

〈 論文 〉

Lona, “An Open Channel” Lets Lilith’s Stream of Life Flow: The Inseparable Relationship between Mother and Daughter in *Lilith*

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Abstract

George MacDonald writes about Lilith, the first woman and Adam’s first wife, in *Lilith*. She is described as a demoniac, femme-fatale like figure, but at the same time, she mysteriously attracts us, evoking pity and empathy. In this article, we will not merely look at her cruel character but show her possibility to be saved in order to reveal MacDonald’s view of life and death, and of woman. The two things that hold the key are the underestimated relationship between mother and daughter and the life succession/flow described as some water image. Lilith tries to hoard life for herself by depriving the earth of water as well as killing her daughter, “an open channel” (150) to stop her own life/immortality flowing away from her. However, by doing this, Lilith’s life cannot flow and she comes to live a life-in-death. First, we will examine how water and life are connected, and how Lilith appropriates them, turning a world full of life into a dead one. Then, we will consider how Lilith kills Lona to stop her life from flowing away. Her attempts to slay her daughter and the consequent ironic results reveal their inseparable relationship and the importance of the life succession between them. Finally, we will examine how Lilith releases the usurped water and her closed hand becomes the seed that gives life to the earth. After she stops hoarding life for herself, she also makes Lona succeed to life from her in a true sense. Moreover, Lona, who receives life from her, does not deprive life from her but helps Lilith to make the stream of her life flow. They are both life giver and receiver with each other, and Lilith shall be—rather, must be saved by her childbearing of Lona.

Introduction

Eve is not the first woman. According to ancient Jewish mythology, Adam had a wife before the creation of Eve, named Lilith. She is very different from Eve, who is created from her husband’s rib: Lilith is created from the dust of the ground like Adam. Hating her subordinate position and demanding equality, Lilith leaves him, and becomes a seductress of sleeping men and a robber/killer of babies.¹ In George MacDonald’s *Lilith* (1895), she is described as a demoniac, femme-fatale like figure: she sucks people’s, especially babies’ blood, kills her own daughter by flinging her against the floor, and seduces Vane. At the same time, she mysteriously attracts us, evoking pity and empathy. However, previous studies tend to focus on Vane, the protagonist’s growth or the story’s structure.² Although she is sometimes seen as a herald of feminism,³ they mostly regard her as a destroyer of existing order or a destructive femme-fatale, emphasizing her negative aspects.

Moreover, she is only examined through her relationship to male characters.

In this article, we will not merely look at Lilith's cruel character but cast light on her overlooked background—why she becomes such a demonic figure—and on the underestimated relationship between her and her daughter. The reason why Lilith cannot understand the preciousness of life originates in the fact that she is not born from mother but is *created* by God. That is to say, she is created as the starting point of life. Therefore, owing to the ignorance of life's preciousness, she suffers agony, showing her demonic aspects like killing her daughter. Moreover, while previous studies tend to pay much more attention to Lilith-Vane relationship than Lilith-Lona one, we should note this complicated but special connection between mother and daughter which serves to end her agony.

The purpose of this article is, by looking into this intricate mother-daughter relationship, to reveal MacDonald's view of life and death, and of woman. What holds the key is the life flow described as some water imagery. Lilith tries to hoard life for herself by depriving the earth of water as well as killing her daughter, "an open channel" (150) to stop her life/immortality flowing away from her. However, by doing this, Lilith's life cannot flow and she comes to live a life-in-death. In section I, we will examine how water and life are connected, and how Lilith appropriates it, turning the world full of life into the dead one.

1. Lilith's Closed Hand: The Improper Attempt to Hoard Life for Herself

Lilith, the first woman cannot understand the preciousness of life. Bonnie Gaarden sees her as "the ultimate devourer—as queen of hell, she is the cosmic power of death and destruction" (43). Concerning this point, we must look at Lilith's tightly closed hand. The hand symbolizes her improper attempt to hoard Life or deprive it from others, to keep for herself what God intends us to share with all. That is because MacDonald closely connects water to life in some of his works.⁴ By usurping water, Lilith changes the fertile/lively world into an infertile/dead one. Mara explains that "the wicked princess [Lilith] gather[s] up in her lap, what she c[an] of the water over the whole country, close[s] it in an egg, and carrie[s] it away" (75). That Lilith gathers up water, the symbol of life in her lap can be regarded as the rewinding of childbirth, that is, not giving life, but taking life. She desires to hoard life only for herself and live eternally.

