature of the owls with no comparables in all of Babylonian figurative artefacts.<sup>[44]</sup> In a back-to-back article, E. Douglas Van Buren examined examples of Sumerian [*sic*] art, which had been excavated and provenanced and she presented examples: Ishtar with two lions, the Louvre plaque (AO 6501) of a nude, bird-footed goddess standing on two Ibexes<sup>[45]</sup> and similar plaques, and even a small [haematite](#) owl, although the owl is an isolated piece and not in an iconographical context.

A year later Frankfort (1937) acknowledged Van Buren's examples, added some of his own and concluded "that the relief is genuine". Opitz (1937) concurred with this opinion, but reasserted that the iconography is not consistent with other examples, especially regarding the rod-and-ring symbol. These symbols were the focus of a communication by Pauline Albenda (1970) who again questioned the relief's authenticity. Subsequently the British Museum performed [thermoluminescence dating](#) which was consistent with the relief being fired in antiquity; but the method is imprecise when samples of the surrounding soil are not available for estimation of background radiation levels. A rebuttal to Albenda by Curtis and Collon (1996) published the scientific analysis; the British Museum was sufficiently convinced of the relief to purchase it in 2003. The discourse continued however: in her extensive reanalysis of stylistic features, Albenda once again called the relief "a pastiche of artistic features" and "continue[d] to be unconvinced of its antiquity".<sup>[46]</sup>

Her arguments were rebutted in a rejoinder by Collon (2007), noting in particular that the whole relief was created in one unit, i.e. there is no possibility that a modern figure or parts of one might have been added to an antique background; she also reviewed the iconographic links to provenanced pieces. In concluding Collon states: "[Edith Porada] believed that, with time, a forgery would look worse and worse, whereas a genuine object would grow better and better. [...] Over the years [the Queen of the Night] has indeed grown better and better, and more and more interesting. For me she is a real work of art of the Old Babylonian period."

In 2008/9 the relief was included in exhibitions on Babylon at the [Pergamon Museum](#) in Berlin, the [Louvre](#) in Paris, and the [Metropolitan Museum of Art](#) in New York.<sup>[47]</sup>

## See also



[Mythology portal](#)

[Ancient Near East portal](#)

- [Religions of the Ancient Near East](#)
- [Mesopotamian mythology](#)
- [History of Mesopotamia](#)

## Notes

1. ^ Such plaques are about 10 to 20 centimetres (3.9 to 7.9 in) in their longest dimension. Cf. the plaque [AO 6501 at the Louvre](#), the plaque [BM WA 1994-10-1, 1 at the British Museum](#), or an actual mould: [BM WA 1910-11-12, 4, also at the British Museum](#) (Curtis 1996)
2. ^ cf. the color-scheme reconstruction on the [British Museum page](#)
3. ^ <sup>a b</sup> According to the British Museum, this figure – of which only the upper part is preserved – presumably represents the sun-god [Shamash](#) (cf. [details of 1931,1010.2](#))
4. ^ cf. the [Male Worshiper](#) and [Standing Female Figure](#) in the collection of the [Metropolitan Museum of Art](#)
5. ^ The right wing has eight flight feathers, the left wing has seven.
6. ^ The lower register of the right wing breaks the white-red-black pattern of the other three registers with a white-black-red-black-white sequence.
7. ^ [Albenda \(2005\)](#) notes "a tiny vertical indentation" but [Collon \(2007b\)](#) clarifies that this is merely a missing flake over a repaired fracture.
8. ^ cf. [image of the foot of an Indian falcon](#)
9. ^ [D. Opitz \(1936\)](#) interprets this mane pattern as depicting the indigenous [Barbary lion](#). D. Collon prefers an interpretation as the related [Asiatic lion](#) and notes that a skin in the [Natural History Museum](#) in London shows the distinctive [whorl](#) in the mane that is often represented in Mesopotamian art ([Collon 2005, 34](#)), but also in Egyptian art (cf. [Tutankhamun headrest](#)).
10. ^ Iraq's indigenous owls without ear-tufts include the [Barn Owl \(\*Tyto alba\*\)](#) - this is the owl that D. Collon believes to be represented in the relief ([Collon 2005, 36](#)) - the [Little Owl \(\*Athene noctua lilith\*\)](#) and the [Tawny Owl \(\*Strix aluco\*\)](#).
11. ^ The relief is therefore neither [Sumerian](#) or [Akkadian](#) - that would have been even earlier - nor [Assyrian](#) - that would located it to northern Mesopotamia.
12. ^ cf. Plates 142:8 and 142:10 in [McCown 1978](#). By stratification with dated clay-tablets, one of these similar fragments has been assigned to the Isin-Larsa period (dates between 2000 and 1800 BCE), the other to the adjacent Old Babylonian period (dates between 1800 and 1700 BCE) ([short chronology](#)).
13. ^ cf. the Egyptian 12th dynasty [story of Sinuhe](#)

14.       <sup>^</sup> A narrative context depicts an event, such as the investment of a king. There the king opposes a god and both are shown in profile. Whenever a deity is depicted alone a symmetrical composition is more common. However the shallow relief of the cylinder seal entails that figures are shown in profile, therefore the symmetry is usually not perfect.
15.       <sup>^</sup> Inanna is the Sumerian name and Ishtar the Akkadian name for the same goddess. Sacral text was usually written in [Sumerian](#) at the time the relief was made, but [Akkadian](#) was the spoken language; this article therefore uses the Akkadian name Ishtar for consistency, except where "Inanna" has been used by the authors whose sources are quoted.
16.       <sup>^</sup> *ki-sikil-lil-la* (Krealing) and *ki-sikil-lil-la-ke* (Albenda) appear to be mistaken readings of the original Sumerian passage from the Gilgamesh epos: *ki-sikil* lit. *ki-* earth-untouched/pure i.e. virgin or maiden, *lil<sub>2</sub>* wind; breath; infection; phantom; *-la-* is gen. case marker and *-ke<sub>4</sub>* erg. case marker, both are required by the grammatical context (in this passage: "*kisikil* built for herself") but the case markers are not part of the noun.
17.       <sup>^</sup> cf. [line 295 in "Inanna's descent into the nether world"](#)
18.       <sup>^</sup> Jacobsen quotes [Inana C, line 23](#) and the motif of Inana standing on lions is well attested from seals and plaques (cf. the image of Ishtar, above);

## References

1.       <sup>^ a b c d e f</sup> Frankfort 1937.
2.       <sup>^ a b c</sup> Davis 1936.
3.       <sup>^ a b</sup> Collon 2003.
4.       <sup>^</sup> Albenda, Pauline (April–June, 2005). "The Queen of the Night Plaque A Revisit". *Journal of the American Oriental Society* (American Oriental Society) **125** (2): 171–190. [JSTOR 20064325](#).
5.       <sup>^ a b c d</sup> Albenda 2005.
6.       <sup>^ a b</sup> Janson, Horst Woldemar; Janson, Anthony F. (1 July 2003). *History of art: the Western tradition* (6th Revised ed.). Prentice-Hall. p. 74. ISBN 978-0-13-182895-7. <http://books.google.com/?id=MMYHuvhWBH4C&pg=PT80&lpg=PT80&dq=Mesopotamian+art+owls#v=onepage&q=Yet%20the%20image&f=false>.
7.       <sup>^</sup> Collon 2003, 13.
8.       <sup>^</sup> quoted in Collon 2007b
9.       <sup>^</sup> Curtis 1996
10.      <sup>^</sup> cf. Davis 1936; Collon 2005
11.      <sup>^ a b</sup> Collon 2007b.
12.      <sup>^</sup> Van Buren 1936.
13.      <sup>^</sup> Collon 2005, 20.
14.      <sup>^</sup> Porada 1980.
15.      <sup>^</sup> quoted in Collon 2007b.
16.      <sup>^</sup> Thompson 2004.

17.       ^ George Modelski, quoted in [Thompson 2004](#).
18.       ^ [Collon 2005](#), 22.
19.       ^ [Frankfort 1937](#); [Jacobsen 1987](#).
20.       ^ <sup>a b c d e</sup> [Jacobsen 1987](#).
21.       ^ [Spycket 1968](#), 11; [Ornan 2005](#), 60 ff.
22.       ^ [Kaelin 2006](#).
23.       ^ [Ornan 2005](#), 8 ff.
24.       ^ [Collon 2007](#).
25.       ^ [Van Buren \(1936\)](#) shows three such examples, [Barrelet \(1952\)](#) shows six more such representations and [Collon \(2005\)](#) adds yet another plaque to the canon.
26.       ^ cf. [Ornan 2005](#), Fig. 1–220.
27.       ^ <sup>a b</sup> [Black 1992](#).
28.       ^ [Collon 2007](#), 80.
29.       ^ [Barrelet 1952](#).
30.       ^ [Patai 1990](#), 221.
31.       ^ [Gilgamesh](#), Plate VII, col. IV
32.       ^ [Kraeling 1937](#).
33.       ^ [Gilgameš, Enkidu and the nether world](#), lines 44-46
34.       ^ [Gadd 1933](#).
35.       ^ [Judit M. Blair \*De-demonising the Old Testament; an investigation of Azazel, Lilith, Deber, Qeteb and Reshef in the Hebrew Bible\* 2009](#)
36.       ^ [Isaiah 34:14](#)
37.       ^ Lowell K. Handy article Lilith Anchor Bible Dictionary
38.       ^ Bible Review Vol 17 Biblical Archaeology Society - 2001 "LILITH? In the 1930s, scholars identified the voluptuous woman on this terracotta plaque (called the Burney Relief) as the Babylonian demoness Lilith. Today, the figure is generally identified as the goddess of love and war "
39.       ^ [Ornan 2005](#), 61 f.
40.       ^ [Jacobsen 1987](#), (original at "[Inana's descent to the nether world](#)")
41.       ^ "[Queen of the night relief](#)". [The British Museum](#).  
[http://www.britishmuseum.org/explore/highlights/highlight\\_objects/me/t/queen\\_of\\_the\\_night\\_relief.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/me/t/queen_of_the_night_relief.aspx). Retrieved 2009-05-07.
42.       ^ [Porada 1980](#), 260.



43. ^ Von der Osten-Sacken 2002.
44. ^ Opitz 1936.
45. ^ "(AO 6501) Déesse nue ailée figurant probablement la grande déesse Ishtar" (in French). *Musée du Louvre*. [http://cartelen.louvre.fr/cartelen/visite?srv=car\\_not\\_frame&idNotice=24780](http://cartelen.louvre.fr/cartelen/visite?srv=car_not_frame&idNotice=24780). Retrieved 2009-05-07.
46. ^ Albenda, Pauline (Apr. - Jun. 2005). "The "Queen of the Night" Plaque: A Revisit". *Journal of the American Oriental Society* (American Oriental Society) **125** (2): 171–190.
47. ^ "British Museum collection database"

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*Old Babylonian Baked Clay Plaque*  
Paris, Louvre [AO 6501]

The connection between [this relief](#) and Lilith has been seriously questioned in some recent scholarship. The following comes from the entry on Lilith in the [Anchor Bible Dictionary](#) ([Lowell K. Handy](#)):

Two sources of information previously used to define Lilith are both suspect. [Kramer](#) translated *ki-sikil-lil-la-ke4* as "Lilith" in a [Sumerian Gilgamesh fragment](#). The text relates an incident where this female takes up lodging in a tree trunk which has a Zu-bird perched in the branches and a snake living in the roots. This text was used to interpret a sculpture of a woman with bird talons for feet as being a depiction of Lilith. From the beginning this interpretation was questioned so that after some debate neither the female in the story, nor the figure are assumed to be Lilith. (Vol. 4, p. 324) – *Alan Humm*

## Lilith

A female demon of the night who supposedly flies around searching for newborn children either to kidnap or strangle them. Also, she sleeps with men to seduce them into propagating demon sons. Legends told about Lilith are ancient. The rabbinical myths of Lilith being [Adam's](#) first with seem to relate to the Sumero-Babylonian Goddess Belit-ili, or Belili. To the Canaanites, Lilith was Baalat, the "Divine Lady." On a tablet from Ur, ca. 2000 BC, she was addressed as Lillake.

Lilith abounds in many mythologies which causes difficulty in pinpointing her exact origin. A preeminent mythology is the Jewish folklore, or the [Zohar](#), the book of splendor, a [Kabbalistic](#) thirteenth century meditation on the Old Testament. The depiction of Lilith within the Zohar is the one that was prominent during the Middle Ages and current in mythology, Witchcraft, and magic, other words the occult sciences. Rightfully, as will be shown, there is a reason for this; the occult sciences usually oppose formalized religion as Lilith opposes God.

To summarize the Zohar which establishes the Hebraic myth of Lilith, in the beginning God created the Sun and Moon. They both ascended with equal dignity but the Moon did not feel right with the Sun, in fact, each mortified one another. The Moon asked where does thou pasture and the Sun asked the Moon where dost thou make thy flock rest at noon. Then the Sun asked how she as a little candle could so brightly shine in midday. God thus interceded to avoid strife between them and told the Moon to diminish itself. The Moon asked why she should be the one to veil herself, but God insisted, saying, 'Go your way forth in the footsteps of the flock' (Song of Songs 1:7). Although when connected with the Sun, the Moon was equally bright, but when departing she lost her light and assigned charge of her hosts, and shells were created for the covering of the brain, and for the benefit of the brain (Zohar I 20a).

