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The Transformations of a Goddess: Lillake, Lamashtu, and Lilith.

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Is the Hebrew and later Jewish figure of Lilith a syncretization of the figures of Lillake, Lilītu, Ardat Lilī, Bilulu, and Lamashtu? The following is an examination of the possible descent and devolution of a Goddess into a malignant Demon and back again. For the Sumerians and Akkadians, the word commonly translated as ‘demon’ is ‘rabisu’. A ‘rabisu’ is neither benign nor malignant by nature. The word is given a determinative to reflect if they are ‘good’ or ‘evil’.

What would night be like for those ancient Sumerians? At night, with a deep darkness enveloping their world, their early homes made of reed bundles. The windstorms shaking and rattling the reed walls and whistling between the closely packed reeds, like a panpipe. Not knowing what dangers might be lurking out there in the dark, what mythic figures might take root in their consciousnesses? In those primordial times, just as in the myths, it is likely that the terrifying figures of the Lilīm “Storm Demons”, in their various functions, were born. Created by the imaginative and numinous expressions of an individual’s powerlessness against the forces of nature, chaos and fear.

When the sun rose the next day and they emerged from their shelters, what chaos might have been wrought by the windstorm and the Lilīm who had brought them. The next night might be eerily silent, but then they might hear the piercing cry of an owl hunting, causing a numinous awe and fear. The Lilītu, or perhaps the Lillake, was out hunting. She was Death on silent wings, with terrible talons, and a sharp beak to rend her victims. She is a Mother Goddess who gives life, but also takes it. She is the Goddess who cures, but also kills with disease. Perhaps this is how the mythic persona of Lilith came to be?

Later in the large urban centers of Sumer, where the tight streets and narrow alleyways surrounded by tall walls of mudbrick would act as wind tunnels, even a small windstorm might be enhanced by the very architecture that arose alongside civilization. Winds and sand that can rip flesh from bone and deeply scour the mudbrick of walls. Sitting in a tavern, escaping the wind they likely told and retold the stories of their ancestral groups. Stories that included the dread Lilītu and her related storm demons who cause chaos.

At the beginning of time, Inanna finds a primordial tree, brings it to her garden, replants it and tends it:

“At that time, there was a single tree, a single halub [*ġišĥa-lu-ub2*] tree, a single tree, growing on the bank of the pure Euphrates, being watered by the Euphrates.”

42. At its roots, a snake immune to incantations made itself a nest.

ur2-bi-a muš nu-zu-e gud3 im-ma-ni-ib-us2 [*muš = snake*]

43. In its branches, the Anzû d bird settled its young.

pa-bi- a mušen Anzû dmušen-de3 amar im-ma-ni-ib-ġar

[*mušen = bird; Anzû dmušen = Anzû Bird*]

44. In its trunk, the phantom maid built herself a dwelling,

šab-bi-a ki-sikil lil2-la2-ke4 e2 im-ma-ni-ib-du3

[*šab-bi-a = middle part; ki-sikil = young woman; lil2-la2-ke4 = ghost,*

phantom, spirit double; e2 = to erect; im-ma-ni-ib-du3 = household]

45. the maid who laughs with a joyful heart.

ki-sikil zu2 li9-li9 šag4 ĥul2-ĥul2

[*ki-sikil* = young woman; *zu2 li9-li9 šag4 hul2-hul2* = tooth happy “smiling or laughing”]

(ETCSL Gilgameš, Enkidu, and the nether world: c. 1.8.1.4)

The Hullupu Tree, was considered by Kramer to be a Willow, but recent scholarship identifies it as a Poplar because of a taxonomic confusion. However, it may be neither, or both, or all trees. The current precise translation of the word *Haluppu* or *Hiluppu* means a type of tree, or wood used, for images, furniture and other craft uses. It does not specify the exact species of tree, or wood, used.

The Hullupu Tree is not just a World Tree covering the span from the Sky to the Earth, and down into the Underworld. Inanna intends it to be transformed into both her throne (or chair), and her bed. She will enhance her powers of sovereignty with it as her throne (or chair), and thereby she appears to want to become a Goddess of Sovereignty over all three realms. Having a bed made from it enhances her status as a Goddess of Sexuality and Fecundity.

The Hullupu tree covers three levels of worldly existence, the Sky, Earth and Underworld. Inanna seems to be intending to control all three levels, but when the Anzû Lion-Eagle-Bird – who may represent control of the sky, nests in the branches it usurps Inanna’s power over the sky. However, the Anzû Lion-Eagle-Bird is also associated in Sumerian/Akkadian myth with the theft of the Tablet of Destinies from the Gods, and other battles with the with the Gods. His usurpation of Inanna’s sky domain may also be read as an usurpation of the control of Fate. Inanna, here, may wish to vanquish the Anzû Lion-Eagle-Bird as others have done before her, control the sky, and Fate. [see *Fig. 3*]

Lillake, the “Phantom Maiden” making a home in the trunk, may represent the usurpation of control of the Earth. What exactly does ‘Phantom Maiden’ mean in this instance? Is Lillake an underworld and ghostly figure? Is she to be read as an Owl, or Death Bird Goddess figure, or perhaps she is even a doppelganger figure for Inanna, Inanna’s other self. Then there is the description of Lillake as a ‘joyful, laughing, smiling maiden’. here does this description lead one. Is it a hidden reference to a double of the joyful Inanna, the seductress? Having functions of both sexuality and death? No matter, Lillake is seemingly usurping control of the earthly realm from Inanna by making her home in the Hullupu tree trunk. [see *Figs. 2a-c*]

A snake “mus” living in the roots likely represents usurpation of control of the Underworld and Immortality. This snake is said to be immune from incantations, so it is powerful against otherworldly weapons. When Inanna finds these monstrous squatters in her Tree of Sovereignty/World Tree she cries out and pleads first with her twin-brother Utu to get rid of them, but he refuses. Inanna next asks Gilgameš, to help her drive out the squatters.

Gilgameš offers his help and uses worldly force, in this case a mighty ax, instead of an incantation to kill the snake. He then drives off the Anzû Lion-Eagle Bird and his fledglings. Lillake wisely knows when she is in danger and flees off to the wilderness. Gilgameš then cuts down the tree for Inanna’s, and his own, use. Inanna gets her throne (chair) and bed, and Gilgameš creates weapons and tools from the branches. The tree holds aspects of sovereignty over all three realms, and Inanna seems to desire to encompass her control of all three realms. As such Inanna would have control over life and death. Inanna seems to seek to control all things.