We have three grounds for saying that Lilith holds the usurped water in her closed fist. First, while attending Lilith, Vane notices that "One of her hands [is] clenched hard, apparently inclosing something small" (97). This "something small" can be the aforementioned egg that contains water. Second, when Lilith becomes enraged with Vane after reviving and strikes at him, he gets mysteriously wet. After she finds that Vane has bathed her in the hot river every morning in order to make her alive again, she flares up: "She raised her left hand, and flung it out as if repelling me. Something ice-cold struck me on the forehead. When I came to myself, I was on the ground, wet and shivering" (108). Lilith must hit Vane with her closed fist, and therefore the water splashes onto

him. Third, when Lilith, disguised as a spotted leopardess injures her paw, a rivulet of water runs from it. A mother in Bulika pounds the leopardess' foot with a stone with all her might in order to protect her baby from the Lilith-leopardess. Then Vane sees "something streaming from the lifted paw" (113) and thinks that it must be her blood. However, surprised by its unceasing torrent, he realizes that it cannot be blood and finds it "softly murmuring rivulet of water that [runs], without channel, over the grass" (116). It can be said that the mother hurts Lilith's clenched hand, making her usurped water gush from it. These three episodes demonstrate that Lilith holds water in her closed hand.

As well as attempting to deprive the earth of life, Lilith tries to stop the life succession of one generation to the next. She rules over the city called Bulika, where she grips its citizens with fear by making women sterile and killing babies. Mara says that Lilith does "what she can to keep them from multiplying" (75) and according to a woman in Bulika, the spotted leopardess, the metamorphosed Lilith, "suck[s] its [a baby's] blood, and then it either dies or grows up an idiot" (114). Her bloodsucking can be regarded as a reversal of the mother-child relation because the baby normally sucks breast milk, to wit, his/her mother's blood.⁵ In this way, the mother gives her baby life, but Lilith is not the life-giver but the life-devourer. Wingrove points out that "[t]his subversion of the maternal role—whereby woman becomes the taker and devourer of a child's life, not its nurturer and provider—is perhaps the central horror in the myth of Lilith as vampire" (188). Furthermore, before robbing a baby of his/her mother, Lilith also kills her to stop the stream of life. She kills mothers in a cruel, grotesque way: "a pulpy mass, with just form enough left to show it the body of a woman" (123), "a body, frightfully blackened and crushed, but still recognisable as that of the woman" (135), showing her utter hatred toward the mother that she does not have and rejects becoming.⁶

Lilith's enmity toward a mother and her baby springs from an old prophecy: "a child will be the death of her" (115). By killing babies at random and appropriating water, the symbol of life, she tries to avoid the realization of the prophecy, desiring to live eternally. However, Lilith must have noticed who the child is—her own daughter Lona. That is why she hates Lona, seeing her as "an open channel through which her immortality—which yet she counts self-inherent—is flowing fast away" (150). In various myths, we can see goddesses/women give birth to life by themselves so as to oppose the male's oppressive power.⁷ Similarly, Lilith gives birth to Lona by herself to subjugate Adam: "One child, indeed, she bore; then puffed with *the fancy* that she had created her, would have me [Adam] fall down and worship her!" (147, emphasis added). While previous studies have not put their fingers on this issue, we consider that Lilith's dark spot (a wound) in her side, her distinctive feature, has a relation to her daughter. The wound in her side is suggestive of the fact that God creates Eve from Adam's rib. Indeed, Adam may not be thoroughly unrelated to the birth of Lona: Adam considers Lona to be his daughter and Lilith also admits her to be as such.⁸ Although this may be the delusion because Adam says that it is her "fancy" and according to him,

she “consumes and slays, but is powerless to destroy as to create” (148), she gives birth to Lona in an unusual way for asserting an utter right over “the child of her body” (148) and subjugating Adam. This unordinary childbirth and her delusion can leave a dark spot reminiscent of Eve’s creation in her side. Then, desiring to live eternally, she comes to hate her daughter as “an open channel” through which her immortality/life is flowing away. Therefore, almost from Lona’s birth, Lilith has pursued her with utter enmity and tried to kill her so as to fill it up. MacDonald writes about the mother’s death at or just after her childbirth in several of his works,⁹ revealing the giving and receiving of life, or the scrambling for life between mother and child. For Lilith, who despises the succession of life, the birth of children is “the death of their parents, and every new generation the enemy of the last” (150). In addition, the aforementioned prophecy about her death doubles her enmity toward her daughter, planting fear in her heart. However, despite Lilith’s desperate attempt of hoarding water/life for herself and filling “an open channel,” she cannot live a life truly for herself. Her relationship with Lona is inseparable, and her attempt only yields ironic results: instead of living eternally, the stream of her life stops and she becomes a death-like state as soon as she kills her daughter.

