

**Bibliography:** S. M. Osgood, *French Royalism under the Third and Fourth Republics* (1960), includes bibliography; E. R. Tannenbaum, *Action Française: Die-Hard Reactionaries in Twentieth-Century France* (1962); E. J. Weber, *Action Française: Royalism and Reaction in Twentieth-Century France* (1962), with bibliography.

[Ed.]

**ADA**, townlet in Vojvodina, Yugoslavia, until 1920 in (Austro-)Hungary. Jews came there from German-speaking areas: they also spoke Yiddish and later Hungarian. They were allowed to settle in the late 17th century in order to repopulate the southern provinces devastated during the Turkish wars, but were forbidden to use Hebrew or Yiddish in official documents, testaments, and *pinkasim*. The first rabbis were Aaron Acker (d. 1837) and Jacob Heilprin. During the 1848–49 troubles, when Serbia sent volunteers to help the Slav populations in Hungary, a Serbian troop occupied Ada and took 60—including Rabbi Heilprin—Jews to Senta where they were all murdered. The synagogue was built in 1896. In 1925 there were 452 Jews in Ada, but many left for bigger towns. During World War II Ada was occupied by Hungary and a concentration camp was established there. Of its 350 Jews in 1940, only 59 remained after the war, when the community was temporarily reestablished.

[Ed.]

**ADADI, ABRAHAM HAYYIM BEN MASOUD HAI** (1801–1874), halakhic authority and kabbalist. Born in Tripoli and orphaned at an early age. Abraham was raised by his grandfather, Nathan Adadi, an outstanding scholar. In 1818 the family immigrated to Safed, where Adadi studied and was occasionally required to travel abroad as an emissary of the community. While in Leghorn in 1837 he heard of the great earthquake in Safed, and therefore changed his plans and returned to Tripoli, where he served as rabbi and *dayyan* and maintained a *bet midrash*. Some time after 1865, Adadi returned to Safed, remaining there for the rest of his life. Adadi paid particular attention to the local *minhagim* ("customs"), especially of Tripoli and Safed, and also of places he visited. His books incorporate much historical information, particularly about Tripoli. In this he was doubtless influenced by Abraham \*Halfo, his greatest Tripolitanian contemporary. Adadi's works include: *Ha-Shomer Emet* (Leghorn, 1849), primarily *halakhot* and customs concerning Torah scrolls: *Va-Yikra Avraham* (Leghorn, 1865), responsa, etc.; *Zeh ha-Kelal* on talmudic methodology; and *Makom she-Nahagu*, customs omitted from *Ha-Shomer Emet*. The rest of his works, including talmudic novellae and sermons, are still in manuscript (Ben-Zvi Institute Jerusalem). An original poem in praise of Safed appears at the beginning of his *Ha-Shomer Emet*.

**Bibliography:** N. Slouschz, *Massa'ei be-Erez Luv*, 1 (1935), 24ff.; Yaari, Sheluhei, 675ff.; Farija Zu'arez et al. (eds.), *Yahadut Luv* (1960), 71; Franco, *Histoire des Israélites de L'Empire Ottoman*, 121.

[Ed.]

**ADAH** (Heb. אָדָה; "ornament," or [according to the Arabic] "morning"; cf. Heb. personal names: Adaiah, Adiel), name of wife of \*Lamech and wife of \*Esau. Adah was one of the two wives of Lamech (Gen. 4:19–20). To her and to his other wife \*Zillah, Lamech recited his song (Gen. 4:23ff.). Her children, \*Jabal and \*Jubal, were the first to practice, respectively, pastoral pursuits and music, thus inaugurating a new stage of human progress. Her importance for the genealogy in Genesis 4 is derived from this fact, because Lamech's wives are the only women mentioned there. In the account in Genesis 5:28ff. there is no mention of Adah, Zillah, and their children. Noah, the

firstborn of Lamech, appears instead, together with other sons and daughters, whose names are not mentioned.

Adah was the wife of Esau (Gen. 36:2) and the daughter of \*Elon (but cf. Gen. 26:34, where the daughter of Elon, who married Esau, is Basemath). Esau, who is also called \*Edom (*ibid.* 36:1), and was probably the patriarch of Edom, married Adah, a Hittite, who was a native of Canaan. This account provides information on a Hittite element in Edom, a fact unknown from other sources, except in connection with other wives of Esau (\*Judith and Basemath, Gen. 26:34; cf. 28:9). Nonetheless, this information is difficult to fit in. On the other hand, Adah's Canaanite origin is probable, due to the wide range of nationalities included in the term Canaan. Adah was the mother of Eliphaz and his children, who were \**allufim* and counted as her descendants (Gen. 36:11–12, 15–16) rather than those of Lamech.