Marija Gimbutas when speaking of the Bird Goddess of Life, Death, and Resurrection points out that:

“From prehistoric times to the present day the owl has been considered a harbinger of death. [. . .] In spite of the gloomy aura which surrounds it, the owl has also been endowed with certain positive qualities. It is credited with profound wisdom, oracular powers, and the ability to avert evil. [. . .] This ambivalent image is a dim reflection, diffused through time, of the owl as an incarnate manifestation of the fearsome Goddess of Death. She was revered as a divinity and perhaps respected for her grim but necessary part in the cycle of existence. [. . .] In Mesopotamia she is known as Lilith, whose name means ‘screech owl.’ (Gimbutas 190) [See *Fig. 1*]

Another Inanna myth, *Inana and Bilulu*, recounts an alternate tale of Dumuzid’s (Damuzi’s) death. Bilulu (originally translated as “Belili”) and her son Jirjire murder Inana’s consort Dumuzid (Damuzi). Bilulu, and Jirjire her son, are killed and cursed to become deities of the desert by Inana in punishment for murdering Dumuzid (Damuzi). They may have a connection with the Lilîm demons of the winds, storms, wastelands. Bilulu’s name may associate her with the Lilîm, as well as where she abides, in the outlands, and the desert where she later becomes the patroness Goddess. In this mythic narrative, Inanna loves Dumuzid (Damuzi), and goes out looking for him when he goes missing. She finds his murdered body and takes personal, and monumental, revenge on those who murdered him. Inana in the *Inana and Bilulu* narrative is not the jealous, vindictive, and uncaring Goddess of the *Descent of Inanna* narrative who purposely sends Damuzi down to take her place in the Underworld. (see APPENDIX 1)

The mythic figures named Lilītu (female); Lilû (male); and Ardat Lilî (female) are demons, and not deities. Lilītu and Lilû are associated with wild places and outer boundaries. They are primarily wind demons and storm demons, who cause chaos. However, like Lamashtu they attack pregnant woman and babies. The Ardat Lilî is sexual in function and attacks young men causing both nocturnal emissions and impotence, and they render young women infertile.

Lillake and Bilulu, albeit by their names they can be associated with wind and other storm demons, seem to be additionally associated with Otherworldly and Death Goddess functions. They are not as fully fleshed out as Lamashtu. Lamashtu's resemblance to the Hebrew Lilith, with her infant killing and disease bringing capabilities, is nearly an exact match.

Lamashtu is said to be a "Daughter of Anu" and a Goddess, albeit she was driven out of the "Great Above". She is associated with an earlier Sumerian Goddess "DIM. ME" by her mythic attributes and titles. There is scholarly disagreement as to whether Lamashtu has been driven from the Great Above to Earth because of her deeds, or because she an instrument of the greater Gods to punish humans with disease. However, there are texts that state that she was made to "come down from Heaven", to have been driven away by her parents: 'Anu her father and Antu her mother, because of her bad deeds [...], they sent her away [from heaven? ...]' This feature characterised her already in the earliest texts, where one can read: 'because of her bad intention, of her improper advice, Anu, her father, cast her down to earth'" (Tourtet 243-4). Lamashtu is depicted as a female figure covered in hair; taloned bird's feet, a face of a lioness; donkey's ears, bare breasts, and holding snakes. She is often accompanied by canines and swine; and shown riding on a donkey.

Incantations to keep Lamashtu at bay emphasize that she is a Goddess, and not merely a demon. She is identified with Inanna in the first incantation below.

- I. (1) INCANTATION: (2) Lamash, daughter of Anu; (3) whose name has been uttered by the gods; (4) Innin,[Inanna] queen of queens; (5) Lamashtu, O great lady; (6) who seizes the painful *Asakku*; (7) Overwhelming the '*Alû*'; (8) Come not nigh what belongeth to the man; (9) Be conjured by Heaven; (10) Be conjured by the Earth; (11) Be conjured by Enlil; (12) Be conjured by Ea.
- II. (1) INCANTATION: Lamashtu, "Daughter of Anu"; (2) is they first name. The second is, "Sister of the gods of the streets"; (3) The third is, "Sword which splitteth the skull"; (4) the fourth is, "She who kindleth a fire"; (5) the fifth is, "Goddess [the sight] of whose face causeth horror"; (6) the sixth is, "Committed to the hands. (Budge 117)

In Incantation I line 4, Lamashtu is called 'Innin' which is an alternate name for Inanna.

Does this mean Lamashtu may be an alternate form of Inanna? In this incantation Lamashtu is syncretized with Inanna. The *Asakku/Asag* is a demon who kills humans and causes head fevers. The *Asakku*, are also called the Seven *Asakku*, and sometimes the *Eight Asakku*, and are considered children of Anu. The *Alu* is a demon of Utukku, the Underworld. It has no mouth, lips, or ears, and is said to cause nightmares and coma in those it attacks. Lamashtu here is linked with diseases of the spirit, psyche, and body. Depending upon the incantation, she can be called upon to either cause or cure a disease or ailment.

Lamashtu's symbolic animals are the lion and lioness, donkey, canine, snake, scorpion, and pig. Animals, that depending on the context may be either protective or deadly and unclean. She is commonly depicted in a monstrous and composite form with: the head of

a lioness; teeth (and sometimes ears of a donkey); bare humanoid breasts; body covered in long shaggy hair; long blood covered fingers and nails; and the deadly taloned feet of the Anzû Lion-Eagle-Bird. In some depictions she is shown with a pig and a canine suckling at her bare breasts, while she holds snakes in her hands, and rides on a donkey in a boat being driven back into the Underworld by her spouse, Pazuzu. [*Figs. 8-9*]

Amulets of Pazuzu's head were worn or kept in the rooms of pregnant women to drive Lamashtu away. Lamashtu is primarily a Goddess/Demoness who brings about miscarriage, and infant mortality. Later amulets and plaques expand her function to be a bringer of disease to all, not just pregnant women. These plaques, as well as offerings of material goods, such as jewelry, and poisonous creatures either appease or drive off Lamashtu.

Pazuzu is another composite figure, he is both a God and Demon, and as a way to drive off Lamashtu. He has a canine (or perhaps leonine) face, a body covered in scales, a snake for a penis, and bird feet and wings. He protected against the disease carrying west wind, and as in some texts this spouse of Lamashtu could drive her back to the Underworld. His image is often used in an apotropaic function to drive off Lamashtu.

Whereas Lamashtu brings pestilence, disease and death, there is another Sumerian Goddess who shares donkey and canine associations with Lamashtu, Gula ('Great'). Gula (a.k.a. Ninisina 'Lady of Insin' and Ninkarrak 'Lady of Kar') is the Goddess of healing and medicine, and like Lamashtu is a daughter of Anu. She encompassed many forms of healing: herbal medicines; surgery; rituals; and dream incubation. Like Lamashtu she is associated with windstorms and referred to as a "queen whose 'tempest', like a raging storm makes heaven [tremble (?)], makes earth quake" (Avalos 106-7). Many archaeological foundation

deposits of small canine figurines in homes, temples, and palaces may be associated with an apotropaic function to both call on Gula's aid and to fend off disease demons like Lamashtu. Texts associated with these canine figures indicate that they are placed to drive away demons and disease. Gula's temple was named the "Dog Temple" [é. u. gi7. ra] (Shaffer 252). Is it possible that at some point, Gula and Lamashtu were a single Goddess, who later became two Goddesses, one benign and one malign? Often a Deity who cures is also the deity who kills – Selquet, Athena, Artemis, and Hekate to name a few. [see *Figs. 5a-b*]

In the *Enuma Elish* the first beings born are Lahmu (male) and Lahamu (female). They are primarily guardian and protective deities. Their names may come from the "Old Akkadian *lahmum* ('hairy')" (Black and Green 114). Later Lahmu becomes a protective deity associated with the Gods, Enki, Ea, and Marduk. [see *Fig.4*].