2. The Special but Complicated Relationship between Mother and Daughter

In this section, we examine the special but complicated relationship between Lilith and Lona, from which the former tries to separate herself, only to see it as inseparable, showing the importance of the succession of mother to daughter. Marianne Hirsh, who examines female authors’ works in the nineteenth and twentieth centuries, points out the absence of the mother-daughter relation in nineteenth century literature. Hirsh states that the mother-daughter bonds must be cut off so that the daughter can become “woman” in the patriarchal society. As a consequence, the absence or silence of the mother is closely connected with the plot’s foundation and conditions of the heroine’s growth.¹⁰ We can say that *Lilith* corresponds to this tradition as well as differentiating from it. Lilith has no mother, and Lona is seen as an orphan, or a motherless mother, more precisely, a virgin mother all the time. However, at the same time, *Lilith* is the book in which MacDonald most clearly depicts the relationship between mother and daughter, and grapples with its complicatedness and speciality.¹¹ As a consequence, we should consider what he tries to describe through this complex relationship in his “masterpiece.”

Even though Lilith hates Lona and they are separated for the daughter’s safety,¹² their complicated but special bonds actually stay connected. First, their close connection is shown in the fact that Lona brings up babies who Lilith has intended to kill. The white leopardess, Mara’s disguised figure or her messenger, saves babies from the spotted leopardess (Lilith), taking them to the forest where Lona lives. The survivors are children called “the Little Ones” or “the Lovers,” and Lona plays a role of their mother. She realizes that she has been “the mother” all the time, saying that “I do not remember ever being without a child to take care of” (175). We can see Lona as “the

virgin mother goddess” that Kazuo Matsumura detects and studies in various myths.¹³ Lona keeps the stream of life flowing that her mother tries to stop, showing their inseparable bonds.

Secondly, despite their apparent differences, both Lilith and Lona have authority over people. Lona, the mother, is in a directly opposite position to Lilith, who counts “it slavery to be one with me [Adam] and bear children for Him who g[ives] her being” (147). Lona seems to be like “the Angel in the House,” the ideal woman image in the Victorian period, while Lilith seems to be the femme-fatale or “the New Woman” who came to the fore at that time. However, they resemble in respect of the fact that they (try to) have power and authority. As Adam says, Lilith’s “first thought [i]s *power*” (147): she desires to subordinate him and rule over people with power and fear. Indeed, Lona does not use force, but she has unconditional authority over Little Ones, her “children,” like her mother does over the citizens in Bulika.

Thirdly, it is notable that although no one has told Lona about the existence of her mother, she instinctively realizes that Lilith is her mother. In comparison, even though Vane has caught sight of his parents sleeping in Eve’s house several times, he cannot recognize them until Adam finally tells him about them. Their opposing reactions draw attention to how strong the Lilith-Lona relationship is. We can plainly see it in their reunion long after being separated.

“Mother! mother!” she cried, and her clear, lovely voice echoed in the dome.

The princess shivered; her face grew almost black with hate; her eyebrows met on her forehead. She rose to her feet, and stood.

“Mother! mother!” cried Lona again, as she leaped on the daïs, and flung her arms around the princess. ... –in that instant I [Vane] saw Lona lifted high, and dashed on the marble floor. ... At my feet she fell, and lay still. The princess sat down with the smile of a demoness. (184)

Lona, who is always a mother, behaves as if she were a little child, only calling out “mother!” in the presence of Lilith. Lona’s bountiful maternity is converted into her instinctive affection for her mother. Moreover, since the way Lilith kills Lona means rejection after first embracing her, it could be regarded as acceptance in a sense. Even though her subsequent hurling of Lona really horrifies us, Lilith’s gesture is at first suggestive of the image of cradling her baby in her arms. Despite Lilith’s desperate attempts to sever their relationship, this violent reunion throws their inseparable connection into relief.