After the primordial light was withdrawn there was created a 'membrane for the marrow,' a *k'lifah* husk or shell, and this *k'lifah* expanded and produced who was Lilith (Zohar I 19b).

He (God) summoned to issue from the side of Darkness a sort of a female Moon which rules the night, and is called night, and is associated with *Adonai*, Lord of the Earth (Zohar I 16b)... the Left, side of Darkness, flamed with its full power, producing at all points a kind of reflection, and from this fiery flame came a Moonlight essence... Just as it is the desire of Darkness to merge itself with Light, so it is the desire of night to merge itself with day (Zohar I 17a-b).

By causing a separation of the Sun and Moon God ended the discord between them. He caused the Moon to diminish herself and go forth in the footsteps of the flock, at the head of the lower ranks. In the Zohar the Sun was rightfully the higher dominion ruling the day, being male; and the Moon was rightfully the higher dominion ruling the night, being female. There are two kinds of luminaries: those ascending from above called 'luminaries of light' and those descending from below called 'luminaries of fire' (Zohar I 20b).

Although both luminaries continued reigning, the Moon felt slighted, her attachment for the Sun was severed and her self-diminishment was not of her choosing but commanded by God. This diminishment caused a *k'lifah* (or husk of evil) the birth of Lilith. Lilith has a body of a beautiful woman from the head to the navel, but from the navel down she is a flame of fire. This represents Lilith's energy, according to Zoharic myths, from the resentment caused by the diminishment of the Moon as well as the dark and fiery side of night.

These details are just the beginning of the Zohar's description of the shadowy personality known as Lilith that is often met in the night by a sleeping person. An analogy is drawn between Lilith and the husks of evil or the dark feminine side of the Self that appears to men and women at night in dreams. Such meetings are necessary for 'the permanence of the world.' They strengthen the male ego, some say replenish his sexual drive.

The origins of Lilith also form several Kabbalistic myths. The principle one is the *quaternion* marriage. In such a marriage are two pairs, or couples: God and his indwelling spiritual feminine aspect Shekhina, above, and Samael the Devil containing Lilith, below. From the beginning in all Jewish literature Lilith is described as evil. She evolves evil first as the diminution of the Moon, then cast from heaven, and the neglected and rejected feminine qualities composing the consort of the Devil. Lilith, like Samael, becomes something of a renegade, sent by God, to reign in the lower regions, world, in relation to humanity. Men experience her as the seductive witch, the death dealing succubus, and the strangling mother. For woman she is the dark shadow of the Self married to the Devil.

Most of the above descriptions of Lilith are Hebraic, they were meant to be universally especially interpersonal relations with her. The Jewish portrayal of Lilith as completely evil, a demon, and married to the Devil should be a warning of bias. Many abruptly hesitate to readily accept such a description wanting further explanation. Others see the description as one of the first derogations against women.

The Zohar continues such an explanation with the theme of the *quaternion* marriage. God and [Shekhina](#) were above and Samael and Lilith were below. But it is alleged that following the destruction of the temple Shekhina descended to follow in the footsteps of her flock, and Lilith, her handmaiden, ascended becoming God's consort, thus showing her importance.

The Zohar's description of this quaternion marriage is important. First it indicates that the Jews believed their God possessed a female element named Shekhina. This might also be referred to as his spirit. In Hebrew the word for spirit was *ruah* having a feminine gender, only after Greek Biblical writing did the word spirit become *pneuma* with a neuter gender. This would indicate, according to the Kabbalists, the Hebrew God Jehovah was not believed to be all male.

Second, the name Shekhina did not occur randomly; it directly corresponds to [Shakti](#), term for the feminine animation or soul for man or God. The Kabbalists believed God could not be perfect unless he was united with Shekhina, for without her all evils came about. In Hebrew *Sh'kina* meant 'dwelling place,' a hint that God had no home without her. Shekhina also meant animation or power, thus his creative ability. In prehistorical times of [Hinduism](#) one finds the association of Shakti with Lord [Shiva](#). This period was greatly influenced by the worship of the Mother Goddess and nature. Shekhina would appear to be a carry over among the Kabbalists.

Third, when indicating that following the destruction of the temple that Shekhina left God and Lilith joined him replacing her would seem to emphasize two things according to the Kabbalists: God cannot be without his female element or spirit, and without it evil comes forth. This is the reason according to Kabbalistic tradition the [Qlippoth](#) of [Lilith](#) represents worldly pleasures. God also needs his feminine element for creativity. This divine creativity by some is thought to be the fiery lower part of Lilith, the permanence or sexuality without which the physical world could not exist. Just as man requires his Shekhina for enlightenment, so God requires his Shekhina for wisdom and creativity.



Fourth, Lilith is very important for magical purposes. This is especially true within the Kabbalah sense after establishing two premises: God possesses a female element, first, Shekina and then Lilith after the departure of the former; and without this female element God lacks creative power. The fourth century [Gnostic](#) Christians spoke of *Sh'kina* as a 'spirit of glory' in which Beings of Light lived, as children lived in their mother's body or house. The Kabbalists expressed the essentiality of uniting the cosmic male and female principles, the sun and moon, perhaps achieved through sexual magic, a union of God and Shekina expressed on earth by man and woman, husband and wife. Thus, one has the magic formula of "[As above, so below.](#)"

It would seem, according to myth that Lilith was with God when he created animals and man. For the Zohar asserts that Lilith, the soul, is both the animating and instinctual forces of every beast of the field: This is the soul of the creature that creeps to the four quarters of the globe, to wit, Lilith (Zohar I 34a). Here, as previously seen, is the Hebraic direct separation of the natural from the spiritual. Lilith, the evil, has sway over the natural. Lilith is associated with the creation of man. God created Adam androgynous. Rabbi Simeon commenting in the Zohar stated he believed this female was none other than the original Lilith who was with him and conceived from him.

The Zohar states this female was in the male, on or at his side, until God breathed a soul into the male then God severed the female from the male. God brought the female to the male, but she fled. After she, or Lilith, fled the myth that God Adam name all the animals. Several myths seem associated here leading to some confusion. But one story is that God had Adam name all the animals, and after doing so he watched them mate which caused him to experience loneliness and desire to also mate. There are several versions of this myth; some say Adam tried mating with the animals, a common Middle-Eastern herdsman practice, though the Old Testament declared it a sin (Deuteronomy 27:21). At first Adam, which the Zohar says means both male and female, was androgynous but after seeing animals mate he felt loneliness. Having pity on him, God put Adam in a deep sleep and severed the female from his side, then adorned her as a bride, and gave the woman to Adam.

The Zohar's description of Lilith continues with other myths linking her to the primordial beginnings within the divine creation of nature, thus attributing to her the natural and instinctual attributes that were previously attributed to the Goddess. The Zohar could not eliminate nature, but by attributing it to Lilith nature was relegated as evil as opposed to spiritual which was declared superior or good. Also such rhetoric helped diminish the prevailing nature religion.

The primordial beginnings involved God's creation of sea monsters. These are the Leviathan and its female. This nature or soul exists in everything that crawls. This is the soul of the creature that creeps to the four quarters of the globe, to wit, Lilith (Zohar I 34a). The Zohar's linking Lilith to the primordial beginnings with the divine creation of nature, particularly sea monsters has a close resemblance to the myth of the Babylonian sea-dragon [Tiamat](#).

The Zohar continues to explain that the waters nourish Lilith, and the South wind spread her influence giving her sway over all beasts of the field. One can hear them chanting to her at each of the three watches of the night (Zohar I 34a).

Lilith has been with the people, Jewish, Christian, and Pagan, throughout the centuries. As previously stated she is a renegade sent from God to reign on earth in relation to humanity. It should be remembered the Kabbalists held she had sway or powerful influence over all

animals. Jews and Christians remember Lilith mostly because of her demonic nature, being wife of Samael, but Pagans, not believing in the Judeo-Christian God, respect Lilith mostly for her independent nature. They respect her determined spirit to be independent, part of this appreciation relates to the Zoharic myth of her defiance of God.

This defiance is emphasized in the myth of Lilith fleeing to the Red Sea after leaving Adam. There she married or copulated with Samael becoming the wife of Satan, begetting one hundred baby demons a day. However after she left him Adam became dissatisfied and complained to God who then sent three angels, Sanvi, Sansanvi and Semangelaf, to bring Lilith back to Eden. Lilith rebuffed the angels by cursing them. The angels said that God would take these demon children away from her unless she returned to Adam. Lilith did not return and each day God killed her one hundred demonic babies. But despite of this Lilith still bore her demons to show her defiance and determination. Then God gave Adam the docile Eve. Some belief this creation of Eve from Adam's rib is the purpose for two creation stories in Genesis.

As described in [The Rape of Eve](#) many women possess the Lilith aspect of the feminine personality, Samael in men. This is an personality aspect which represents the witch's knife giving her the determination and strength to depart or cut away from taking the sheltered and traditional path of womanhood, a path usually male and power driven. The nontraditional path leads its feminine traveler on a very different road than the one traveled by the average woman, often at first to isolation. In the feeling of complete aloneness, and sometimes shame, the person asks, "What have I done?" But such isolation and shame when accepted as challenges can issue forth fortitude. After healing oneself from wounds inflicted by ordinary society the woman decides whether she is going to repeatedly accept those wounds or fight back. If her Lilith aspect fully develops, she fights back by deciding the best ways of meeting numerous situations. She uses her knife to destroy injurious situations, and defend herself. Performing her tasks may be slow and arduous but she seeks self-equality and justice. She seeks selfhood as Lilith did when storming heaven's gate.

Others besides women can feel the Lilith aspect within them too, those who have been socially hurt or rejected, namely minorities. Many count Lilith as their friend without knowing it. She is that fighting spirit in them that makes them fight for their own causes and the causes of others. Lilith is the renegade, no status-quo role model. This may be the reason the Kabbalists created her and claimed her to be an evil spirit, she was against their God and therefore against them, the people of that God, but with others they did not consider as holy as themselves.

At the time most that were not Jewish were considered minorities, this definitely included those of the nature religion, or witches. This is partially seen in the [Moabites](#) article. The Moabites and Israelites were peaceful neighbors for three hundred years. Even though the Israelites were forbidden to practice what they considered idolatry, a cause was the friendly relationships that the amorous young Moabite women struck up with the Israelites, which led the Israelite men to idolatrous practices and war between the two peoples. Strict Jewish religious practices served to keep the small group, groups during the period of exile, close net and isolated. Anything interfering with these conditions was viewed as evil. Christianity has adopted a similar view. It was believed that that because God killed her demon babies that Lilith launched a reign of terror against women in childbirth and newborn infants, especially boys. However, it also was believed that the three angels who were sent to fetch her by the Red Sea forced her to swear that whenever she saw their names or images on amulets that she would leave the infants and mother alone.

These beliefs continued for centuries. As late as the 18th century, it was a common practice in many cultures to protect new mothers and their infants with amulets against Lilith. Males were most vulnerable during the first week of life, girls during the first three weeks. Sometimes a magic circle was drawn around the lying-in-bed, with a charm inscribed with the names of the three angels, Adam and Eve and the words "barring Lilith" or "protect this newborn child from all harm." Frequently amulets were placed in the four corners and throughout the bedchamber. If a child laughed while sleeping, it was taken as a sign that Lilith was present. Tapping the child on the nose, it was believed, made her go away.

According to some Lilith's fecundity and sexual preferences showed she was a Great Mother of settled agricultural tribes, who resisted the invasions of the nomadic herdsman, represented by Adam. It is felt the early Hebrews disliked the Great Mother who drank the blood of [Abel](#), the herdsman, after being slain by the elder god of agriculture and smithcraft, [Cain](#) (Genesis 4:11). Lilith's Red Sea is but another version of [Kali Ma's](#) Ocean of Blood, which gave birth to all things but needed periodic sacrificial replenishment.

Speculation is that perhaps there was a connection between Lilith and the Etruscan divinity Lenith, who possessed no face and waited at the gate of the underworld along with Eita and Persipnei ([Hecates](#) and [Persephone](#)) to receive the souls of the dead. The underworld gate was a yoni, and also a lily, which had "no face." Admission into the underworld was frequently mythologized as a sexual union. (see [Tantrism](#)) The lily or lilu (lotus) was the Great Mother's flower-yoni, whose title formed Lilith's name.

Even though the story of Lilith disappeared from the canonical Bible her children the lilim haunted men for over a thousand years. It was well into that Middle Ages that Jews still manufactured amulets to keep away the lilim. Supposedly they were lusty she-demons who copulated with men in all their dreams, causing nocturnal emissions. Some priests including St. Augustine (see [Incubus](#)) and magicians believe part of the ejaculate resulting from male nocturnal emissions and masturbation is collected by the *lilim* to make demons.