Perhaps Lamashtu started out as one of these earlier primordial deities. Lamashtu is commonly depicted as being covered with hair, and can have apotropaic functions, like Lahmu and Lahamu. This poses a question if Lamashtu may have originated as a primordial deity who may have taken sides with Tiamat in the *Enuma Elish*. Or perhaps even a child of Anu who fought on the other side in the war? Like windstorms, these Goddesses and Demons may represent the forces of disruption and chaos attacking the normal processes of life. The Lilītu and Lilû, exist in both female and male forms. Thereby, afflicting both females and males in disruptive and destructive ways.

These forces of disruption and chaos are not merely shadows on an individual's psyche. We may also view them as shadows acting upon a culture or being feared as acting upon that culture within its cultural context. Forces of addictive and destructive behaviors in individuals that cause stress, pain, and anxiety upon those surrounding them. Forces that

seem beyond both individual and cultural control. The fear of the outsider and the forbidden. Uncontrollable desires and lust for what may be viewed as unacceptable in a specific cultural construct.

Also, to be considered are the materials used to keep Lilith, and her children, at bay. They seem to cover all strata of the culture, from the wealthy and literate, to the poor and illiterate. Finely inscribed, and most likely, expensive seal stones, amulets, plaques and icons and relatively inexpensive examples of “Incantation Bowls” – sometimes with gibberish or accurate rituals written upon them – are used to keep Lilith and her associated demons at bay. These finds imply both artistic and literate ritual practices, and oral ritual practices that flourished and enabled all societal classes to deal with the perceived threats that Lamashtu, and later Lilith, posed. [see *Figs. 6-12*]

Consider the Hebrews of the Babylonian Exile: displaced, disenfranchised, and dispossessed. It is reasonable to see how they may have conflated the various mythic figures of the Sumerian/Akkadian Goddesses and Demons they encountered during the Babylonian Exile. Now *Lilītu*, *Ardat Lilī*, and *Lamashtu* become syncretized with the Hebrew ‘Lilith’. A combination of threatening ever present shadow figures who haunted their neighbors in many forms. She who was real to their neighbors for æons. These demons are not limited to Hebrew or Jewish cultures. These demons are seen in many cultures in the Near East, and even Zoroastrian examples have been found. Now this demonic Lilith threatened the Hebrews in exile, their present, their futures, their families, and their very existence. Perhaps she was even more of a threat, as their children grew up in an urban environment where many cultures interacted.

Babylon was a melting pot, and a culture that may have held an allure to the foreign children raised among its streets. For a somewhat insular culture, as that of the Hebrews, everything around them might feel both attractive and threatening simultaneously.

The Hebrews of the Babylonian Exile and captivity most likely came across these tales when they were set down in an atmosphere of foreign, and forbidden, Goddesses and Gods. After the deep psychic wound of being conquered, enslaved, and transported it is reasonable to imagine that they would latch on to Lilītu, as their Lilith, a personification of all that they felt threatened them in Babylon.

Many were of the elite class, now made slaves, servants, or commoners. Their self-esteem may have been shattered. Some of the younger Hebrews might have felt excited by the changes and new opportunities. Some young men and women may well have been enticed by the freedoms of the Babylonian lifestyle.

Thus, this Lilītu spoken of in whispers in the darkness of taverns and winding streets might well have entrenched herself in their psyches in subtle ways. Stories told in the taverns and marketplace may have crept into their homes to be told in whispers to the families. Certainly, the elder males and females of the Hebrew exiles would see her as a threat to their ancestral way of life. A threat to their religious beliefs and familial cohesion. Lilītu becomes Lilith, and a thing to both fear, and perhaps even desire, in the hidden places of their minds and souls.

The Jewish Study Bible has little to say regarding Lilith, in the specific, excepting that when Edom is destroyed:

It shall be a home of jackals,
An abode of ostriches.

Wildcats shall meet hyenas,
 Goat-demons shall greet each other;
 There too the lilith shall repose
 And find herself a resting place.

(Berlin, Brettler, and Fishbane Isaiah 34.13 - 34.14)

After the Babylonian exile Lilith figures large in Hebrew and Jewish Mythologies. Lilith captured their imagination of Jews living under the control of other nations and while she remains a threat in the Talmudic literature, she becomes an almost Goddess figure to the writers of the Zohar, and Kabbalistic literature:

The new mythology of the Kabbala, revealed in the writings of the Jewish mystics of the 13th century and amplified in those of the 16th, knows evil goddesses in addition to the good ones. They are the she-demons of yore, Lilith, Naamah, Igrath bath Mahalath, who first appear in Talmudic literature as lowly and hairy female ghouls, and who managed to work themselves up to much higher position, until their queen, Lilith, became God's consort.

(Patai 27)

This is a fear that is found as far back as the literature and laws of Sumer and Babylon, where legal inheritance became important. Laws were enacted to specify who inherited what and how. There was always a fear that the child of the handmaid might usurp the position of the child of the primary wife, or wives. That the handmaid or concubine might take over control of the family from the wife, because of her sexual allure, or ability to conceive if a legal wife could not do so. This is seen, as well, in Hebrew and Jewish Myth, in the strife between Sarah and Hagar, and the disputes between their children. We see this

same drama acted out in the Kabbala where, when the Matronit is exiled, Lilith wheedles her way in and takes the Matronit's place as God's Consort.

In Talmudic Literature, Lilith becomes the first wife of Adam, and refuses to be either subservient to him, or to be raped by him. She flies off away from Eden and finds more suitable companions to consort with. She begins to produce many demon children from these pairings.

When approached by three Angels sent by her Creator to bring her back, she says something very interesting and reminiscent of why Lamashtu may have been sent from the Great Above down to Earth, "Let me be, for I was created in order to weaken the babes: if it is a male, I have power over him from the moment of his birth until the eighth day of his life (when he is circumcised and thereby protected), and if a girl, until the twentieth day" (Patai 210).

Lilith's divinely ordained purpose, per this statement, is to take the lives of infants. A similar function has been supposed for Lamashtu, either she has such a purpose given to her by the Gods, or she chooses to do so by her nature and choice. However, the Sumerians and Akkadians believed that disease was often sent by the Gods, for one reason or another via demons or ghosts. As well as being caused by demons and ghosts by their own actions.

Lilith, like Lamashtu, in this case would be an instrument of the Higher God(s).