Lastly and most importantly, their strong relationship is shown in the mysterious fact that Lilith herself almost dies when she kills (or tries to kill) Lona in order to stop the effluence of her immortality/life. This near death is deeply connected with the wound in Lilith’s side and a mysterious hot stream: they have the key for understanding her inseparable connection with her daughter. First of all, Lilith considers Lona to be her “open channel,” reminiscent of both a wound

and a stream of water. The hot stream, the only river on the ground still running in defiance of Lilith's despoilment of water, separates Lilith from Lona for her safety, and Lilith, as we will cite in the next paragraph, becomes like a corpse after the attempt to cross it for killing her daughter. This stream that is "hot, and ha[s] a strange metallic taste" (99), issues from the cave, the symbol of the womb. It reminds us of both blood and amniotic fluid, or menstrual blood. Therefore, this stream symbolizes the strength of the life stream, suggesting the importance of human succession: it tries to prevent Lilith from stopping the stream of her life. Then, speaking of a wound on one's side, we may think of the wound that Adam must have from God taking one of his ribs to create Eve. However, his wound can leave no scar because God closes up it with his flesh.¹⁴ On the contrary, as Lilith tries to imitate God and gives life by herself to subjugate Adam, "the open wound" (149) consequently remains on her side as if it shows her inseparable relation to Lona.

Lilith becomes like a corpse twice, and both cases are closely related to her daughter. Firstly, she becomes such a horrible state after she bounds across the hot stream so as to go to Lona for killing her (i). The second time is when Lilith kills her daughter by throwing her down to the marble floor (ii). Remarkably, before these attempts, Lilith presses her side as if the dark spot, her wound hurt her.

Before two attempts to kill Lona

(i) "Thou are also," they [dancing skeletons] seemed to say, "wilt soon become like unto us!" I [Vane] turned mine again to the woman [Lilith]—and saw upon her side *a small dark shadow*. ... *she pressed both her lovely hands on the shadow*, gave a smothered cry, and fled. (87, emphases added)¹⁵

(ii) She pressed her hand to her side, and gasped. (184)

After the attempts

(i)[Vane is trying to revitalize Lilith.] Once I did so, *a shadow of discoloration on her left side* gave me a terrible shock, but the next morning it had vanished, and I continued the treatment—every morning, after her bath, putting a fresh grape in her mouth. (101-02, emphasis added)

(ii) ... the princess lay back in her seat, her face that of a corpse, her eyes alone alive, wickedly flaming. She was again withered and wasted to what I found in the wood, and *her side was as if a great branding hand had been laid upon it*. (185, emphasis added)

Desiring to live eternally, Lilith kills Lona, "an open channel," so as to stop the effluence of her immortality. Nevertheless, it bears an ironic result: when she kills Lona, she also stops the stream of her *own* life.

Lilith becomes like a corpse, and experiences the most horrible plight: "a live death" (206). In Mara's house, Vane thinks that:

She had killed her life [Lona?], and was dead—and knew it. She must *death it* for ever and ever! She had tried her hardest to unmake herself, and could not! she was a dead life! she could not cease! She must be! (206, underline added)

Lilith lives not an eternal life but a *dead life*. She needs to bring an end to her *dead* life before starting a new, true life.

3. The Stream of Lilith's Life Comes to Flow

Lilith, the agonized first woman, must make the stream of her life flow in order to stop her *dead* life. To achieve that end, she must do two things: release the usurped water and let Lona succeed to life in a true sense.

i) Lilith's Closed Hand Becomes the Seed of Life

After she deprives the earth of water, she encloses it in an egg and keeps it in her clenched hand. We can say that she usurps life undeservedly, and Mara's statements about her hand prove this: "it is shut upon something that is not hers" (210). Besides, Mara says to Lilith: "you will not sleep, if you lie there a thousand years, until you have opened your hand, and yielded that which is not yours to give or to withhold" (218). As those who sleep in Eve's house are allowed to live a new, true life, Lilith must renounce the appropriated life to sleep there for her life.

Entreated by Adam, Eve, and Mara to open her hand and renounce the thing that she grasps tightly, Lilith, the fallen woman, finally consents to repent her sin. Although Lilith cannot open her hand despite her "agonised effort" (218), with the help of Adam, her ex-husband, who severs her closed hand by using the sword, she can at last release the usurped life.