Even though Lilith might be viewed as archaic by many, many Christians have not even heard of her because she is only referred to as a screech owl in the Bible also they are unfamiliar with the Zohar, to others she is very important. They readily recognize her association with Samael; the term association is inadequate because it is believed by some initiated in Luciferian Witchcraft that Samael and Lilith were born as one in a similar fashion as Adam and Eve, again reflecting "As Above, So Below." This resembles the Zoharic quaternion marriage except Samael and Lilith are above instead of God and Shekina. Also, it explains further how Lilith could replace Shekina since they both were spiritual female elements. Lilith was of the same angelic nature as Samael but upon separation Samael stayed with his angels while Lilith was to rein in the world.

Reign she did, while maintaining her spiritual nature she could assume a physical one having metamorphic abilities which enabled her to change her essence. As previously described she is a beautiful woman from waste up, but a burning fire from waste down; Fire is an element she shares with her consort Samael. Anyone choosing her association is choosing copulation, sexual and worldly pleasures, as her nature is that of a renegade. The composite of her nature consists of growing in strength on the draconian desires of men and women, their lusts, hungers, and desires which empower and motivate her. Also her essence is of wild beasts of deserts and forests that are far from humanity.

Those who she helps know the ecstasy of being a man or woman. [Aleister Crowley](#) referred to her as "uncleanliness and sorcery," same nature as her mother Az in earlier folklore. To

Crowley Lilith symbolized the Biblical Babylon, the Whore which rides the Dragon with seven heads. Crowley was fascinated with the Babylonian Whore which many believed to have been his inspiration for his Scarlet Women.

Crowley was a chief contributor to the idea that demons are produced from men's ejaculate after masturbation. Although warning against such sexual workings to evoke and create demons, he described two such workings in *Rex de Arte Regia* to produce Belial and Asmodee through the means of solitary masturbation. It involved controlling and focusing the Will in the essence or goal associated in the specific Demon that one desires to evoke or create. The warning concerning this working is that the spirit can obtain a separate existence and to become an astral vampire of its creator if not bound and focused properly.

The connection between Lilith and magicians such as Crowley is the *lilim*, Lilith's children, who collect men's ejaculate. They aid the magician in his sexual workings. Some think they collect sexual fluids after wet dreams too, nocturnal emissions. But care should be used here too; such serving spirits can become masters as they share their mother's diabolical nature.

The beginning of the association between Lilith and magicians according to Luciferian Witchcraft was with the begetting of Cain; Cain was the son of Samael and Eve, not Adam, being produced when Samael mounted Eve (see [The Rape of Eve](#)). Cain was the creation of a God-like person through the magical act, or work, of sexual union and therefore considered the son of Satan. He was produced from the filth which Samael infused into Eve. Mythically Cain also is the son of Lilith, Samael, Lilith and Eve, sharing her nature and the manifestation of the Devil or the antinomian one on earth. Other mythologies hold that when Cain reached [Nod](#) the Devil made him the first Witch. Older historical and hereditary branches of the Craft hold Cain to be the manifestation of the first sorcerer, created by the Devil, and the basis of the True foundations of the Craft, characteristics separating it from traditions such as [Wicca](#). A.G.H.

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## LILITH, DE EERSTE VROUW VAN ADAM

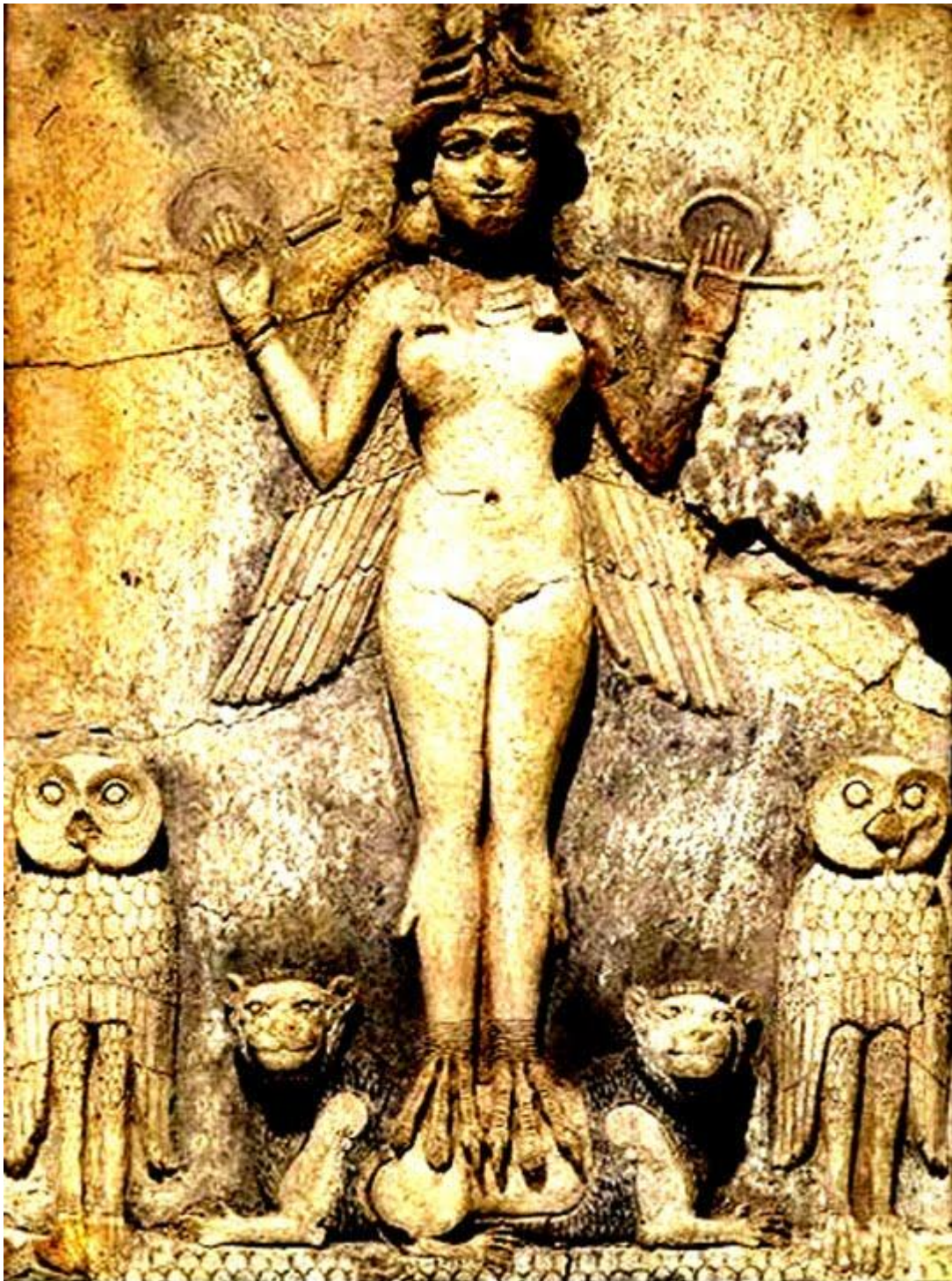
Veel mensen geloven dat Eva de eerste vrouw van Adam was. Maar Joodse bronnen reppen over een Lilith. Deze Lilith zou de eerste vrouw van Adam geweest zijn... en uit de gemeenschap tussen Adam en Lilith zouden demonen geboren zijn.

*Dit korte artikeltje is het aangekondigde vervolg op [De genesis van Genesis](#). Later zullen nog stukjes volgen over de invloed van de Perzen, de Nag Hammadi, en de Saksenbijbel.*

### *Opnieuw Sumerische wortels*

In [De genesis van Genesis](#) kwamen we al het Epos van Gilgamesj tegen. In dat verhaal is er *Lilitu*. In Sumer, 5000 jaar geleden, was Lilitu (Lilith) eerst een godin van de eenzaamheid. Of misschien was ze wel een jong priesteresje van [Inanna](#). Voor de godin lokte ze mannen, om met hen rituele seks te hebben. Het verleiden van mannen zou ze in alle vormen en gedaanten die ze later aan zou nemen wel blijven doen. Van priesteres of godin werd ze tot een demon van de nacht, en haar nachtelijke verleidelijke activiteiten waren vijandig richting de trouwe vrouwen van de mannen die ze begeerde: ze veroorzaakte miskramen.





Of dit Lilith is of de godin Inanna, dat is omstreden. Deze afbeelding staat bekend als de [Burney Relief](#).

## *In de Bijbel*

Zoals we nu weten is veel van de Bijbel geïnspireerd door de Sumerische mythen. In Jesaja 34:14 is onze inmiddels bekende “Lilitu” actief, lees maar:

Wildcats shall meet with hyenas, goat-demons shall call to each other; there too **Lilith** shall

repose, and find a place to rest. (Isaiah 34:14, New Revised Standard)

De reputatie van de Statenvertaling blijkt niet altijd terecht. Omdat deze Lilitu, hier vertaald als Lilith, steeds meer een demon van de nacht werd, hebben de vertalers van de Statenvertaling het zich wel erg veel vrijheid veroorloofd en Lilitu als “nachtgedierte” vertaald: En de wilde dieren der woestijnen zullen de wilde dieren der eilanden daar ontmoeten, en de duivel zal zijn metgezel toeroepen; ook zal het **nachtgedierte** zich aldaar nederzetten, en het zal een rustplaats voor zich vinden. (Jesaja 34:14, Statenvertaling)

Maar de Statenvertaling staat niet alleen: veel vertalers houden niet zo van letterlijke vertalingen en gaan uit van hun eigen interpretaties. (Bron: [Origins: Isaiah 34:14, Meg R, 2008, The Lilith Project.](#))

In de Bijbel zien we feitelijk twee scheppingsverhalen (zie [De genesis van Genesis](#)). Lilith zou dan mogelijk de eerste vrouw zijn die geschapen werd. Eva, de tweede vrouw, werd uit de rib van Adam gemaakt, maar Lilith werd uit klei gemaakt, net zoals Adam zelf. Lilith staat vijandig ten opzichte van de kinderen van Eva.

In de afbeelding hieronder wordt Lilith voorgesteld als de slang die Eva zal verleiden. Dat is misschien wat vergezocht, maar wel is de slang één van de symbolen van Inannu (de godin die vaak geassocieerd wordt met Lilith). Ik weet niet wie de schilder is van onderstaande schilderij; een Google Image search leverde weinig op.



Lilith is slang in de appelboom. Ze verleid Eva om van de heilige vrucht te eten.

(Ik weet niet wie de kunstenaar is.)

Het blijft interessant om te zien hoe zowel Lilith als Eva als verleidelijke, corrumperende krachten worden gezien in de Bijbel. Niet alleen Lilith, maar ook Eva speelt die rol als ze



Adam een appel aanbiedt. De mannen die de Bijbel schreven waren, als in zoveel tijden en culturen, gefascineerd door de vrouw als verleidelijk gevaar.



Eva met een appel bij de boom (cropped). Fotografie: [Lottie Davies](#), serie "Myths".

## *Demonische krachten*

Lilith heeft demonische machten. Dat blijkt zowel in Sumer en Babylon als in de Bijbelse en andere Joodse bronnen. Ze kan vliegen, ze is niet gebonden aan de aarde. Ze kan mannen verleiden. Ze kan ongeluk brengen. Ze was in de oudste bronnen al een godin van de desolatie; ook in Jesaja zwerft ze in de woestijn. Vaak wordt ze voorgesteld met vleugels

omdat ze zou kunnen vliegen. Soms wordt ze als [succubus](#) voorgesteld. Misschien was ze zelfs de moeder van de succubi.

## *Veel variatie*

Er zijn zoveel verschillende verhalen, interpretaties, tijdvakken, culturen en tegenstrijdige bronnen over Lilith, dat ze alleen daarom al een soort geheimzinnige duisternis over zich heen krijgt. Ondanks al die variatie is er opvallend veel overeenkomst in de Sumerische, Babylonische en Joodse verhalen over Lilith. Ook in de literatuur en kunst zou ze daarmee een schitterende reputatie opbouwen. Maar ik zou dit artikel kort houden, en ik zal de geïnteresseerde lezer verwijzen naar enkele goede bronnen. Vooral [Lilith: Seductress, Heroine or Murderer?](#) door Janet Howe Gaines is zeer de moeite waard.

- [Lilith: Seductress, Heroine or Murderer?](#) Door Janet Howe Gaines, 2012, Biblical Archaeology Society.
- [The Lilith Project](#), Meg R, Syracuse University.
- [The Book of Lilith Website](#), Robert G. Brown.
- [Lilitu](#), Wikipedia (Nederlands).
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- [Lilith](#), Wikipedia (Engels).

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Lilith, door John Collier (1892)



## Lilith in de Zohar (1)

Lilith wordt verbonden met verschillende ontstaansmythes uit de Zohar of het Boek der Schittering. Sterzoeker staat even stil bij enkele van die mythes. De Zohar is een joods-kabbalistisch geschrift uit de dertiende eeuw.



Er bestaan verschillende mythes die Lilith en haar ontstaan behandelen. Zo is er één over de klacht van Lilith als maan die haar licht moet verminderen ten dienste van de zon. Een ander gaat dan weer over Lilith die verbonden is met "de schalen van het kwaad", of de duistere vrouwelijke kant van het Zelf die aan mannen en vrouwen 's nachts in hun dromen verschijnt.