By the Post Diaspora period the Lilith of the Hebrews and Jewish Peoples, and the neighboring peoples, becomes a composite figure. Like Lamashtu she brings disease and kills infants and parturient women. However, her physical characteristics become that of the Ardat Lili. She becomes a beautiful cajoling seductress who visits men at night, steals their semen,

and drains them of energy and sometimes even takes their lives. Her male compatriot, does the same for young women who are at risk. [see *Figs.* 10-12]

These pervasive fears of Lilith and her demon offspring impacted the way that folks lived their everyday lives. Multiple sources, but most especially in the *Zohar* (circa 1290 CE), have Lilith seducing men while they sleep, and harvesting their semen to create her demon children. The simple joy of sexual love between partners is constrained by extreme prohibitions on how and when sexual intercourse was to be performed. R. Naphtali stated that, “Lilith, God preserve us, has dominion over children who issue from him who couples with his wife in candlelight, or with his wife naked, or at a time when he is forbidden to have intercourse with her” (qtd. in Patai 223).

A child’s spontaneous laughter was considered an attraction to Lilith and her influence, and children were to be admonished for expressing themselves in an uninhibited manner. Let alone if they created an imaginary friend for themselves. “If children laugh in their sleep, or if they laugh while they are awake but alone, this is a sign showing that Lilith is playing with them, and especially when this happens on the night of the new moon. Whoever notices that they laugh, will do well to tap them on their nose with his finger and say: ‘Go hence, Pelonith (i.e. Lilith), you have no portion or inheritance here, you have no satisfaction here!’” (Patai 228).

Some Orthodox, and Conservative, Jews still react strongly to Lilith. In one recent instance at a Los Angeles California Jewish Charity, elderly female volunteers reacted strongly to my reading a book on Lilith. They referred to Lilith, with intense emotion as “That dangerous and evil woman!” It seems that Lilith, and the threat she poses, is an active presence to these ladies even today.

It is somewhat disturbing to reflect upon how these intense fears seem to have taken hold of entire cultures. How these fears dictated personal behavior and intruded upon personal freedoms. How even to this day, in some communities, sexual behavior between partners is rigidly controlled, lest a malevolent presence like Lilith take advantage of them.

Lillake, who started out as a laughing phantom maiden; Lilītu who rode the storms and whipped up the winds leaving chaos and destruction in her wake; Ardat Lilī who seduced and destroyed the unwary; Bilulu who conspired to murder the consort of a Goddess; and Lamashtu the Goddess-Demon who brought disease and death; all seem to have syncretized over millennia into the terrifying and powerful Demon-Goddess Lilith. She who instills fear in some cultural contexts even to this day. Albeit, in other cultural contexts, Lilith represents freedom and freewill because she refused to submit to oppression. Thus, Lilith is a composite, complex, and liminal figure who is significant in the very multiplicity of her functions and myths. Lilith is a multivalent figure, and depending on the context, she can be either divine or demonic.

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APPENDIX 1

INANA AND BILULU

65 [...] from the sheepfold [...]

65 [...] amac-ta [...]

1 line missing

67 to the house of old woman Bilulu (source, erroneously: Belili) [...]

67 [e2 um]-/ma\ dbi-lu-lu-ce2 (*ms has erroneously: be-li-li-ce3*)[...]

68 There the shepherd, head beaten in [...]

68 ki-bi-a sipad saj-a ra [...]

69 Dumuzid, head beaten in

69 ddumu-zid saj-a ra

70 Ama-ucumgalana, head beaten in

70 dama-ucumgal-an-na saj-a ra

81 [. . .] Bilulu, matriarch and her own mistress,

81 ud-bi-a um-ma dbi-lu-lu

90-97: My lady [Inanna] went to Bilulu in Edin-lila. Her son [bilulu's] Jirjire like the wind there did... [. . .]

90ud-bi-a nin-e cag4-ga-ni a-na am3-de6

91kug dinana-ke4 cag4-ga-ni a-na am3-/de6\

92 um-ma(*ms has erroneously: u3-mu-un*) dbi-lu-lu ug5-/ge\-[de3] cag4-ga-ni /am3\-[de6]

93nitalam ki aj2-ja2-ni ddumu-zid-dama-/ucumgal\-[an-na-ra]

94ki-nu2 dug3-dug3-ge-de3 cag4-ga-ni nam-[de6]

95nin-ju10 dbi-lu-lu edin-lil2-la2ba-an-[...]

96dumu-ni jir2-jir2-e lil2-la2-a-bi bi2-/in\-[...]

97dumu-na ku-li-na SIR3-ru edin-lil2-la2 [...]

98-110: Holy Inana entered the alehouse, stepped into a seat, began to determine fate:

“Begone! I have killed you; so it is indeed, and with you I destroy also your name: May you become the water skin for cold water that is used in the desert! May her son Jirjire together with her become the protective god of the desert and the protective goddess of the desert!”

98 kug dinana-ke4 ec2-dam-ma ba-ni-in-kur9 [...]

99 ki-tuc-a ba-e-gub nam mu-ni-ib-tar-re

100 jen-na ba-ug5-ge-en na-nam-ma-am3 mu-zu ga-ba-da-ha-lam-e

101 kucummud a ced7 nij2-edin-na he2-me-en

102 dumu-ni jir2-jir2-re e-ne-bi-da

103 dudug edin-na dlama edin-na he2-em-ma-da-me-ec-am3

104 dumu-na ku-li-na SIR3-ru/edin\lil2-la2

105 edin-na ha-mu-ni-ib2-du zid2hu-mu-ni-ib2-CID-e

106 juruc edin-na du a ub-ta-an-bal-bal zid2 ub-ta-an-dub-dub

107 dudug edin-na dlama edin-na

108 [...] ced7-a hu-mu-ni-ib-be2dub-a hu-mu-ni-ib-be2

109 ki sa-ha-a-na [edin]-/na\ hu-mu-un-jal2

110 um-ma dbi-lu-lu cag4-ga-ni hu-mu-hul2-le

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APPENDIX 2

SUMERIAN/AKKADIAN WORDS OF INTEREST(From: *A Concise Dictionary of Akkadian*)

Word	Sumerian Spelling	Meaning	Location
Akkû; Akû		Owl	Page 10 (CDA)
Dimitu		A bird; An illness (possibly convulsions)	Page 60 (CDA)
Dimmatu (m)		Wailing or lamentation; A mourner	Page 60 (CDA)
Dimmerû		A God	Page 60 (CDA)
Dimmu Damāmu		Wailing; especially like that of a child	Page 60 (CDA)
Gula Gúla Gúlá Ninkarraak Ninkarraaka	dME.ME	Great	British Museum site BM ME 130814
Haluppu (m) also Hiluppu	GIS.ḪA.LU.UB	a tree; wood for a vessel, furniture, etc.	Page 103 (CDA)
Hilēpu (m)	GIS.KIM	willow tree; willow-wood	Page 115 (CDA)
Kilīlu (m); Kilīliš; Kullulu; Kulilum; Kulûlu		An Owl; A female Demoneess	Page 157 (CDA)
Lamassatu (m)		tutelary goddess; image/figurine of a tutelary goddess	Page 177 (CDA)
Lamassu (m)		Female tutelary deity	Page 177 (CDA)
Lama`stu (m); Lamassu	DIM.ME	Goddess, Daughter of Anu; Demoneess who attacks newborns and sucklings	Page 177 (CDA)
Lillu (m)		a demon; a god	Page 177 (CDA)

Lilû; Lilîm	LÍL.LA.EN.NA/NU; LÚ.LÍL.LÁ	Storm Demons; Singly pl. (lilû); in a pair (lilû lilîtu); and as a triad (ina sit lilîm) "at the rising of the ___" (SUM) Kiskilili; Wardatum.	Page 182 (CDA)
Lilîtu	MUNUS.LÍL.LÁ; KI.SIKIL.LÍL.LÁ	Storm Demon female	Page 182 (CDA)
Ardat Lilî	KI.SIKIL.LÍL.LÁ; KI.SIKIL.UD.DA.KAR.RA	Storm Demons who prey sexually on young men	Page 182 (CDA)

Lilîtu:

MUNUS.LÍL.LÁ : 

KI.SIKIL.LÍL.LÁ : 

a she-devil , a she-demon , a demoness.