The sword gleamed once, there was one little gush of blood, and he laid the severed hand in Mara's lap. Lilith had given one moan, and was already fast asleep. Mara covered the arm with the sheet, and the three turned away. (219)

Adam's behaviour of cutting off Lilith's hand that grasps the water, the symbol of life, can correspond to the severance of the umbilical cord. In addition, Mara is reminiscent of a midwife who carries a new-born baby in her arms. Consequently, this scene reminds us of childbirth.

After that, Adam orders Vane to take Lilith's hand to the level of the desert and bury it deeply in the ground. Digging a large hole with the spade, he buries her hand in it like the seed. Surprisingly, the moment he puts her hand in the hole, "A little water [i]s already oozing from under its fingers" (224). Subsequently, the waste-land regains water and becomes the fertile earth full of life again. Lilith, who has been a life-robber, comes to be a life-giver. Her behaviour of filling the earth with life is the same as the mother goddesses such as Demeter, Isis, and Cybele.

By renouncing the usurped water, Lilith can sleep to start her new, true life, and besides, her closed hand at last becomes the seed of life, giving life to the earth abundantly.

ii) The Mutuality of Life between Mother and Daughter

Lilith, who gives birth to life on the earth by returning water, the symbol of life to it, must let her own daughter succeed to life for stopping her *dead* life. She has killed Lona by throwing her down on the marble floor, but in fact this turns out to be a pseudo-death. Eve says to Lilith:

Nor have you either hurt a child. Your own daughter you have but sent into the loveliest sleep, for she was already a long time dead when you slew her. And now Death shall be the atone-maker; you shall sleep together. (215)¹⁶

Eve mentions that Lona has been dead, and this may be related to what Adam says about Lilith's ignorance and inability to create.

Of creating, she knows no more than the crystal that takes its allotted shape, or the worm that makes two worms when it is cloven asunder. Vilest of God's creatures, she lives by the blood and lives and souls of men. She consumes and slays, but is powerless to destroy as to create. (148)

Lilith fancies that she has *created* Lona, but actually she is ignorant and powerless to create. Therefore Lona, who has been given birth to, or been *created* by Lilith like that, lives a *dead* life like her mother. Lilith may have *created* Lona's body but she cannot let her daughter succeed to life in a true sense. While Lona is in pseudo-death, she is merely described as "body" many times, implying that her mother has created only her body. Besides, the daughter whose death her own mother, her life-giver desires, can be considered to be *dead*. By giving the pseudo-death to Lona, Lilith returns her daughter to a state before birth: her behavior is indispensable for Lona's true birth.

Their mutual recognition that they are mother and daughter is essential for the succession from mother to daughter. At her first meeting with Lilith, Lona acknowledges her mother instinctively. Her calling "Mother!" can be a bridge between them. She becomes pleased with recognizing that Lilith is her mother even if she is killed by her: "the sun shone upon a white face, and the pitiful shadow of a ghostly smile" (185). Then, they are appointed to sleep next to each other on two couches in Eve's house, and finally, Lilith consents to sleep there. This shows that she acknowledges her daughter and she is making preparations for giving life to Lona. They sleep side by side for quite a while, reminding us of the scene that a mother and her baby sleep together after childbirth. After a period of time, Lona awakes from her sleep. Vane thinks that she falls "asleep a girl; she aw[akes] a woman, ripe with the loveliness of the life essential" (238). This is her true

birth. Killed by Lilith, Lona can finish her *dead* life, and by sleeping with Lilith, she truly receives life from her mother.

Some may suggest that Adam and Eve suffer from being the first like Lilith, but these two and Lilith are different. Adam and Eve, despite having no mother, are so convinced that they have received life from God that they can understand the preciousness of life. On the contrary, Lilith, the first woman, even denies the fact that God has given her life. She feels confident of her self-creation, and with the fancy of her self-created origin, has done evil things in order to live eternally.¹⁷ As she clings to herself too much and cannot appreciate life, she becomes evil and agonizes. Lilith must accept the fact that she herself has received life as well as giving life to her own daughter. Through the stays of Mara's "House of Bitterness" and Eve's "House of Death," Lilith comes to understand that she is not self-created but another has given her life. Also, by sleeping in Eve's house, she can receive the possibility of rebirth: she can start her true life. Bonnie Gaarden states that Eve is the Great Mother figure, and as "Mother of all living," she "represents the life-death-life cycle" (32). Similarly, Karen Schaafsma notes that Eve's "House of Death," namely, the tomb is "Eve's womb," and she is life-death-life.¹⁸ Consequently, Eve's house can also be seen as "the House of Life," and then, by sleeping in the house, Lilith can finish her *dead* life, and dies into life.