Nog andere mythes uit de Zohar bestempelen Lilith als vrouw van de duivel of Samaël, de wijngod, of brengen haar in verband met een verhaal rond koning Salomo. Eva wordt volgens de Zohar pas in een later stadium geschapen om Adam te vergezellen.

Met de Zohar in de dacht valt in de bijbel afwezigheid van Lilith meteen op. Maar hoewel Eva volgens het scheppingsverhaal uit de christelijke bijbel de eerste vrouw is en er van Lilith geen sprake is, vinden we toch enkele mogelijke aanknopingspunten. Zo is vooral een passage uit Jesaja interessant. In Jesaja 34, 14 komt namelijk het woord "Lilit", wat "vrouwelijke demon" betekent, letterlijk voor: Woestijdieren en hyena's komen er samen, saters ontmoeten er elkaar. Ook Lilit vindt er rust, zij woont er ongestoord.

Lilith wordt vooral met het negatieve verbonden, want hoofdstuk 34 gaat over de verwoesting van Edom. Een tweede, veel indirectere verwijzing naar Lilith als negatieve kracht verschijnt vinden we in het scheppingsverhaal. Hoewel ze daar niet bij naam genoemd wordt, is het een slang die Eva tot de zonde verleidt. Lilith verschijnt vaak als slang verscheen in de mythologieën.

Ook valt het op dat in Jesaja 34 het woord slang in de onmiddellijke nabijheid van Lilith wordt vernoemd. Want in 15 staat: "De pijlslang maakt daar haar nest, legt haar eieren en broedt ze uit. Zij breken open en de jongen kruipen in de schaduw bijeen". Lilith wordt ook vaak verbonden elementen van schaduw.

Lilith krijgt in de Zohar wel een prominente rol krijgt. Ze treedt op als iemand die niet met zich laat sollen, gelijke rechten eist en niet bang is voor het mannelijke. Bovendien is ze belust op wraak en manifesteert ze zich letterlijk en figuurlijk als een serpent. Lilith wordt vaak als dier afgebeeld en zeker niet alleen als slang.

Wanneer Eva ten tonele verschijnt, neemt zij de tegenpool van Lilith aan. Zij is wel bereid om Adam te dienen en toont zich nederig. Toch is ze niet perfect: Eva laat zich uiteindelijk verleiden door de donkere, wraakzuchtige Lilith en verleidt op haar beurt ook Adam.

Die dualiteit heeft veel te maken met de wil om het goede te benadrukken. Enige vorm van abstractie is zo bijna niet te vermijden. Zo is het zeer verleidelijk om uit het christelijke scheppingsverhaal de tegenstelling man versus vrouw te halen. Ook uit het Zoharverhaal zouden we tegenstellingen kunnen afleiden, bijvoorbeeld die van "de gehoorzame Eva" versus "de opstandige Lilith". Toch is het aangeraden voorzichtig om te springen met zulke dualistische termen.

We kunnen stellen dat Lilith een sterke rol toebedeeld krijgt in de joods kabbalistische traditie. In de Zohar komt zij duidelijk naar voren als trotse, sterke vrouw die opkomt voor haar rechten en zich niet laat doen door het mannelijke.

In de Bijbel is er geen sprake van Lilith, afgezien van één directe en enkele mogelijke verwijzingen. Beide overleveringen samen genomen staat Lilith voor het vrouwelijke, de nacht, het demonische, de opstand, de slang, het koppige, de schaduwzijde, het niet onderdanige en, enigszins metaforisch, de onbewuste kracht die de onderdanige Eva in zich heeft.

Zo verenigt Lilith zowel het ene als het andere in zich en pinnen we haar beter niet vast op één aspect.

**Sterzoeker is nog niet klaar met Lilith, er volgt dus nog een blog over Lilith en de Zohar!**

**You might also like:**

Lilith en de Zwarte Maan (2)

Magie en de Kunst van het Visualiseren

De geheime leer en de Lotus bloem

Geplaatst door Ipsissimus op [11:56](#)

## **Lilith as the Serpent**

by **Margi B.**

2004-2005

from [LilithGate Website](#)

Lilith's link to the garden of Eden is symbolized in Christian iconography that may have been inspired by the Zohar. Also, Lilith as Serpent is not limited by her functions in Eden, but also as other important figures such as Blind Dragon and Leviathan.

There are many passages that define **Lilith** as Serpent. The most obvious passage, says Lilith as the Serpent had an affair with Eve before she had intercourse with Adam. This is the most expressive passage relating to *Lilith* that contains a description of being both a *Serpent* and *using temptation*.

Quoting Bacharach, 'Emeq haMelekh 23c-d -

"And the Serpent, the Woman of Harlotry, incited and seduced Eve through the husks of Light which in itself is holiness. And the Serpent seduced Holy Eve, and enough said for him who understands. An all this ruination came about because Adam the first man coupled with Eve while she was in her menstrual impurity -- this is the filth and the impure seed of the Serpent who mounted Eve before Adam mounted her.

Behold, here it is before you: because of the sins of Adam the first man all the things mentioned came into being. For Evil Lilith, when she saw the greatness of his corruption, became strong in her husks, and came to Adam against his will, and became hot from him and bore him many demons and spirits and Lilin."

However, **Lilith** being described with male qualities capable of intercourse with other women is also explained as *Lilith being joined with Sammael as one being* and both being a part of the temptation in the Garden of Eden:

Quoting Moses b. Solomon of Burgos - "Both Samael, king of the demons, and Lilith were born in a spiritual birth androgynously. The Tree of Knowledge of Good and Evil is an epithet for both Samael and Grandmother Lilith (e.g. the Northerner). As a result of Adam's sin, both of them came and confused the whole world, both the Upper one and the Nether one."

Another quote that describes Lilith and Sammael as **androgynous**:



Quoting Zohar Sitrei Torah 1:147b-148b, Jacob's Journey -

"The secret of secrets:

Out of the scorching noon of Isaac,  
out of the dregs of wine,  
a fungus emerged, a cluster,  
male and female together,  
red as a rose,  
expanding in many directions and paths.  
The male is called Sama'el,  
his female is always included within him.  
Just as it is on the side of holiness,  
so it is on the other side:  
male and female embracing one another.  
The female of Sama'el is called Serpent,  
Woman of Whoredom,

End of All Flesh, End of Days.

Two evil spirits joined together:

the spirit of the male is subtle;

the spirit of the female is diffused in many ways and paths

but joined to the spirit of the male."

Lilith and Sammael also have intercourse through a "snake" like intermediary also.

Quoting Treatise on the Left Emanation

"You already know that evil Samael and wicked Lilith are like a sexual pair who, by means of an intermediary, receive an evil and wicked emanation from one and emanate to the other. [...] The heavenly serpent is a blind prince, the image of an intermediary between Samael and Lilith. Its name is Tanin'iver[24] The masters of tradition said that just as this serpent slithers without eyes, so the supernal serpent has the image of a spiritual form without color--these are "the eyes." The traditionists call it an eyeless creature, therefore its name is Tanin'iver. He is the bond, the accompaniment, and the union between Samael and Lilith. If he were created whole in the fullness of his emanation he would have destroyed the world in an instant."

The Treatise goes on to describe **Lilith** as the Blind Dragon itself:

Quoting Treatise on the Left Emanation

"I found written in the name of an ancient traditionist and in the name of the perfect Hasid of blessed memory that Lilith is also Taninsam. They said that this name is based on the serpent who is in the image of an intermediary between Lilith and her mate."

Not only is **Lilith Blind Dragon**, but is also Leviathan:

Quoting Treatise on the Left Emanation

"I shall explain this relying on the esoteric meaning in the verse "In that day the Lord will punish with His great, cruel, mighty sword Leviathan the twisted serpent and Leviathan the tortuous serpent"--this is Lilith--"and He will slay the dragon of the sea" (Isaiah 27:1). As there is a pure Leviathan in the sea and it is called a serpent, so there is a great defiled serpent in the sea in the literal sense. The same holds true above in a hidden way."

**Lilith** and **Sammael** are also described as serpents of two qualities; the *Slant Serpent* and the *Tortuous Serpent*.

Quoting Moses Cordovero, Pardes Rimmonim 186d

"And about this mystery it is written, And on that day the Lord with His sore and great and strong sword will punish Leviathan the Slant Serpent, and Leviathan the Tortuous Serpent, and He will slay the Dragon that is in the sea (Isa. 27:1). Leviathan is the connection and the coupling between the two who have the likeness of serpents. Therefore it is doubled: the Slant Serpent corresponding to Samael, and the Tortuous Serpent corresponding to Lilith...."

Although this page only outlines *Lilith's Serpentine attributes*, the reader is faced with the challenge of interpreting it about how it affects Lilith's image and lesson to devotees. I personally interpret **Lilith** as governing the aspect of consciousness of the *Sammael/Lilith androgyny*. The intermediary, Blind Dragon, may be seen as *symbolic of the Kundalini serpent energy* that is connected to our unseen abilities and everyday consciousness. Lilith is Blind Dragon, and is both Serpent energy and consciousness to control that energy in the use of witchcraft and magick.

Sammael may be seen as the physical serpent, Lilith's connection to the air can also be seen as breath used to form words to speak to Eve to convey the importance of partaking in Knowledge and understanding what existence is like when living without dignity with Adam.

Most of all, **Lilith** is the guardian of the Tree of Knowledge, her *Serpent* self symbolic of the Tree of Knowledge energy, the Tree's own Kundalini that flows up through it's branches like a wellspring of undefiled wisdom.

## Kabbala: Lilith, Samael and Blindragon

from [AlanHum](#) Website

Lilith's husband, Samael, has been castrated. In order to have sexual union with him, they must use a third character, BlindDragon. I'm not sure I want to know how this works.

Bacharach, 'Emeq haMelekh, 84b, 84c, 84d

Lilith is a harlot who fornicates with men. She has no mating with her husband, for He [God] castrated the male and cooled the female. And she becomes hot from the fornication of men, through spontaneous emission. And enough of this.... (Patai81:463)

This Lilith -- the Merciful One save us!-- has dominion over children who issue from a man who has intercourse at candlelight, or with his wife naked, or at times when he is forbidden to have intercourse. All those children who issue from these mentioned, Lilith can kill them any time she wants to, because they are delivered into her hand. And this is the secret of the children laughing in their sleep when they are small: it is from Lilith who plays with them.

And I heard that when a small child laughs during the Sabbath night or the night of the New Moon, it is because Lilith is playing with him, and it is well that his father or mother or anyone who sees him laugh should tap his nose with his finger and say: "Go from here, you accursed one, for you have no resting place here!" Let him say this three times, and each time he recites this incantation let him tap the child's nose. And this is very good, for it is in the power of Lilith to kill them when she wants to. And since she has permission to kill these infants, these souls are called Oppressed Souls. (Patai81:463f)

Blind Dragon rides Lilith the Sinful -- may she be extirpated quickly in our days, Amen!-- And this Blind Dragon brings about the union between Samael and Lilith. And just as the Dragon that is in the sea (Isa. 27:1) has no eyes, likewise Blind Dragon that is above, in the likeness of a spiritual form, is without eyes, that is to say, without colors.... (Patai81:458)

Samael is called the Slant Serpent, and Lilith is called the Tortuous Serpent (Isa 27:1). She seduces men to go in tortuous ways.... And know that Lilith too will be killed. For the groomsman [BlindDragon] who was between her and her husband [Samael] will swallow a lethal potion at a future time, from the hands of the Prince of Power. For then, when he rises up, Gabriel and Michael will join forces to subdue and bring low the government of evil which will be in heaven and earth. (Patai81:468)

Bacharach, 'Emeq haMelekh, 121b

And he [Blind Dragon] is castrated so that he cannot beget, lest [his offspring] annihilate the world. (Patai81:458)

Bacharach, 'Emeq haMelekh, 140b

The Blind Dragon is between Samael and the Evil Lilith. And he brings about a union between them only in the hour of pestilence, the Merciful One save us! And he is castrated so that the eggs of the viper should not come forth into the world. For were it not so, they would annihilate the world. And that kind which is called Lilin are full of hair from their heads down to their feet, but on their heads they have no hair and all their body and face is full of hair. And this Lilith has fourteen evil times and evil names and evil factions. And all are ordained to kill the children -- may we be saved!-- and especially through the witches who are called Kinder Benimmerins in the language of the Ashkenaz [German]. (Patai81:458f)

## Kabbala: Lilith as God's Consort

from [AlanHumm Website](#)

In this striking passage we see Lilith becoming the consort of *God*! This resulting from *God's* regular consort, the Matronit, being in exile. While they are apart, the **Matronit** is abused by the left emanations (bad guys) while **Lilith** takes her place at *God's* side. Keep in mind here that '*God*' in this context refers to one of the emanations of *God*, not the absolute (Ein Sof).



Of course, it would be tempting to combine this with the 'Adam's first wife' streams of the tradition, leaving us with a story in which Lilith is at first rejected by Adam only to be elevated to be *the mate of God himself*. I suspect, however, that these stories come from different places and cannot be justifiably combined.