Syriac : lilita "a ghost"

<<http://www.assyrianlanguages.org/akkadian/dosearch.php?searchkey=8148&language=id>>.

Lilû:

LÍL.LA.EN.NA

LÚ.LÍL.LÁ : 

Sumerian origin: a (kind of) demon.

Ardat Lilî : storm demons:

KI.SIKIL.LÍL.LÁ : 

KI.SIKIL.UD.DA : 

ina šīt lilîm: at the rising of the demons.

<<http://www.assyrianlanguages.org/akkadian/dosearch.php?searchkey=lil%C3%BB&language=rawakkadian>>.

kiskilili: a demoness, a she-devil.

<<http://www.assyrianlanguages.org/akkadian/dosearch.php?searchkey=kiskilili&language=rawakkadian>>.

Figures

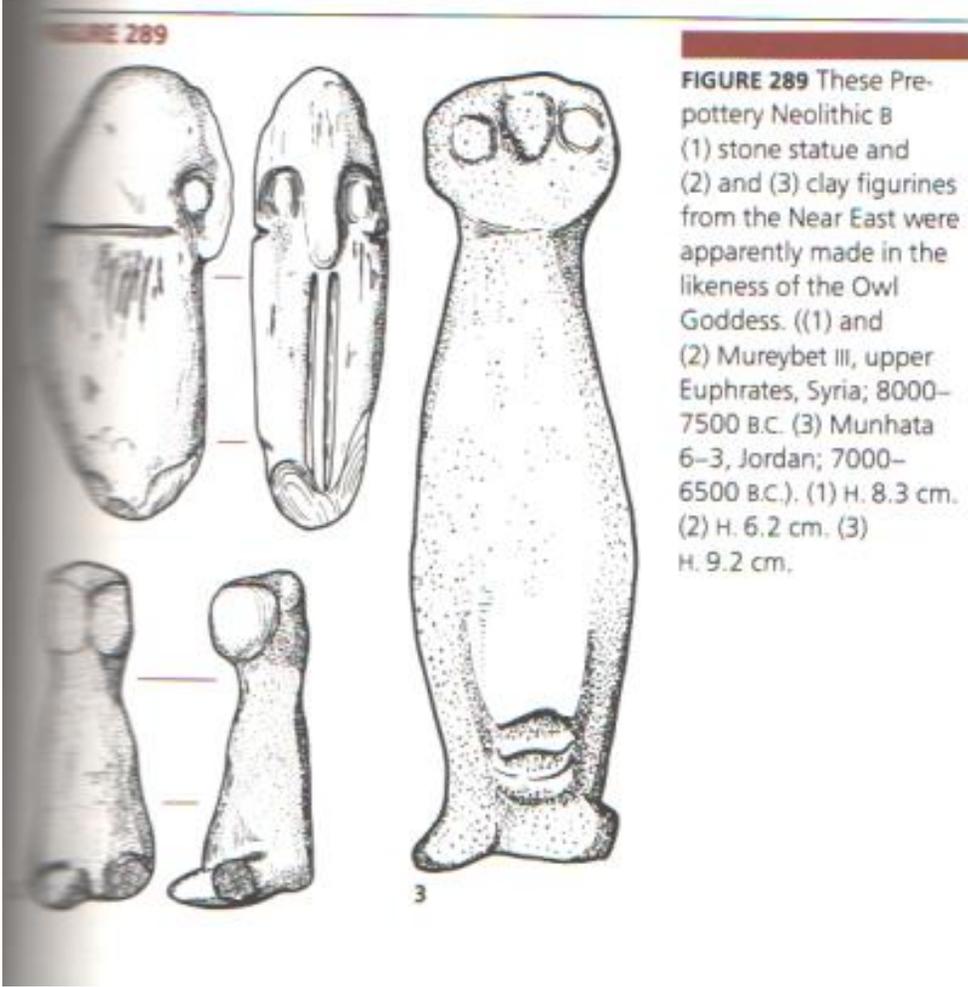


Figure 1

Figure 289 from *The Language of the Goddess*, Marija Gimbutas Ph.D. Print. Page 191



Figure 2a

Eurasian Eagle-Owl – The joyful laughing young maiden

<<http://www.arkive.org/eurasian-eagle-owl/bubo-bubo/image-G62013.html>>.



Figure 2b

Eurasian Eagle-Owl (*Bubo bubo*) fledging – The joyful laughing young maiden, the females are known for their loud barking scream.

<<http://www.arkive.org/eurasian-eagle-owl/bubo-bubo/image-G62013.html>>



Figure 2c

Eurasian Eagle-Owl (*Bubo bubo*) Flying

<<http://www.arkive.org/eurasian-eagle-owl/bubo-bubo/image-G64024.html>>

ANZU (IMDUGUD) LION-EAGLE-BIRD



Figure 3

Perforated plaque of Dudu
© Louvre Museum © R.M.N.

Technical description:

Votive bas-relief of Dudu, priest of Ningirsu in the time of Entemena, prince of Lagash
C. 2400 BC

Tello (ancient Girsu)

De Sarzec excavations, 1881

Accession # AO 2354

Author(s):

Iselin Claire

Plaques perforated in the center and decorated with scenes incised or carved in relief were particularly widespread in the Second and Third Early Dynastic Periods (2800-2340 BC), and have been found at many sites in Mesopotamian and more rarely in Syria or Iran. The perforated plaque of Dudu, high priest of Ningirsu in the reign of Entemena, prince of Lagash (c.2450 BC), belongs to this tradition. It has some distinctive features, however, such as being made of bitumen.

Dudu, priest of Ningirsu

The bas-relief is perforated in the middle and divided into four unequal sections. A figure occupying the height of two registers faces right, leaning on what appears to be a long staff. He is dressed in the kaunakes, a skirt of sheepskin or other material tufted in imitation of it. His name is inscribed alongside: Dudu, rendered by the pictograph for the foot, "du," repeated. Dudu was high priest of the god Ningirsu at the time of Entemena, prince of Lagash (c.2450 BC). Incised to his left is the lion-headed eagle, symbol of the god Ningirsu and emblem of Lagash, as found in other perforated plaques from Telloh, as well as on other objects such as the mace head of Mesilim, king of Kish, and the silver vase of Entemena, king of Lagash. On this plaque, however, the two lions, usually impassive, are reaching up to bite the wings of the lion-headed eagle. Lower down is a calf, lying in the same position as the heifers on Entemena's vase.