Those who have slept in Eve's house go "home" where the Father is. Adam explains: "home, as you may or may not know, is the only place where you can go out and into" (15). That is to say, home is where one has come from and at last goes back: the place is both before birth and after death. MacDonald believes in a truer and fuller life after death, and this view is seen throughout his works. Death and life are intermingled in his view, and "home" in *Lilith* can be the culmination of his thanatopsis. This "home" is the place that makes rebirth possible. Lilith, now obtaining the possibility of rebirth, must awake and go "home" in order to realize it. However, as Lilith has made herself an evil person from the good one that God primarily intended her to be, her awakening takes an overwhelmingly long time. She must close the books on her evil past. In this occasion, it is Lona who helps her to awake to start a new life.

Lilith lets Lona succeed her in life, and it also means that Lona helps the stream of her mother's life to keep flowing. They are appointed to sleep side by side like a mother and her baby after childbirth, implying that Lilith truly gives life to Lona. Then, after waking up from her sleep, Lona kisses her mother, and Adam says that "That kiss will draw her homeward, my Lona!" (240). Lilith's vilest deed must be rejecting and killing Lona, and her kiss can mean forgiveness. Lilith, who has been pardoned by Lona, can approach her awakening. Lona, who receives life from her, gives a helping hand for her to be reborn or start a true life. She is Lilith's salvation. Certainly, Adam's statement is true: "even Lilith shall be saved by her childbearing" (148).

Conclusion

In this article, we revealed that Lilith's devilish and destructive character results from the fact that she cannot appreciate the preciousness of life as a first woman who has no mother.¹⁹ Therefore, she stops the stream of life in order to live eternally for herself, but it only leads to the ironic result: a *dead* life. Then, focusing on the close, but complicated relationship between mother and daughter, we showed that Lilith must renounce the usurped water, the symbol of life, and let Lona receive life from her in order to start a new, true life. By giving life, Lilith, the anguished first woman, can receive life in a true sense. Namely, Lona not only receives life from Lilith, but also gives life to her mother.²⁰ Lona, "an open channel" for Lilith, actually allows the stream of *her* life to flow: they give and receive life mutually. As if it attested to their relationship, the stream of life is flowing on the way toward home: "Over and under and between those steps issued, plenteously, unceasingly new-born, the river of the water of life" (250). Yes, the stream of life must keep flowing. Lilith will no more hate Lona as "an open channel" and stop the stream between them. Instead, she will love her daughter as both her life-receiver and life-giver. Lilith shall be saved—rather, must be saved by her childbearing of Lona.

Notes

1. As for Lilith's origin, see Raeper 365-66. Moreover, Roderick McGillis explains in great detail the Lilith legend and its reception in the nineteenth century in "George MacDonald and the Lilith Legend in the XIXth Century."
2. There are many studies that pay attention to Vane's growth. For example, McGillis sees *Lilith* as the story of Vane's spiritual development. See McGillis "Liminality as Psychic Stage in *Lilith*." As for the story's structure, especially, its endless ending, see Colin Manlove's "The Logic of Fantasy and the Crisis of Closure in *Lilith*," Kelly Sears Smith's "Chiasmatic Christianity: *Lilith*'s Sense of an Ending," and David M. Miller's "The (As Yet) Endless Ending of *Lilith*." These articles are collected in *Lilith in a New Light* edited by Lucas H. Harriman.
3. For example, David Melville Wingrove states that Lilith "can be read as both a harbinger of the late-Victorian and Edwardian suffragette movement, and its legacy of feminism in the twentieth century and beyond, and a relic of the paganism of Antiquity, with its roots in matriarchal societies and worship of a Nature Goddess" (179).
4. In "The Light Princess" (1864), the Princess' vitality is closely related with the lake, and in *The Princess and the Goblin* (1872), Princess Irene's bathing in her great-great-grandmother's mystical bath symbolizes her rebirth or true birth. Moreover, Mossy and Tangle's bathing scenes in "The Golden Key" (1867) suggest their rebirth.
5. According to Erich Neumann, a woman can experience "blood-transformations" three times: menstruation, pregnancy (primitive people thought that the embryo was built up from the blood), and the transformation of blood into milk after childbirth. See Neumann 31-32.
6. Previous studies have not referred to these hideous dead bodies. However, considering a Bulika woman's words: the leopardess "would have torn her mother to pieces for carrying her off!" (114) and the fact that shortly after the quoted scenes, there appears the spotted leopardess (Lilith), we can say that she kills mothers in order to abduct their babies.
7. See Schipper 39-44, 205-10, 288-94.
8. Lilith says to Adam, who beseeches her to repent, that "I will not repent. I will drink the blood of *thy* child" (149, emphasis added).
9. The most significant example is Vesper's death at her childbirth in "The History of Photogen and Nycteris" (1879). She goes out just after she gives birth to her daughter Nycteris. In *The Princess and the Goblin* (1872), Irene is sent to a large house to be brought up by country people because of her mother's fragile health, suggesting that her birth is one cause of it. In *Phantastes* (1858), Anodos' mother dies when he is a baby.
10. See Hirsh 43-67.
11. Recently, some studies point out the close but complicated relationship between mother and daughter. For example, Tamaki Saito states that the mother-daughter relationship is strikingly peculiar in comparison with father-son, father-daughter, and mother-son ones. He says that in