Zohar 3:69a

One day the companions were walking with Rabbi Shim'on bar Yohai. Rabbi Shim'on said: "We see that all these nations have risen, and Israel is lower than all of them. Why is this? Because the King [God] sent away the Matronit from Him, and took the slave woman [Lilith] in her place. Who is this slave woman? The Alien Crown, whose firstborn the Holy One, blessed be He, killed in Egypt. At first she sat behind the handmill, and now this slave woman inherited the place of her mistress."

And Rabbi Shim'on wept and said:

"The King without the Matronit is not called king. The King who adhered to the slave woman, to the handmaid of the Matronit, where is his honor? He lost the Matronit and attached Himself to the place which is called slave woman. This slave woman was destined to rule over the Holy Land of below, as the Matronit formerly ruled over it. But the Holy One, blessed be He, will ultimately bring back the Matronit to her place as before. And then, what will be the rejoicing? Say, the rejoicing of the King and the rejoicing of the Matronit. The rejoicing of the King because He will return to her and separate from the slave woman, and the rejoicing of the Matronit, because she will return to couple with the King. (Patai81:468)

## The Angelic Influence

by Margi B.

2004-2005

from [LilithGate](#) Website

Most materials I have found relevant to **Lilith** focus solely on the demonized aspects of her character. Lilith, however, has less than obvious origins in angelic mythology. While there is not a specific "angel named Lilith" there are clues that point to her origins sharing angelic traits and similar functions as the Cherubim.

The paradox of the demonic and the angelic contained in Lilith seems rather conflicting until I came across an explanation in the Zohar.

Quoting Zohar 3:76b-77a

"Therefore, all the spirits and demons have one half from man below, and the other half from the angels of the supernal realm."

It appears that after uttering the *Ineffable Name of God* that **Lilith** then became half angel and half human, flying away on heavenly wings and by default becoming a "demonic" entity. However, Lilith's specific "*Cherubim*" qualities seem to appear after she left Eden, and offering the fruit of the Tree of Knowledge to Eve.

While looking through **Alan Humm's** *Lilith pages*, I studied the pictures of **Lilith** that relate to the Serpent in the Garden of Eden that tempted Adam and Eve. Most intriguing was the Cherub depiction of the Serpent, while all the rest are clearly feminine in form.

I found another picture of Lilith as the Serpent from the same time period for comparison:



**Above left** - Detail from "The Fall of Man" c. 1570. (Titian c. c. 1480-1576)



**Above Right** - Detail from Bosch's Paradise. c. 1510.

How is **Lilith** connected or related to *the Cherubim*? I searched through Alan Humm's older sources from the Zohar to discover that Lilith appears to originate from an energy, or quality of the Cherubim's flaming swords:

Quoting from Zohar 1:119b

"She approached the gates of Paradise on earth, and saw the Cherubim guarding the gates of Paradise, and sat down facing the Flaming Sword, for she originated from that flame. When that flame revolved, she fled."

Lilith's earliest connection to the Cherubim has roots in Mesopotamia. Various definitions of "*Cherub*" are proposed to be "*to be blessed*" (to be propitious or blessed - a name applied to spirits who served the Gods as advisors and intermediaries" [De Vaux, 1961])<sup>[1]</sup> and "*to be near*" (near ones, familiars, personal servants, bodyguards, courtiers)<sup>[3]</sup>. The earliest representations of Cherubs were protective spirits, and guardians of the Gods in temples where they were carved.



**Temple Decoration  
Nimrud, Assyria 900 B.C.E.**

That would designate **Lilith** as guardian of the Tree of Knowledge. *Cherubim* were also associated with great wisdom and keepers of knowledge and records - could this be why Lilith as the Serpent had the power to offer the symbolic source of knowledge?

Also intriguing is that the Cherubim guard the fixed stars, and the fixed constellations. In a

previous essay, I explained how Lilith governs **Algol**, a fixed star in the constellation of Taurus. This definitely solidifies the link between Lilith and the Cherubim.

### Algol

Arabic name, Ras al-Ghul, or the "Demon's Head." or, "The Demon," can be seen between the constellations Perseus and Pegasus. Today it is classified as the beta star in Perseus.

The Hebrews identified this star in two ways: Rosh ha Satan or, "Satan's Head," or, **Lilith**. Lilith is referenced in Isaiah 34:14 who describes the destruction wrought by an angry Jehovah which leaves the land so desolate that Lilith translated as "the screech owl," "shall also settle there and find a place for herself." The Interlinear Bible.

The Greeks referred to the star as the "Eye of the Medusa." The star appears in Ptolemy's Catalogue as "the bright one in the Gorgon's Head."

La Hire, Phillipe, Planisphere Celeste, Paris, 1705

From the Earth, **Algol** appears to blink every 68 hours 48 mins 55 secs. An observer over a period of two to three days will see the the star blink.

The blinking is caused by mutual eclipse of a pair of stars (binary) which we see as one star. The ancients, by general agreement, depicted Algol as a malevolent star which was thought to be the cause of sudden death.



Perhaps **Lilith** is an *anti-Cherub* - instead of protecting, she preys. Instead of protecting knowledge, she gives it out freely. Also, [The Ancient Fragment of the Key of Solomon](#) has some particularly interesting information concerning Lilith, Cherubim, and the bull (**Algol** is in the constellation of Taurus):

"The ninth Number is nine. The ninth Sephira is Yesod, or the fundamental principle."

"The Spirits of Yesod are the Cherubim or Angels, those powers which fecundate the earth,

and which are represented in Hebrew symbolism under the form of bulls. Their empire is that of fecundity. They correspond to true ideas."

"They have for adversaries the Gamaliel or obscene, whose Queen is Lilith, the Demon of debaucheries."

## Footnotes:

[1] Cherub - Wikipedia

[2] Cherub - Jewish Encyclopedia

[3] Cherubim - Catholic Encyclopedia

## Lilith in Astrology

by Margi B.

2004-2005

from [LilithGate](#) Website

Any enthusiast of **Lilith** will eventually stumble upon the fact that Lilith is also used in some special parts of astrology. Although her myths are a recent addition to astrology, many professionals use Lilith and her three aspects in interpreting client's charts.

I will do my best attempt to explain, as there is much conflicting information about *the Three Liliths in astrology*. Some sites point out that there is merely one Lilith, but I will include them all for the purposes of this essay.

- First, there is asteroid Lilith. Like Lilith herself, the Three Liliths only have one real "physical" incarnation, Asteroid Lilith would be the only actual physical body in the sky. The two others are hypothetical points in the sky. Asteroid Lilith's number is 1181. There are different ways people interpret Asteroid Lilith, but I would interpret this body as being in tune with Lilith's earthly life in Eden. I see it as governing aspects of independence, sexual aggressiveness and manipulation, and one's intelligence and ability to obtain and use information to personal benefit.
- Secondly is the Dark Moon Lilith. Most people have heard of this, and confused it with *Black Moon Lilith* instead. Actually, the Dark Moon is supposedly a non-reflective body orbiting the earth. So far, nobody has been able to pinpoint this "*orbiting cluster of spacedust*" in the sky, leading many to believe that it doesn't exist at all. However, it still doesn't account for the accurate astrological calculations and it could reasonably be used as yet another hypothetical point in the sky. *Dark Moon Lilith* is seen as governing illness, emotionally charged issues related to motherhood, and an individual's darker aspects, sexual abnormalities, and secretive habits.
- Third and last but not least, there is Black Moon Lilith. *Black Moon Lilith* is different from *Dark Moon Lilith*, as it is not proposed to be an actual body as Dark Moon Lilith is supposed to be. Black Moon Lilith is a hypothetical point in the sky, midway between the Earth and the Lunar apogee. Some astrologists just use the apogee instead, but I thought I'd mention both.

To explain a little further, the perigee of the Moon is the full moon, round and bright. The apogee of the Moon is the actual New Moon, our favorite orb in a dark and non-reflective state. A fitting place for **Lilith**, especially since the New Moon is on the threshold between the "death" of a previous Moon, and the "birth" of a new one. I could see how this might be a new way to view the terminology of "between the worlds" in witchcraft, but I digress.

Okay, back to *Lilith in the Moon*. Lilith is already associated with the Moon long before astrologers decided to in the Zohar. To quote:



And she goes and roams the world at night, and makes sport with men and causes them to emit seed. And wherever men are found sleeping alone in a house, they [these spirits] descend upon them and get hold of them and adhere to them and take desire from them and bear from them. And they also afflict them with disease, and the men do not know it. And all this is because of the diminishing of the moon.

Zohar 1:19b

And when Lilith comes and sees that child, she knows what happened, and she ties herself to him and brings him up like all those other sons of Naamah. And she is with him many times, but does not kill him. This is the man who becomes blemished on every New Moon, for she never gives him up. For month after month, when the moon becomes renewed in the world Lilith comes forth and visits all those whom she brings up, and makes sport with them, and therefore that person is blemished at that time.

Zohar 3:76b-77a

And on every New Moon that spirit of evil appearance becomes stirred up by Lilith, and at time that man suffers harm from the spirit, and falls to the ground and cannot get up, or even dies.

Zohar 2:267b

Clearly, **Lilith** is mostly associated with *the New Moon*, the anti-heroine of Moon lore that seems to get the "death and destruction" stereotype.

But just like Lilith isn't all death and sex and destruction, neither Black Moon or Dark Moon are all doom and gloom. In fact, I speculate that the *Dark Moon* and *Black Moon* might be indicators of where our psychic talents might come from in our inner self, or how they manifest themselves in our life. There are also many more occult phenomena in our lives besides our psychic ability, Lilith may also govern those as well.

Lilith's powers are not limited to the Moon, however. **Algol**, in Hebrew legends is Lilith's star and is also the eye of Medusa that Perseus used to turn his enemies into stone. It is also known as the "*Demon Eye*" star, and as "the blinking Demon" (due to it's being a binary star, causing it to "look" like it's blinking) some interpret Algol as "*The Ghoul*" star, associated with all kinds of murder and genocide.

However, it is ironic to note that **Henry Cornelius Agrippa** says that you can make an Algol talisman for "good success to petitions, and make him go carried it bold and magnanimous, and preserved the members of the body sound; also it helped against witchcraft, and reflected evil endeavors, and wicked incantations upon our adversaries." Good health, success, and protection against malefic magick? It seems almost ludicrous that Algol is being labeled or being compared to death spirits, but that's not so unfamiliar to Lilith at all.

After all, Lilith and Medusa could be considered sisters of a similar paradigm, the paradigm being demonized female after sexual oppression. Comparing the Hebrew myth of Lilith and Medusa, it is clear why they are associated with each other. Lilith, after escaping Adam's sexual oppression by uttering the *Ineffable Name of God*, went to go live in a cave by the Red Sea. Medusa, after being defiled by Poseidon in Athena's temple, was cursed and banished to the depths of a cave in a faraway land.

There are other interesting correspondences between Medusa and Lilith, which are too numerous and require a separate exploration of the myths.

## Lilith and the Moon

by Margi B.  
2004-2005



**Lilith's** connection with the Moon is found mostly in the Zohar, which contributed much to expand her myths. Further references to Lilith being associated with heavenly bodies can be found in my other essay concerning astrology.

It is no surprise that Lilith is associated with the Moon, as the Moon seems to be a universal representation of the Feminine in spirituality. Lilith, though, seems more associated with a specific phases of the moon; which expresses mythical quality about the influence of the Lunar cycle.

Lilith's specific influence seems to govern the waxing and waning phases.

Quoting Zohar 1:19b -

"And she roams in the world, and finds children liable to punishment, and caresses them, and kills them. And all this is because of the diminishing of the moon which reduced its light.... When Cain was born, she could not attach herself to him. But later she approached him and bore spirits and winged demons. For 130 years Adam had intercourse with female spirits, until Naamah came. Because of her beauty the sons of *God* went astray after her, 'Ussa and 'Azael, and she bore from them, and from her spread evil spirits and demons in the world... (Patai81:454f)

And she goes and roams the world at night, and makes sport with men and causes them to emit seed. And wherever men are found sleeping alone in a house, they [these spirits] descend upon them and get hold of them and adhere to them and take desire from them and bear from them. And they also afflict them with disease, and the men do not know it. And all this is because of the diminishing of the moon. (Patai81:461)

**Lilith's** more sexual and predatory aspects seem to be associated with the waxing phase of the Moon:

Quoting Zohar 3:76b-77a -

"At times it happens that Naamah goes forth into the world to become hot from the sons of man, and a man finds himself in a connection of lust with her, and he awakens from his sleep and takes hold of his wife and lies with her. And this desire comes from that lust which he had in his dream.

Then the child that she begets comes from the side of Naamah, for the man was driven by his lust for her. And when Lilith comes and sees that child, she knows what happened, and she ties herself to him and brings him up like all those other sons of Naamah. And she is with him many times, but does not kill him.