The lower register is decorated with a plait-like motif, according to some scholars a symbol of running water. The image may be read as a series of rebuses or ideograms. A priest dedicates an object to his god, represented by his symbol, and flanked perhaps by representations of sacrificial offerings: an animal for slaughter and a libation of running water. The dedicatory inscription, confined to the area left free by the image in the upper part, runs over the body of the calf: "For Ningirsu of the Eninnu, Dudu, priest of Ningirsu ... brought [this material] and fashioned it as a mace stand."

Perforated plaques

This plaque belongs to the category of perforated plaques, widespread throughout Phases I and II of the Early Dynastic Period, c.2800-2340BC, and found at many sites in Mesopotamia (especially in the Diyala region), and more rarely in Syria (Mari) and Iran (Susa). Some 120 examples are known, of which about 50 come from religious buildings. These plaques are usually rectangular in form, perforated in the middle and decorated with scenes incised or carved in relief. They are most commonly of limestone or gypsum: this plaque, being of bitumen, is an exception to the rule. The precise function of such plaques is unknown, and the purpose of the central perforation remains a mystery. The inscription here at first led scholars to consider them as mace stands, which seems unlikely. Some have thought they were to be hung on a wall, the hole in the center taking a large nail or peg. Others have suggested they might be part of a door-closing mechanism. Perforated plaques such as this are most commonly organized in horizontal registers, showing various ceremonies, banquets (particularly in the Diyala), the construction of buildings (as in the

perforated plaque of Ur-Nanshe), and scenes of cultic rituals (as in the perforated plaque showing "the Libation to the Goddess of Fertility"). The iconography is often standardized, almost certainly an indication that they represent a common culture covering the whole of Mesopotamia, and that they had a specific significance understood by all.

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91 The god Lahmu ("Hairy") more than holds his own with a fierce lion. Modern impression from rolling a cylinder seal of the Neo-Babylonian Period. The inscription is a dedication of the seal 'for his life' to the god Nabû by one Nabû-šarhi-ilāni, brewer for the temple of Marduk. Ht. 44 mm.

Figure 4

From: Black, Jeremy, and Anthony Green. *Gods, Demons and Symbols of Ancient*

Mesopotamia: An Illustrated Dictionary. London: Brit. Museum, 2008. Print. Page



Figure 5a

Chalcedony Stamp Seal © Trustees of the British Museum



Figure 5b

Chalcedony Stamp Seal © Trustees of the British Museum

Museum Accession # 130814

Culture/Period: Neo-Assyrian

Date: 700 – 600 BCE

Height -- 2.4 cm; Width – 1.5 cm; Length – 1.7 cm

Description: Conical stamp seal: with an oval and slightly convex base. It is made of light grey chalcedony with a modern gold setting. The base is slightly convex; on the base, a standing bull [No penis, it may be a cow?] faces left but looks over its shoulder towards the right; its tail is curved up over its back. Above is an eight-rayed star. Below is a palmette, and behind is a crescent. On the side Gula, goddess of healing, sits on a throne, the back of which is decorated with five drill holes representing stars; it rests on her recumbent dog. She wears a tall, star-topped horned head-dress and a dress with fringes down the front, across the knees and around the hem; she raises one hand and holds her dog's lead in the other. A bearded worshipper stands facing her and raises one hand; he wears a shawl with a deep fringe wrapped over a fringed robe.

<http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=368921&partId=1&searchText=Gula+stamp+seal&page=1>.

<http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=368921&partId=1&searchText=130814&page=1>.



Figure 6

Amulet with a Lamashtu demon

Accession # 1984.348 in Gallery 406

Date: early 1st Millennium BCE

Geography: Mesopotamia or Iran

Medium: Obsidian

Dimensions: 2 ¼ x 1 13/16 x 3/8 in. (5.7 x 4.7 x 0.9 cm)

Classification: Stone-Ornaments-Inscribed

Credit Line: On view at The Met Fifth Avenue

Purchase, James N. Spear Gift, 1984

Provenance:

Before 1974, said to be from French private collection; [ca. 1974-1984, Iraj Lak, London]; acquired by the Museum in 1984, purchased from Iraj Lak, Naxos Art Ltd., London.

References

Annual Report of the Trustees of the Metropolitan Museum of Art 115 (Jul. 1, 1984 - Jun. 30, 1985), p. 21.

Harper, Prudence O. 1984–1985.

"Plaque with Figure of the Goddess

Public Domain

Lamashtu." Notable Acquisitions (Metropolitan Museum of Art), No. 1984/1985, p. 4.

The Metropolitan Museum of Art. 1987. Academic Programs Bulletin, p. 2.

Benzel, Kim, Sarah B. Graff, Yelena Rakic, and Edith W. Watts. 2010. Art of the Ancient Near East: A Resource for Educators. New York: The Metropolitan Museum of Art, fig. 21, p. 42.

<https://www.metmuseum.org/art/collection/search/326961?sortBy=Relevance&ft=Lamashtu+demon&offset=0&rpp=20&pos=2>



Figure 7

Lot 0580 – Western Asiatic Neo-Assyrian Lamastu Demon Amulet (8th-7th century B.C.E.) A rectangular obsidian amuletic pendant, with rounded corners and a perforated flange for suspension, the obverse with an incised image of the demon Lamashtu with head of a bird facing right, striding right, with an elongated body, her arms raised in a threatening posture, a seated dog to lower right in profile with comb above; a piglet in profile to lower left with spindle above an uncertain ‘sideways-T’ symbol at top left corner and donkey’s ankle to top right; a line of cuneiform text below reading: “[T]U6. ÉN. É. NU. RU.” Translating as: “Incantation”. The reverse with seven lines of cuneiform text, being a truncated version of ‘Lam.’ Inc. 11 and reading: “ÉN. É. NU. RU. / DIM.ME / DUMU. AN.NA. / BI. IB?. GU. LA. / DINGIR. RE. E. NE. KE4. / ZI. AN.NA. H É.P[À] (written over to end of next line) / KI. A! P À.” The next text translating as: “Incantation, O Lamashtu, daughter of Anu, though art great among the gods. Be conjured by the heavens and be conjured by the earth”. 9.41 grams, 39 mm (1 ½ “). Fine Condition. Rare. Provenance: Ex Milton Yondorf collection, Chicago, USA; acquired around 1938; thence by descent to John D. Yondorf Jr., Chicago, 1948.

Published: Farber, W. *Lamaštu: An Edition of the Canonical Series of Lamashtu Incantations and Rituals and Related Texts from the Second and First Millennia B.C.*, Winona Lake, Indiana, 2017, p. 338, fig.22, (photographs by A. Rössman, Oriental Institute); accompanied by a copy of this published entry, with a second partial extract bearing manuscript ink and pencil notes on the transcription and translation of phrases. Accompanied by an Art Loss Register certificate.