this relationship, “there is a complication that protection and dependence involve the problem of the ruler and the ruled simultaneously” (my trans.; 16), and so if the relation gets difficult once, it becomes a hotbed of love-hate complications. According to Saito, mother and daughter can adhere to each other too closely and the existence of mother permeates inside her daughter because these things can be attributable to the fact that they are the same sex. We can see the strong love/hatred in Greek myth: the former is described in Demeter-Persephone, and the latter is in Clytemnestra-Electra. Though Demeter-Persephone’s love-filled relationship seems to be in a directly opposite position to hatred between Clytemnestra and Electra, both of them suggest that it is almost impossible to cut the interrelated mother-daughter relationship. As for the complicatedness of this relation, see also *Mères-Filles: Une Relation à Trois* written by Caroline Eliacheff and Nathalie Heinich. In this work, they discuss the peculiarity and problems of the mother-daughter relationship through referring to many novels and movies.

12. According to Adam, Lona is carried into the wilderness by someone (may be God) for her safety, and she is “divinely fostered, and ha[s] young angels for her playmates” (150). Therefore, Lona has never known her mother’s existence until she sees Lilith at her castle.
13. See Matsumura 56-64, 65-90.
14. Gen. 2:18-25.
15. We can say that Lilith tries to cross the hot stream to go to Lona to kill her just after this scene for two reasons. First, just after Vane leaves the Evil Wood where the skeletons (those who cannot/reject to sleep in Eve’s house) dance, he finds Lilith lying almost dead near the hot stream. Interestingly, Vane at first mistakes her for another skeleton in the Evil Wood (96). Second, the horrible figure of skeletons (memento mori) and their suggestion of her mortality (she “wilt become weak as [them]”) increase Lilith’s fear about an old prophecy: “a child will be the death of her” (115). As she must have recognized that the child is Lona, her “open channel” (150) through which her immortality/life is flowing fast away, it can be said that these skeletons make her in haste stop the effluence by filling the open channel—killing her own daughter.
16. Strangely and interestingly, Vane says the similar thing: “... surely she [Lona] died long ago!” (189).
17. When Mara says to Lilith that “But another has made you, and can compel you to see what you have made yourself,” she answers indignantly: “No one ever made me. I defy that Power to unmake me from a free woman! You are his slave, and I defy you!” (200). Moreover, after Lilith consents to open her hand and restore, hearing Mara ask her mother Eve: “will not the great Father restore her to inheritance with His other children?”, Lilith murmurs “I do not know Him!” (214) in a voice of fear and doubt.
18. Schaafsma 54.
19. Asked who Lilith’s parents are by Lona, Adam answers that his father “is her father also”

(240). His incomplete answer can indicate that Lilith is an existence who has been created, not succeeded to life by her mother.

20. Before setting off to Lilith's residence, Lona says that she would give her life "to have my mother! She might kill me if she liked! I should just kiss her and die!" (177). Her words show her determined resolution to sacrifice herself for having her mother, and at the same time, literally Lona can be considered to be a life-giver to her mother.

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