This is the man who becomes blemished on every New Moon, for she never gives him up. For month after month, when the moon becomes renewed in the world Lilith comes forth and visits all those whom she brings up, and makes sport with them, and therefore that person is blemished at that time. (Patai81:457f)

Quoting Zohar 2:267b -

"And that spirit which is called Asirta becomes stirred up...and goes to the female who is beneath all females. And she is Lilith the mother of demons. And a man may become stirred up by that evil spirit called Asirta, which attaches himself to that man and ties himself to him permanently. And on every New Moon that spirit of evil appearance becomes stirred up by Lilith, and at time that man suffers harm from the spirit, and falls to the ground and cannot get up, or even dies. (Patai81:462)

Quoting Bacharach, 'Emeq haMelekh, 84b, 84c, 84d -

"And this is the secret of the children laughing in their sleep when they are small: it is from Lilith who plays with them. And I heard that when a small child laughs during the Sabbath night or the night of the New Moon, it is because Lilith is playing with him, and it is well that his father or mother or anyone who sees him laugh should tap his nose with his finger and say: "Go from here, you accursed one, for you have no resting place here!" Let him say this three times, and each time he recites this incantation let him tap the child's nose. "

## The Four Consorts of Samael

Posted by [Admin](#) on [September 22, 2013](#)

According to Zohar Kabbalah text there are four women who mated with the archangel Samael: Lilith, Agrat bat Mahlat, Eisheth Zenunim, and Naamah. Three were said to have already been fallen angels while one was a mortal women who fled the Garden of Eden as a demon due to whispering a secret name. They became the Queens of Hell, and all four have begot with Samael. All but Lilith bore children; Lilith instead spawned offspring called Lilim or Lithu 'children of night terrors', the others offspring were called 'the oracles of divinity and sacred prostitution'. It also states in the Kabbalah that these sacred angels were sent to lustful men in their sleep and removed some of their lust, or sent them on a journey to the oracles in order for their sin to be removed from their souls so they won't become possessed. In Christian and Judaic beliefs the four angels were demonized by priests, thus the succubus was born.

### Lilith

Lilith is the most well known succubi there is. Her story is filled with so many "chapters" that the real question is where do you begin? For starters the Kabbalah states that Lilith was the first wife of Adam, but because she was made from the same materials as Adam (dust) she was not submissive to him during sex. Lilith wanted to be on top, but Adam felt because he was a male that it was his God given right to be on top. Furious, Lilith spoke the secret name YHWH (Yahweh?), turned into a demon and fled the Garden of Eden. But because Lilith fled without eating from The Tree of the Knowledge of Good and Evil she remained immortal. After she fled she took refuge in a cave by The Red Sea. Even though she left, she still visited Adam in his sleep; mounted him and stole his sperm to make her children. Adam became lonely and pleaded God for Lilith to come back, so God sent three angels Senoy, Sansenoy, and Semangelof to convince her to return. They found her and told her if she doesn't return 100 of her children will die every day. Lilith said she'll never return, but she will spare the children who bore the mark of one of the three angels who visited her.

God then watched Adam and decided man shouldn't be alone and made him a partner from his rib, making her submissive. Her name was Eve. After this stories branch off into different interpretations, some say Lilith begot with Samael to turn her into a succubus and becoming his wife, while others say she was the serpent who tricked Adam and Eve into eating the fruit from the forbidden tree so that their offspring would die.

From a Theistic Satanist her name translates to 'She of the Night', and she is viewed as a dual goddess. Lilith the Maiden and Lilith the Older; in translation: Lilith the Younger and Lilith the Elder. Lilith the Younger is the wife of the Demon Asmodeus and can turn dark energy into useful energy, and can be used in a time you feel cursed. Lilith Younger is shown as a hermaphrodite – female from head to waist, male from waist down, and is shown riding a chariot driven by a winged horse, and winged lion, which makes her Southeast. In turn means she's the triple elements earth, fire, and air. Lilith the Elder is the mother goddess, but no depictions of her are given. It would be my assumption her chariot will still be present but her body will be completely female.

### Agrat bat Mahlat

In Hebrew both Agrat and Mahlat are proper names, bat means 'daughter of'; together the name means Agrat daughter of Mahlat. But Mahlat has a translation of 'illusion, bringer of deception, or reward for deception'; that said the name means Agrat daughter of Illusion.

The Zohar Kabbalah references Agrat bat Mahlat as one of the four sacred angels, who also begot Samael. Rabbinic literature of Yalkuṭ Ḥadash, on the eve of Wednesday and the Sabbath, she is "the

dancing roof-demon” who dances while Lilith sings. And she flies through air in her chariot pulled by an ox, and her eighteen myriads of messengers of destruction follow behind. She is also “the mistress of the sorceresses” who communicated magic secrets to Amemar, a Jewish sage. The Kabbalah and the school of Rashba state, Agrat bat Mahlat mated with King David and bore a cambion son Asmodeus, the King of Demons.

From a Theistic Satanist view she is aligned with the west which makes her element water, but the Kabbalah aligns her with Northeast which indicates she’s aligned with earth, and her chariot makes her like mother earth. Agrat bat Mahlat is depicted like the Gorgon, Medusa because she has snakes as her hair and is the Witch Queen.

### **Eisheth Zenunim**

There’s not much about Eisheth Zenunim in the Kabbalah, but what we do know is she was one of the Sacred Angels of Prostitution along with Lilith, Agrat bat Mahlat, and Naamah, and she too begot with Samael.

From a Theistic Satanist view she is the crone succubus and believed to be the first wife of Samael and the first succubi. But all succubi have the element Earth but also share characteristics of other elements. Eisheth is earth, fire, and water. She’s fire because both her warrior and boldness aspect about the importance of sexuality and women’s rights (like Lilith), and water because of her role as a wise Crone. Like Samael she’s closely related to the sun, which is strange because most Crone goddesses are linked to the moon. But because Eisheth is shown as a Crone but also motherly it’s important she’s aligned as a solar goddess because she’s ‘the destroyer and bringer of life’. Eisheth manifests as a thin, graceful Crone and is shown wearing golden robes, and a crown with 6 horns. Eisheth is also justice based, she goes by “an eye for an eye” – although she’s not aggressive, but she will seek vengeance when deemed necessary.

### **Naamah**

Once again there’s not much to say about Naamah from the Kabbalah. But it states she’s one of the Sacred Angels of Prostitution along with Lilith, Agrat bat Mahlat, and Eisheth Zenunim, she also begot with Samael.

From a Theistic Satanist’s view, Naamah translates to ‘pleasant’ or ‘pleasing’, and she is said to be the goddess of divination. No one is sure on her first appearance in mythology, nor is it clear on how she became a Demoness of Sacred Prostitution. The Zohar Kabbalah depicts Naamah as a fallen angel, and also begot with Samael. She was also said to have joined Lilith in visiting Adam as a succubi, bearing his children as well. In my assumption this makes Naamah her Demoness sister. Naamah is aligned with Northwest making her earthly. She is shown as a women crouching, with an animal body crawling on the ground eating the earth. This sounds strange but Demonoloters agree with the depiction because she is strictly the element earth. Naamah is also an afterlife gatekeeper and guide, meeting and guiding departed souls as they pass from their incarnate existence into the discarnate realm of Spirit. She shows love and reassurance as she escorts each soul through the gate and beyond the Shadow of Death to the Otherworlds. She can serve as a spiritual gatekeeper as well, acting as a bridge between the realms and communicating messages to the individual from the Otherworlds and the afterlife. She is also a Matron goddess of the creatures within the natural world, bringing healing and renewed life to all plants and animals who are suffering. She is said to reside within a lush and fertile nocturnal garden filled with strange yet beautiful flora.”

– Kaitlyn Parks, *The Succubus and Sacred Angels of Prostitution*

# JEWISH MYTH, MAGIC, AND MYSTICISM

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THURSDAY, MARCH 15, 2007

## Samael: Demon Prince, Consort of Lilith



[Samael/Satan appears before the Divine Presence, in *Die Bucher der Bibel* by E.M. Lilien]

The derivation of the name of this mightiest of demons is hard to determine. Some say it comes from *shamam* "desolation," but that seems wrong as the first letter of Samael's name is a *sin*, not a *shin*. Others offer that it means "Left hand of God," which is highly suggestive of later Jewish thought on the nature of the demonic, but the relationship between the name and the word *s'mol* is more an assonance than linguistically justified. Some secondary sources translate it as "Gall of God," evidently associating it with Samael's purported role as the Angel of Death (see below, also see: Angel of Death I: Malach ha-Mavet, Severe Agent of... ), but how this translation is justified linguistically is beyond me [perhaps a reader out there will know]. Whatever the case, Samael has had many and complex incarnations in Jewish literature:

In several rabbinic texts "Samael" is the name of the Angel of Death. At least once in the Zohar he is declared the "shadow of death," a kind of consort to Death (1:160b).

In other texts he is regarded as synonymous with Satan, but almost as often he is

treated as a separate entity (BhM 1:58-61; Ex. R. 21:7). Elsewhere Samael is called "Chief of all the satans" (Deut. R. 11:10; 3 Enoch). (SEE: Did Satan Fall?: The Devil is in the Details )

In Midrash Konen, Samael is the prince of the third gate to Gehenna, the gate that opens on Jerusalem (2:30). One text designates him the guardian angel of Rome, the nemesis of Israel. This springs from a tradition that he is the guardian angel of Esau, the progenitor of Rome (Bereshit Rabbah 77.3; Zohar I:166a).

He sits in the celestial palaces with Satan and Dumiel and plots the overthrow of Israel (SH 8a-b). When he rejoiced over God's decree that the Ten Martyrs should die at Roman hands, God punished him by afflicting Rome with all the diseases of Egypt.

Samael has made many earthly appearances. In Pirkei de Rabbi Eleazer (13) he is described as the greatest angel in heaven, who out of jealousy over the creation of humanity, decided to tempt Eve. Appearing in the form of the serpent, he actually copulated with her (Targum Jonathan, Gen. 4:1; Zohar 1:37a). It is he, in his role of Esau's guardian angel, who wrestles with Jacob by the river Jabbok (Tanh. Vayishelakh 8; Zohar I:146a).

In the early Kabbalistic work Treatise of the Left Emanation, Samael is the animus of Adam; the evil doppelganger of the first man that came into being with the first human transgression -

*"The first prince and accuser, the commander of Jealousy and Enmity...he is called 'evil' not because of his nature but because he desires to unite and intimately mingle with an emanation not of his nature... it is made clear that Samael and Lilith were born as one, similar to the form of Adam and Eve who were also born as one, reflecting what is above. This is the account of Lilith which was received by the Sages in the Secret Knowledge of the Palaces. The Matron Lilith is the mate of Samael. Both of them were born at the same hour in the image of Adam and Eve, intertwined in each other(Excerpt from Early Kabbalah)*

As this passage suggests, Jewish mysticism has a dialectic notion of 'evil'; all things emanate from God, so Samael is one of God's "severe agents," yet he grows beyond the attenuated form God intended because he feeds upon the evil we humans do.



The Zohar has the most extensive, if sometimes confusing, descriptions of Samael. The Zohar builds upon the image of Samael found in the Treatise on the Left Emanation: he is the demon king and consort of Lilith; together they are the evil counterparts of Adam and Eve. He is the tempting angel from whom the Evil Inclination emanates. When he "copulates" with Lilith, the male and female principles of the "left side emanation" are united and achieve their full potential and demon souls are spawned, so he is in effect the evil left-side counterpart of Tiferet in the Sefirotic system.

In both Zohar and later Chasidic thought Samael is increasingly de-personalized, becoming the organizing force of the *kelipot*, the garments of evil that enshroud the divine sparks contained in all things.

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# Lilith

By admin (DeliriumsRealm )

## Sumerian Lilith



Sumerian Lilith, terra-cotta relief, ca 2000 BCE

Lilith is thought to be the demon of waste places who originally lived in the garden of the Sumerian goddess, **Innana**, queen of heaven. She is mentioned briefly in the Sumerian story "Gilgamesh and the Huluppu-Tree" (2000 BCE) although it is now being questioned whether the name actually translates as "Lilith".

"Years passed, the tree matured and grew big. But Inanna found herself unable to cut down the tree. For at its base the snake 'who knows no charm' had built its nest. In its crown, the Zu-bird — a mythological creature which at times wrought mischief — had placed its young. In the middle Lilith, the maid of desolation, had built her house. And so poor Inanna, the light-hearted and ever-joyful maid, shed bitter tears. And as the dawn broke and her brother, the sun-god Utu, arose from his sleeping chamber, she repeated to him tearfully all that had befallen her huluppu-tree."

# Lilith on Persian Incantation Bowls

Persian Incantation Bowls were found with reference to Lilith. The incantation below is an exorcism against her. Other bowls refer to her divorce.

You are bound and sealed,  
all you demons and devils and liliths,  
by that hard and strong,  
mighty and powerful bond with which are tied Sison and Sisin....  
The evil Lilith,  
who causes the hearts of men to go astray  
and appears in the dream of the night  
and in the vision of hte day,  
Who burns and casts down with nightmare,  
attacks and kills children,  
boys an girls.  
She is conquered and sealed  
away from the house  
and from the threshold of Bahram-Gushnasp son of Ishtar-Nahid  
by the talisman of Metatron,  
the great prince  
who is called the Great Healer of Mercy....  
who vanquishes demons and devils,  
black arts and mighty spells  
and keeps them away from the house  
and threshold of Bahram-Gushnasp, son of Ishtar-Nahid.  
Amen, Amen, Selah.