Footnotes: In Mesopotamian mythology, Lamashtu was a female demon, monster, malevolent goddess or demigoddess who menaced women during childbirth and, if possible, kidnapped their children while they were breastfeeding. She would gnaw on their bones and suck their blood, as well as being charged with a number of other evil deeds. Lamashtu is depicted as a mythological hybrid, with a hairy body, a lioness' head with donkey's teeth and ears, long fingers and fingernails, and the feet of a bird with sharp talons. She is often shown standing or kneeling on a donkey, nursing a pig and a dog, and holding snakes. She thus bears some functions and resemblance to the Mesopotamian demon Lilith. Lamashtu's father was the Sky God Anu. Unlike many other usual demonic figures and depictions in Mesopotamian lore, Lamashtu was said to act in malevolence of her own accord, rather than at the gods' instructions. Along with this her name was written together with the cuneiform determinative indicating deity. This means she was a goddess or a demigoddess in her own right. She bore seven names and was described as seven witches in incantations. Her evil deeds included: slaying children; causing harm to mothers and expectant mothers; eating men and drinking their blood; disturbing sleep; bringing nightmares; destroying crops; infesting rivers and lakes; and being a bringer of disease, sickness, and death. Pazuzu, a god or demon, was invoked to protect birthing mothers and infants against Lamashtu's malevolence, usually on amulets, such as this one, and statues. Although, Pazuzu was said to be a bringer of famine and drought, he was also invoked against evil for protection, and against plague, but he was primarily and popularly invoked against his fierce, malicious rival Lamashtu.

Sale Date: Tuesday 21st February 2017 – to Saturday 25 February 2017 Antiquities and Coins
<<https://timelineauctions.com/lot/neo-assyrian-lamastu-demon-amulet/84629/>>



Figure 8a

Plaque for protection against the female demon Lamashtu

© Louvre Museum © R.M.N.

Department of Near Eastern Antiquities: Mesopotamia

Author(s):

Castor Marie-José

Intended to be hung over the patient's bed, this plaque afforded protection from the terrible female demon Lamashtu, who appears on the front. She was believed to cause many illnesses. Her husband Pazuzu, shown on the back, is invoked to persuade her to go away and thus speed the patient's recovery.

Characters in an exorcism ceremony

The exorcism scene is divided into registers. In the upper register, symbols represent the great cosmic gods that are invoked to heal the sick person: the sun of Shamash, the crescent moon of Sin, the lightning bolt of the storm god Adad, and the winged disc of Ashur, the supreme god of the Assyrian Empire. The seven spirits in the second register, each with a different animal's head, probably have a beneficial function: they seem to be symbolically guarding the door of the patient's bedchamber. The patient is in the third register, lying on a high bed surrounded by two figures dressed in fish skins like the spirits associated with Ea, god of the depths and wisdom. They are probably the priestly exorcists who are conducting the ritual, with the help of three animal-headed spirits.

Driving out evil spirits

The causes of the illness appear in the lower register. Lamashtu, sitting on a donkey in a boat, is twice as big as all the other characters. She is presented as physically fearsome, with a hairy body, lion's head, and talons. She is holding snakes and suckling two lion cubs. An inscription describes her as "furious and cruel, a dazzling goddess; she is a she-wolf; she snatches the young man on the path, the girl at play, the child from the arms of his nurse." The boat is sailing along a river full of fish, which symbolizes the world of Apsu - the underworld that is home to demons. The gifts and provisions at the side of the scene are meant to encourage her to set off on her journey back to the underworld. Pazuzu is standing behind Lamashtu, with one arm raised. Even though his gesture may seem threatening and, with his scaly winged body, dragon's head, scorpion's tail, and talons, he is physically as fearsome as his spouse, he is nonetheless there to protect the patient by coaxing his wife to retreat. Pazuzu is again seen looming up above the scene clinging on to the back of the plaque. Documents and objects that give protection from Lamashtu's evil doings were widespread in the 1st millennium in Mesopotamia, a period in which this type of belief seems to have flourished.

Technical description

Plaque de conjuration contre la Lamashtu, dite "plaque des enfers"

Époque néo-assyrienne

Ancienne collection De ClercqDon H. de Boisgelin, 1967, 1967

Known as the "Hell Plaque"

AO 22205

<<https://www.louvre.fr/en/oeuvre-notices/>>



Figure 8b

<https://www.louvre.fr/en/oeuvre-notices/plaque-protection-against-female-demon-lamashtu>.

PAZUZU





Figures 9a-c

Statuette of the demon Pazuzu with an inscription

© Louvre Museum © R.M.N.

Accession # MNB 467

Department of Near Eastern Antiquities: Mesopotamia

Technical Information:

Start of the first millennium BC

Mesopotamia, Iraq

Bronze

H: 15 cm; L: 8.6 cm; Depth: 5.6 cm

Purchased 1872

MNB 467

Near Eastern Antiquities

Author(s):

Kalensky Patricia

Pazuzu was one of the demon-gods of the underworld, although he was sometimes invoked to beneficial ends. This bronze statuette is one of the finest representations of the figure. The inscription covering the back of the wings describes the demon's personality: "I am Pazuzu, son of Hanpa, king of the evil spirits of the air which issues violently from mountains, causing much havoc."

A hybrid mythological being

Pazuzu first appeared in the 1st millennium BC in hybrid form, with the body of a man and the head of a scowling dragon-snake which also has both canine and feline features. He is represented as a spirit with two pairs of wings and talons like those of birds of prey. He also has a scorpion's tail and his body is usually depicted covered in scales.

A spirit invoked for protection

The inscription on the back of the wings describes the figure's personality: "*I am Pazuzu, son of Hanpa king of the evil spirits of the air which issues violently from mountains, causing much havoc.*" The demon Pazuzu was associated with ill winds, particularly the west wind which brought the plague. His terrifying, scowling face and his scaly body repel the forces of evil, which meant that in certain circumstances the figure was considered a protective spirit. Pazuzu, a demon from the hellish underworld, had the power of repelling other demons, and was thus invoked for beneficial ends, particularly to drive his wife Lamashtu back to the underworld. Lamashtu was a demoness who attacked men to infect them with various diseases.

A popular image during the Assyrian period

Pazuzu was widely depicted in Assyrian art of the 1st millennium BC in the form of numerous bronze statuettes and protective amulets, made in a variety of materials ranging from plain terracotta to precious steatite or jasper. During this period, many beliefs and magical practises were associated with Pazuzu. The ring at the top of the statuette suggests that this type of object was worn round the neck or hung up in the home, particularly where invalids were sleeping. Other examples of demon-gods of the underworld, including Bes and Humbaba, are also attested in the Orient of antiquity.

Acquired in 1872

MNB 467

<<https://www.louvre.fr/en/oeuvre-notices/statuette-demon-pazuzu-inscription>>

LILITH



MS 1911/1
Jewish-Aramaic book script. Mesopotamia, 5th-6th c.

Figure 10

“MS: 1911.1

1. Text: BIBLE: EXODUS 3:14 – 15; 2. BIBLE: ISAIAH 40:31 & 60:11 ;
1. IN THE NAME OF ABRAHSIYA THE GREAT HOLY SAVIOUR, KING OF THE UNIVERSE, AGAIN, BOUND AND SEALED ARE THEY WITH SEVEN SEALS AND EIGHT BONDS. THE FIRST SEAL IS OF NEBURIZ, THE SECOND OF NEBURIZ SON OF IRI, THE 3RD OF IBOL SON OF SAGUL, THE 4TH OF TSURBIN NURBIZ YATGZY', THE 5TH SEAL IS OF THE MIGHTY BURGIZ, THE 6TH OF TURMIN, THE 7TH OF TURMIS. WITH THE SEAL OF THE SUN(-GOD) AND THE SEAL-RING OF THE MOON (-GOD). BY THE MYSTERY OF

THE EARTH AND THE ANVIL-BLOCK OF HEAVEN, AND BY THE SEAL-
RING OF THE GREAT EL-SHADDAI – FOR HOSA’YA SON OF HATAI, AND
HADADOI SON OF KIL.

Descriptions: MS in Hebrew (texts 1-2) and Jewish-Aramaic (text 3) on clay, Near East, 5th-7th c., 1 incantation bowl, 17.0 x 6.5 cm, 10 lines in Jewish-Aramaic script, drawing of the demon Lilith with her hands and feet bound.

Commentary: Text 1, Exodus 3:14 – 15, quoting the Hebrew Bible is among the earliest known, only preceded by the Dead Sea Scrolls, 4QGen-Exoda and 4QExodb. Text 2, Isaiah 40:31; 60:11, quoting the Hebrew Bible is among the earliest known, only preceded by the 2 Dead Sea Scrolls, 1QIsaA and 1QIsaB, from ca. 100 BC. Incantation or magical bowls are also called demon traps. They were placed with the bottom up under the floors and thresholds of the houses in the Near East. The demons were then believed to be trapped inside the bowl with the magical spells written against them.

The drawing of the demon Lilith with her hands and feet bound, her breasts bare and her hair undone, shows her as a promiscuous adulteress, who is stripped naked and cast out of the house. This picture accords well with Lilith’s role as a succubus, who has sexual relations with men at night in order to propagate a new generation of demons.

Published: To be published by Prof. Shaul Shaked in the series Manuscripts in the Schøyen Collection. Exhibited: XVI Congress of the International Organization for the study of the Old Testament, Faculty of Law Library, University of Oslo, 29 July – 7 August 1998; 2 The Warburg Institute: A Special exhibition on the occasion of the workshop “Officina Magica”,

London 15 – 17 1999. Origin: Near East. Dates 5c – 7c CE”

<<http://www.schoyencollection.com/palaeography-collection-introduction/aramaic-hebrew-syriac/4-6-3-jewish-aramaic/ms-1911-1>>



MS 2053/198
Incantations against demons. Near East, 5th-6th c.

Figure 11

“MS: 2053/198 INCANTATION BOWL TO WARD AGAINST DEMONS

Text: INCANTATIONS” SUPRESSED ARE ALL DEMONS, ALL NO-GOOD-ONES,
ALL PEBBLE-SPIRITS, AND LILITHS, AND MEVAKKALTAS, AND IDOLS AND
GODDESSES, AND BARREN ONES, AND PREGNANT ONES. THIS IS THE
SURPRESSION BY WHICH HEAVEN AND EARTH IS SURPRESSED. YOU ARE ALL
SURPRESSED BY YOUR NAMES, WHETHER THEIR NAMES ARE MENTIONED OR
ARE NOT MENTIONED. – ALL THOSE WHO DWEEL WITHIN THIS HOUSE AND

RESIDE OVER THEIR THRESHOLD – AND WHO KILL AND HARM AND APPEAR
IN HATEFUL SHAPES WHICH ARE NOT GOOD.

ON SUNDAY, IN THE MONTH OF AB, I SALUK SON OF HORMIZDUKH,
PERFORMED A MAGIC ACT BY THE NAME OF ME, MESHALLAH SON OF
MESHALLAH. IT IS BURIED IN THE THRESHOLD OF THE HOUSE OF SALUK SON
OF HORMIZDUKH, IT IS BURIED BY MY HAND, AND I SEAL IT AGAINST
YOU – THIS IS THE SEAL THAT IS NOT BROKEN, WITH WHICH ARE SEALED
HEAVEN AND EARTH.

Description: MS in Jewish-Aramaic on clay, Near East, 5th-6th c., 1. Incantation bowl, 13.0 x
26.2 cm, 12 lines in Jewish Aramaic script, drawing of standing demon at center and with 2
snakes eating eating each others tails along the rim, and 2 pairs of bound demons outside.

Published: The partial quote of the text is preliminary and by permission of Prof. Shaul
Shaked, who will publish the present incantation bowl in the series Manuscripts in The
Schøyen Collection.

Exhibited: University College London, Centre for Jewish studies, and the Warburg Institute:
Babylonian Aramaic Magic Bowls from the Schøyen Collection, A Special exhibition on the
occasion of the workshop “Officina Magica”, London 15 – 17 1999.

Origin: Near East

Dates: 5c – 7c CE”

<<http://www.schoyencollection.com/magical-literature-introduction/asian-african-american-magic/incantation-bowl-ms-2053-198>>



MS 2056/12
Zoroastrian incantations against demons. Near East, 5th-7th c.

Figure 12

“MS: 2056/12 ZOROASTRIAN INCANTATIONS AGAINST DEMONS

Text: ZOROASTRIAN INCANTATIONS AGAINST DEMONS, INVOKING AMESHA
SPENTA, WITH A QUOTE OF ATASH NIYAYUESH, THE FIRE PRAYER: ‘WORTHY
OF SACRIFICE IN THE HOUSE OF’

Description: MS in Zoroastrian Middle Persian on clay, Persia, 5th-7th c., 1 incantation bowl, 28.4 x 14.5 cm, 15+1+5 lines in Pahlavi script, drawing of 2 very large demons with feet chained.

Commentary: Amesha Spenta or Amahraspand (Holy Immortal) is 6 celestial beings, representing Ahura Mazda's spiritual powers. The major part of this very extensive text, written both inside and outside the present large bowl, has so far not been understood. What has been read is rather preliminary, communicated by a follower of Zoroaster, only reading from photographs. Incantation or magical bowls are also called demon traps. They were placed with the bottom up under the floors and thresholds of the houses in the Near East. The demons were then believed to be trapped inside the bowl with the magical spells written against them.

Published: To be published by Prof. Shaul Shaked.

Origin: Persia

Dates: 5c – 7c CE

<<http://www.schoyencollection.com/23-religions/living-religions/23-14-zoroastrianism/incantations-against-demons-ms-2056-12>>