# Lilith in the Hebrew Bible

There is only one verse in the Hebrew Bible, Isaiah 34:14, that may be a reference to Lilith.

“The desert creatures will meet with the wolves,  
The hairy goat also will cry to its kind;  
Yes, the night monster will settle there  
And will find herself a resting place.”

– from New American Bible with a footnote stating the Hebrew for “night monster” is “lilith”

The problem with this passage is that this is the only time the word “lilith” is used in the entire Bible, so it is difficult to speculate whether or not this is actually referring to the Sumerian Lilith or just another creature in the context

A passage in the Songs of the Sage (4Q510-11) of the Dead Sea Scrolls also mentions Liith in a context similar to Isaiah 34.

“And I, the Master, proclaim the magesty of his beauty to frighten and ter[rify] all the spirits of the destroying angels and the spirits of hte bastards, the demons, Lilith, the howlers (?) and [the yelpers...] they who strike suddenly to lead astray the spirit of understanding and to appal their heart and their... in the age of domination of wickedness...”

– from Geza Vermes’ translation, in Martinez’s translation “Lilith” is pluralized.

## Samael and Lilith: Counterparts to Adam and Eve

Rabbi Isaac ben Jacob ha-Kohen wrote in the second half of the 13th century in Spain. His treatise on evil was entitled “A Treatise on the Left Emanation”. This work introduces Samael and Lilith as husband and wife, a concept which was then incorporated into later Kabbalistic demonology.

“Truly I shall give you a hint, that the reason for all the jealousies which exist between the princes mentioned above, and the [other, good] princes which belong to the seven classes, the classes of the holy angels which are called ‘the guardians of the walls,’ the reason which evokes hatred and jealousy between the heavenly powers and the powers of the supreme host, is one form which is destined for Samael, and it is Lilith, and it has the image of a feminine form, and Samael is in the form of Adam and Lilith in the form of Eve. Both of them were born in a spiritual birth as one, similar to the form of Adam and Eve, like two pairs of twins, one above and one below. Samael and the Eve the Elder, which is called the Northern one, they are emanated from below the Throne of Glory, and this was caused by the Sin.” – from Chap 6

Rabbi Isaac then explains that when Adam and Eve sinned in the Garden, it caused two sexual awakening among the two pairs of “twins”. This was the awakening in which the snake, either called Nahasiel or Gamliel, took part – the event that caused evil to become its own entity capable of expression.

The question is then how did Samael and Lilith become paired together? Samael was an archangel of Rome and originally one of the **fallen angels** in the Book of Enoch. Lilith, on the other hand, was an ancient Near Eastern deity, who was mentioned in Isaiah 34:14, and is known as a danger to infants.

## Lilith as Adam's First Wife

The Alpha Beta of Ben Sira (Pseudo-Ben Sira) states that Lilith was Adam's first wife before Eve. Eli Yassif studied this text in detail and concluded that two versions existed: one similar to the original and one that was edited and enlarged by a later compiler. Examining the differences between the two versions helps to explain how Lilith may have become Samael's spouse.

When God created His world and created Adam, He saw that Adam was alone, and He immediately created a woman from earth, like him, for him, and named her Lilith. He brought her to Adam, and they immediately began to fight: Adam said, "You shall lie below" and Lilith said, "You shall lie below for we are equal and both of us were [created] from earth." They did not listen to each other. When Lilith saw the state of things, she uttered the Holy Name and flew into the air and fled. Adam immediately stood in prayer before God and said: "Master of the universe, see that the woman you gave me has already fled away." God immediately sent three angels and told them: "Go and fetch Lilith if she agrees to come, bring her, and if she does not, bring her by force." The three angels went immediately and caught up with her in the [Red] Sea, in the place that the Egyptians were destined to die. They seized her and told her: 'If you agree to come with us, come, and if not, we shall drown you in the sea.' She answered: 'Darlings, I know myself that God created me only to afflict babies with fatal disease when they are eight days old I shall have permission to harm them from their birth to the eighth day and no longer when it is a male baby but when it is a female baby, I shall have permission for twelve days.' The angels would not leave her alone, until she swore by God's name that wherever she would see them or their names in an amulet, she would not possess the baby [bearing it]. They then left her immediately. This is [the story of] Lilith who afflicts babies with disease. – from the early version of Pseudo-Ben Sira

## Lilith's Refusal to Return to Adam

The main question with this text is: Why would the angels leave Lilith alone after they were ordered by God to bring her back? One conclusion is that Lilith bribed the angels with the



promise that she wouldn't harm babies protected by them or their amulets. In the later versions of the text, the author changed part of the account between Lilith and the angels as follows:

They tried to take her back, but she refused. They asked her: 'Why don't you want to go back? She told them: "I know that I was created for the sole purpose of making babies ill from their day of birth until the eighth day, when I have permission, and after eight days I have no permission. And if it is a female, [this is so] for twelve days!" They said to her: "If you do not come back we shall drown you in the sea." She answered: 'I cannot return because of what is said in the Torah – 'Her former husband who sent her away, may not take her again to be his wife, after that she is defiled, that is, when he was the last to sleep with her. And the Great Demon has already slept with me.

Samael very quickly came to be the "Great Demon" of this version – the "ha-Shed ha-Gadol" who defiled Lilith so she could not return to Adam.

## Lilith as Wife of Sammael

Another text, dating from the 13th century, the Treatise on the Left Emanation, speaks of multiple Liliths, one as the consort of Sammael and the other is the consort of Asmodeus.

In answer to your question concerning Lilith, I shall explain to you the essence of the matter. Concerning this point there is a received tradition from the ancient Sages who made use of the Secret Knowledge of the Lesser Palaces, which is the manipulation of demons and a ladder by which one ascends to the prophetic levels. In this tradition it is made clear that Samael and Lilith were born as one, similar to the form of Adam and Eve who were also born as one, reflecting what is above. This is the account of Lilith which was received by the Sages in the Secret Knowledge of the Palaces. The Matron Lilith is the mate of Samael. Both of them were born at the same hour in the image of Adam and Eve, intertwined in each other. Asmodeus the great king of the demons has as a mate the Lesser (younger) Lilith, daughter of the king whose name is Qafsefoni. The name of his mate is Mehetabel daughter of Matred, and their daughter is Lilith.

This is the exact text of what is written in The Chapters of the Lesser Palaces as we have received it, word for word and letter for letter. And the scholars of this wisdom possess a very profound tradition from the ancients. They found it stated in those Chapters that Samael, the

great prince of them all, grew exceedingly jealous of Asmodeus the king of the demons because of this Lilith who is called Lilith the Maiden (the young). She is in the form of a beautiful woman from her head to her waist. But from the waist down she is burning fire—like mother like daughter. She is called Mehetabel daughter of Matred, and the meaning is something immersed (mabu tabal). The meaning here is that her intentions are never for the good. She only seeks to incite wars and various demons of war and the war between Daughter Lilith and Matron Lilith.

They say that from Asmodeus and his mate Lilith a great prince was born in heaven. He is the ruler of eighty thousand destructive demons and is called “the sword of king Asmodeus.” His name is Alefpene’ash and His face burns like a raging fire (‘esh). He is also called Gurigur, for he antagonizes and struggles with the prince of Judah, who is called Gur Aryeh Yehudah (Lion-cub of Judah). From the same form that gave birth to this war-demon another prince, a prince whose root is in Kingdom, was born in heaven. He is called “the sword of the Messiah.” He too has two names: Meshihi’el and Kokhvi’el. When the time comes and when God wishes, this sword will leave its sheath and verses of prophecy will come True: “For My sword shall be drunk in the heavens; Lo, it shall come down upon Edom” (Isaiah 34:5). “A star rises from Jacob” (Numbers; 24:17). Amen. Soon in our days may we merit to see the face of the Messiah our righteous one; we and all our people....

– Treatise on the Left Emanation #19

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I have decided to create this page, giving folklore beliefs of the Demon Lilith. before starting. i would like to tell you about the sources i have used to obtain these beliefs. The 'Alphabet of Ben-Sira' is one of the, if not the oldest known accounts of Lilith, the Alphabet is dated from between 8th and 10th centuries AD. It refers to Lilith as Adam's first wife and of her meeting with what was called 'ArchAngel' Samael, though i have read that many people believe Samael to be a fallen Angel, this is not a belief held true in all folklore and practices, i will also use a few sources from Jewish Kabbalah, the background of the Alphabet of Ben-Sira is very vague, it seems to be a collection of proverbs and tales of heroes from the bible and the Talmud. I will be using as few quotes as possible, but when i do i shall try and list the sources for you to look into further should you wish to. The first part shall be the story of Lilith in brief, according to the Alphabet of Ben-Sira.

### **The Story of Lilith**

"After God created Adam, who was alone, He said, 'It is not good for man to be alone' (Gen. 2:18). He then created a woman for Adam, from the earth, as He had created Adam himself, and named her Lilith. Adam and Lilith began to fight, she said 'I will not lie below,' and he said 'I will not lie beneath you, but only on top. For you are fit only to be in the bottom position, while i am to be in the superior one.' Lilith responded 'We are equal to each other as in much as we are both created from the earth' but they would not listen to one another. When Lilith saw this, she pronounced the Ineffable Name and flew away into the air. Adam stood in prayer before his Creator. 'Sovereign of the Universe!' he said 'The woman you gave me has run away' At once the Holy One, blessed be He, sent these three Angels to bring her back (*From my research I believe that the Angels were named Sansenoy, Sennoi and Samangaluf, (These Angels have other names as well, including names which are unpronounceable to the Human tongue)*

Said the Holy One to Adam 'If she agrees to come back, what is made is good. if not, she must permit One Hundred of her children to die every day' the Angels left God and pursued Lilith, whom they over took in the midst of the sea, in the mighty waters where the Egyptians were destined to drown. They told her God's word, but she did not wish to return, the Angels said 'We shall drown you in this sea!'

"Leave me!" said Lilith "I was created to cause only sickness to infants, if the infant is male, I have dominion over him for eight days after his birth, and if female, twenty days."

When the Angels heard her words they insisted that she go back. But she swore to them by the name of the Living and Eternal God "Whenever i see you or your names or your forms in an amulet, I will have no power over the infant" she also agreed that One Hundred of her children would die every day. Accordingly, every day, One Hundred Demons perish, and for the same reason we write the Angel's names upon the amulets of our young children. When Lilith sees their names, she remembers her oath, and the child recovers." - From the Alphabet of Ben-Sira

## Lilith and Samael or Asmodeus

Apparently, when Lilith journeyed to the Red Sea, she encountered a 'ArchAngel' Samael, who was then later named Asmodeus in other texts (It should be known that the name Samael is very contradictory in it's meaning and for whether it is the name of a Angel, Demon, or the Devil itself. For there was belief that Samael was Satan' name whilst he was amidst the ranks of Angels. It is also a name used for a Archon in heaven.)

Lilith encountered ArchAngel Samael near the Red Sea and mated with him, producing legions of 'Unclean spirits'. She became the first of his four wives. Lilith, Igrath, Naamah and Mahalath. each of them the mother of her own brood of Demons. the marriage of Lilith and ArchAngel Samael was arranged by the "Blind Dragon" who appears to be the counter part for the "Dragon who lives beneath the sea" who could well be Leviathan, the primordial creature of the sea. However the "Blind Dragon" is a intermediary between Samael and Lilith.

*Blind Dragon rides Lilith the Sinful -- may she be extirpated quickly in our days, Amen! -- And this Blind Dragon brings about the union between Samael and Lilith. And just as the Dragon that is in the sea (Isa. 27:1) has no eyes, likewise Blind Dragon that is above, in the likeness of a spiritual form, is without eyes, that is to say, without colors.... (Patai81:458) Samael is called the Slant Serpent, and Lilith is called the Tortuous Serpent*

The marriage of Samael and Lilith is known as "Angel Satan" or "The Other God". But it was not to last, to prevent Lilith and Samael' demonic children, *Lilin*, from overrunning the world, God castrated Samael. In the 17th century kabbalah, both Lilith and Samael are identified as "Leviathan the Slant Serpent and Leviathan the Tortuous Serpent" and are interpretation of the old Talmudic myth where God castrates the male Levithan and slays the female leviathan to stop them from mating and destroying the earth.

When Lilith learned of her husbands castration, she abandoned him and fornicated with earthly men who experience nocturnal missions. She became something of a Succubus, however a 15thC/16thC kabbalah text says that God has cooled the demon Lilith, thus making her infertile and she is a mere fornication.

Indeed, during the Medieval period, monks who experienced nocturnal emissions blamed them upon the demon Lilith.

Asmodeus is not mentioned as fornicating with Lilith until one looks into a 13thC document named '*the Treatise on the Left Emanation*'. It states that there were two Lilith's and that one, the lesser being was married to the Great Demon Asmodeus and the other as being the serpent

*tempter in the Garden of Eden who first tempted Eve, Adam's second wife. This would make sense, for Lilith, being his first wife, was to become the Demon mother of the Red Sea and was thusly named a serpent, I believe it fits well with her character to act out her role and lure Adam's wife from not only him, but also God, who ordered the deaths of One Hundred of her children every day. It would also explain various medieval iconography which depict the snake being a female who tempts Adam and Eve.*

*Lilith is said to reveal her names to the prophet Elijah, saying that she has come to feast upon the flesh of the mother with a host of demons and take the newborn from her. She says her names are; Lilith, Abitu, Abizu, Hakash, Avers Hikpodu, Ayalu, Matrota. In others, mainly informed by the Alphabet of Ben-Sira, she reveals that she was Adam's first wife*

### **Lilith in Thaumaturgy and/or Theurgy**

Lilith is sometimes referred to as the "First Mother" by some gatherings of occultists who focus on Lilith. I know of only a handful of gatherings which use Lilith as a focus, they seem to have taken their practices from older cults which were related to old masonic beliefs. However it would not be prudent to display their rites and rituals for the whole world to see. Lilith also appears in modern Luciferianism as the consort of Lucifer and who is identified with the figure of Babylon. She is said to come from Mud and Dust and she is the Queen of Succubi. When she and Lucifer mate, they form the being Baphomet or the "Goat of Mendes" also known as the "God of Witches". She is also said to have been the Mother of Cain, rather than Eve, and said to be the Goddess of Witches, Dark Feminine principle and the Goddess Hecate (a Titan from Ancient Greece, who played various roles but who eventually became a Dark Goddess, plaguing humanity with hosts of twisted creatures).

Wicca holds a positive view of Lilith, she is seen as either a Dark Moon Goddess, the embodiment of the Goddess or as the Hebrew Goddess of childbirth, who was later demonized due to the rise of a patriarchal society. She is more often than not, in modern eyes, seen as a female form of strength and power. The ability to dominate or rather, empower and indeed she has become somewhat of a role model for more than a few women.

### **Characteristics of Lilith**

Lilith has many abilities, many of which seem to be linked to the Ancient Roman Succubus. She could fly, she fornicated with men during their sleep, she was said to sometimes feast upon the seed of man, though it is rare if I hear or read this. In the epic of Gilgamesh Lilith was said to have made her home in the center of a sacred willow planted by the Goddess Ishtar, in it she is named a



Maiden of Darkness and flees from Gilgamesh when he kills a serpent. images depicting her as a beautiful and seductive woman of youth, holding a rod of power and ring, with wings of a Zu bird and talons are based upon this myth.

Regardless of whether viewed as Good or Evil, she is always seen as a Mother. Which would show her roots in ancient beliefs Female Goddesses of Fertility, perhaps she was once as such. She was said to have survived the Great Flood and takes infants from their cradle, often tainting them, though sources are very vague on what changes the child undergoes. In Muslim Myth, she is the consort of Satan and her children are the Djinn. Lilith is a Mother and a seducer, she appears as the male fear or rather, temptation of lust and desire, for example the nocturnal emissions experienced by priests and monks which they claimed to be Lilith. She appears to also be the power of the female form, the idea of a female having so much sway and power over men in a male dominated age must have been unsettling to say the least, however she has gained a new or if you prefer, lost status as a Mother Goddess or empowered female.

## Kabbala: Lilith's Origins

*Note that the following passages are either informed by or related to the traditions of Lilith as Adam's first wife, referred to in the **Alphabet of Ben Sira**. Scholem concluded that references to Lilith in the Zohar were based on the Alphabet. [AH]*

### **Yalqut Reubeni, B'reshit 34b**

**I**n the beginning the Holy One, blessed be He, created Eve, and she was not flesh but the scum of the earth and its impure sediments, and she was a harmful spirit [i.e., Lilith]. And the Holy One, blessed be He, took her away from Adam and gave him another in her stead. (**Patai81**:453)

### **Zohar 1:34b**

**W**hen the letters of the name of Adam, descended below, together in their completeness, the male and the female were found together, and the female was attached to his side, until God cast a deep slumber upon him and he fell asleep. And he lay in the place of the Temple below. And the Holy One, blessed be He, sawed her off him, and adorned her as they adorn a bride, and brought her to him.... In an ancient book I found that this [refers to] the primeval Lilith who was with him and conceived from him, but was not a helpmeet for him.... (**Patai81**:454)

### **Zohar 3:19**

**C**ome and see: There is a female, a spirit of all spirits, and her name is Lilith, and she was at first with Adam. And in the hour when Adam was created and his body became completed, a thousand spirits from the left [evil] side clung to that body until the Holy One, blessed be He, shouted at them and drove them away. And Adam was lying, a body without a spirit, and his appearance was green, and all those spirits surrounded him. In that hour a cloud descended and pushed away all those spirits. And when Adam stood up, his female was attached to his side. And that holy spirit which was in him spread out to this side and that side, and grew here and there, and thus became complete. Thereafter the Holy One, blessed be He, sawed Adam into two, and made the female. And He brought her to Adam in her perfection like a bride to the canopy. When Lilith saw this, she fled. And she is in the cities of the sea, and she is still trying to harm the sons of the world. (**Patai81**:455)

### **Moses b. Solomon of Burgos**

***In contrast to the above, the following passages appear to be unaware of any tradition of Lilith as Adam's first wife. Rather, she is mated***

***to Samael (King of the demons, something like Satan) from the beginning***

**L**ilith is called the Northerner, because *Out of the north the evil breaks forth* (Jer. 1:14). Both Samael, king of the demons, and Lilith were born in a spiritual birth **androgynously**. The Tree of Knowledge of Good and Evil is an epithet for both Samael and Grandmother Lilith (e.g. the Northerner). As a result of Adam's sin, both of them came and confused the whole world, both the Upper one and the Nether one. (based on the ed. of G. Scholem, quoted in **Patai81**:453)

***R. Ya'aqov and R. Yitzhaq***

**S**amael resembles the form of Adam, and Lilith the form of Eve. Both were born in an androgynous form, corresponding to the form of Adam and Eve: below and above, two twin forms. And Samael and Grandmother Eve [i.e., Lilith], who is the Northerner, are emanations from beneath the Throne of Glory. And the sin [of Adam] caused this evil. (**Patai81**:453)

***Zohar 1:19b***

**A**fter the primeval light was hidden, a husk was created for the brain, and that husk spread out and brought forth another husk which was Lilith. And when she emerged, she went up and went down towards the little **faces**, and wanted to attach herself to them and be shaped after them, and did not want to depart from them. But the Holy One, blessed be He, removed her from there and placed her down below. When He created Adam, in order to perfect this world, as soon as Lilith saw Eve affixed to the side of Adam, and saw in them the beauty of the Above, and saw their perfect image, she flew off from there and wanted, as before to attach herself to the little faces. But the guardians of the gates of Above did not Let her. The Holy One, blessed be He, rebuked her, and cast her into the depths of the sea, and she remained dwelling there until Adam and his wife sinned. Then the Holy One, blessed be He, brought her up from the depths of the sea and gave her power over all those children, the little faces of the sons of man, who are liable to punishment because of the sins of their fathers. And she went and roamed the world. She approached the gates of Paradise on earth, and saw the Cherubim guarding the gates of Paradise, and sat down facing the Flaming Sword, for she originated from that flame. When that flame revolved, she fled. And she roams in the world, and finds children liable to punishment, and caresses them, and kills them. And all this is because of the diminishing of the moon which reduced its light.... When Cain was born, she could not attach herself to him. But later she approached him and bore spirits and winged demons. For 130 years Adam had intercourse with female spirits, until Naamah came. Because of her beauty the sons of God went astray after her, 'Ussa and 'Azael, and she bore from them, and from her spread evil. spirits and demons in the world.... (**Patai81**:454f)

And she goes and roams the world at night, and makes sport with men and causes them to emit seed. And wherever men are found sleeping alone in a house, they [these spirits] descend upon them and get hold of them and adhere to them and take desire from them and bear from them. And they also afflict them with disease, and the men do not know it. And all this is because of the diminishing of the moon. (**Patai81**:461)

On this last paragraph, see the **Seductress** passages

## **Bacharach, 'Emeq haMelekh 23c-d**

*This passage is interesting because it is one of the few places where we get a textual connection (however problematic) between Lilith and the Serpent of the Garden of Eden [see also [Zohar, Sitre Tora, 1:148a-b](#)]. This connection is perhaps strengthened by Christian iconography (see the [pictures collection](#)), but can hardly be regarded as conclusive. While contacts between Jewish and Christian mystical and alchemical speculation did exist, the pervasiveness of the iconographic symbol is such that we would have to posit a much more widely circulated Christian version of the story that we would obtain from elite mystical cross-talk. The other problem with this story is the gender confusion. At first we assume that the Lilith-Serpent's 'seduction' of Eve is intellectual. Then we find out that not only did the Serpent have sexual intercourse with Eve, but that Eve was a virgin at the time and it is that union, specifically the Serpent's semen, that is the etiology of menstruation! Finally, Adam has sexual contact with his wife, but it is while she is still polluted by her menstruation/adultery. That impure act generates magical power for Lilith who is now able to have sexual dominion over Adam as well, bearing demon children from him. There is however one problem. If Lilith is female (she is!) and Lilith is the Serpent, as we are told in this passage ('Woman of Harlotry = Lilith), how can she have intercourse with Eve. This is not simply lesbian sex, in the strictest sense, because she injects semen into Eve. There is at least one parallel passage in which the serpent is identified with [Samael](#) and Cain is the result of the union. In this case, Samael being male, the gender problem does not arise. It may be possible to solve the problem in the following text (and coincidentally harmonize it with the Samael version) by reference to the tradition, [mentioned above](#), that Lilith and Samael were at one time, like Adam and Eve, an [androgynous](#) pair. This may well be reading more into the text than we should, however, at least from the standpoint of scholarship (homilists may do what they please). It is never-the-less clear from the following that Adam and Eve are not viewed as joined in that fashion at the time the events are transpiring.*

**A**nd the Serpent, the Woman of Harlotry, incited and seduced Eve through the husks of Light which in itself is holiness. And the Serpent seduced Holy Eve, and enough said for him who understands. An all this ruination came about because Adam the first man coupled with Eve while she was in her menstrual impurity -- this is the filth and the impure seed of the Serpent who mounted Eve before Adam mounted her. Behold, here it is before you: because of the sins of Adam the first man all the things mentioned came into being. For Evil Lilith, when she saw the greatness of his corruption, became strong in her husks, and came to Adam against his will, and became [hot](#) from him and bore him many demons and spirits and [Lilin](#). ([Patai81:455f](#))

## **Bacharach, 'Emeq haMelekh, 84b, 84c, 84d**

**L**ilith is a harlot who fornicates with men. She has no mating with her husband, for He [God] castrated the male and [cooled](#) the female. And she becomes [hot](#) from the fornication of men, through spontaneous emission. And enough of this.... ([Patai81:463](#)) This Lilith -- the Merciful One save us!-- has dominion over children who issue from a man who has intercourse at candlelight, or with his wife naked, or at times when he is forbidden to have intercourse. All those children who issue from these mentioned, Lilith can kill them any time she wants to, because they are delivered into her hand. And this is the secret of the children laughing in their sleep when they are small: it is from Lilith who plays with them. And I heard

that when a small child laughs during the Sabbath night or the night of the New Moon, it is because Lilith is playing with him, and it is well that his father or mother or anyone who sees him laugh should tap his nose with his finger and say: "Go from here, you accursed one, for you have no resting place here!" Let him say this three times, and each time he recites this incantation let him tap the child's nose. And this is very good, for it is in the power of Lilith to kill them when she wants to. And since she has permission to kill these infants, these souls are called Oppressed Souls. (Patai81:463f) Blind Dragon rides Lilith the Sinful -- may she be extirpated quickly in our days, Amen!-- And this Blind Dragon brings about the union between Samael and Lilith. And just as *the Dragon that is in the sea* (Isa. 27:1) has no eyes, likewise Blind Dragon that is above, in the likeness of a spiritual form, is without eyes, that is to say, without colors.... (Patai81:458) Samael is called the Slant Serpent, and Lilith is called the Tortuous Serpent (Isa 27:1). She seduces men to go in tortuous ways... And know that Lilith too will be killed. For the groomsman [BlindDragon] who was between her and her husband [Samael] will swallow a lethal potion at a future time, from the hands of the Prince of Power. For then, when he rises up, Gabriel and Michael will join forces to subdue and bring low the government of evil which will be in heaven and earth. (Patai81:468)

### ***Bacharach, 'Emeq haMelekh, 121b***

And he [Blind Dragon] is castrated so that he cannot beget, lest [his offspring] annihilate the world. (Patai81:458)

### ***Bacharach, 'Emeq haMelekh, 140b***

The Blind Dragon is between Samael and the Evil Lilith. And he brings about a union between them only in the hour of pestilence, the Merciful One save us! And he is castrated so that the eggs of the viper should not come forth into the world. For were it not so, they would annihilate the world. And that kind which is called *Lilin* are full of hair from their heads down to their feet, but on their heads they have no hair and all their body and face is full of hair. And this Lilith has fourteen evil times and evil names and evil factions. And all are ordained to kill the children -- may we be saved!-- and especially through the witches who are called *Kinder Benimmerins* in the language of the Ashkenaz [German]. (Patai81:458f)