**Bibliography:** Noth, *Personennamen*, 182; Yeivin, in: *Aiqot*, 2 (1952), 157; U. Cassuto, *Me-Adam ad No'ah (From Adam to Noah)* (1953), 157.

[Ed.]

**ADALBERG, SAMUEL** (1868–1939), Polish literary historian and folklorist. Born in Warsaw, Adalberg studied in a number of European capitals. His main work, a compendium of Polish proverbs, sayings and proverbial phrases, *Księga przysłów, przypowieści i wyrażen przysłowiowych polskich* (1889–94), remains the most extensive collection ever made in this field. Its 40,000 entries include both folk proverbs and quotations from major Polish writers of the 16th to 18th centuries that have become proverbs. For this work Adalberg was rewarded with membership of the philological section of the Cracow Academy of Science. He also translated and annotated 580 Yiddish proverbs drawn from the collection of Ignatz \*Bernstein. This was published in the Polish ethnographical journal *Wista* (vol. 4, 1890) and was also issued as a separate booklet. From 1918 Adalberg was an adviser on Jewish matters to the Polish Ministry of Education and Religious Affairs, and was thus able to do much for Jewish communal and educational institutions. He committed suicide when the Nazis occupied Warsaw.

**Bibliography:** J. Krzyzanowski, *iMadrej glowie dość dwie slowie*, 2 (1960), index.

[Do.N.]

**ADAM** (Heb. אָדָם), the first man and progenitor of the human race. The Documentary Hypothesis distinguishes two conflicting stories about the making of man in Scripture (for a contrary view, see U. Cassuto, *From Adam to Noah*, pp. 71ff.). In the first account of Creation in the Bible (attributed by critics to the Priestly narration; Gen. 1) Adam was created in God's image (verse 27), as the climax of a series of Divine creative acts, and was given dominion over the rest of creation (verses 28–30). In the second story (attributed by critics to the J or Yahwist strand; Gen. 2–3), after the completion of heaven and earth, God fashioned "the man" (*ha-'adam*) from dust of the ground (*ha-'adamah*), breathed life into his nostrils, and placed him in the Garden of Eden to be caretaker. Permission was given to eat freely from any tree of the Garden except, under penalty of death, from the Tree of Knowledge of Good and Bad. In order that the man might not be alone but would have appropriate aid, God formed the various animals and had the man determine what they should be called. The man gave names to all the animals, but found among them no suitable help. God then put the man to sleep, extracted one of his ribs, and fashioned it into a woman, and presented her to the man who found her eminently satisfactory and congenial. The naked pair had no feeling of shame until the serpent seduced the woman to eat the fruit of the forbidden tree.

The woman shared the fruit with her husband with the result that they became aware of their nakedness and hid from God. As punishment for this transgression, the serpent was condemned to crawl on its belly and eat dust. The woman was sentenced to the pangs of childbirth, a craving for her man, and subjection to him. The man, for his part, for listening to his wife and for violating the prohibition, was destined to toil and sweat in order to wrest a bare living from an accursed and hostile soil until his return to the dust whence he came. Perpetual enmity was established between snake and man. God then made skin tunics and clothed the man and woman. The man had now become like one of the divine beings "knowing good and bad" (Gen. 3:22; i.e., everything; cf. Gen. 31:24; Lev. 5:4; II Sam. 13:22; Isa. 41:23). To keep the man from taking and eating of the Tree of Life and thereby acquiring the other quality that distinguished the divine beings, immortality, God expelled him from the Garden of Eden and barred access to the Tree of Life by means of the \*cherubim and the flaming sword. Next one reads that "the man" had experience of his wife \*Eve, who bore him \*Cain and later \*Abel (Gen. 4:1-2), and further on that "Adam," at the age of 130 years, sired \*Seth by his wife (4:25; 5:3), after which he lived on for another eight centuries without report of further events, except that he "begot sons and daughters" and died at the age of 930 (5:4-5).

The presence of the article before the word *adam* in Genesis 2:7-4:1 militates against construing it as a proper name. However, in 4:25, and also in 5:1-5, the article is dropped and the word becomes Adam. The masorah takes advantage of the ambiguity of the consonantal spelling אָדָם (*Adm*), which can mean "to/for the man" or "to/for Adam," depending on the vocalization, to introduce the proper name Adam into Genesis 2:20 and 3:17, 21, contrary to the import of the passage. Similarly, the Septuagint and Vulgate begin at Genesis 2:19 to translate *ha-adam* as the proper name Adam.

The only further mention of Adam in the Bible occurs in the genealogical table of I Chronicles 1:1. It is moot whether *'adam* in *ke-'adam* of Hosea 6:7 and Job 31:33, and *benei 'adam* of Deuteronomy 32:8, is to be taken as the proper name. In the apocryphal books, however, there are several probable allusions to Adam and the creation story (Ecclus. 17:1; 49:16; Tob. 8:6; Wisd. Sol. 2:23; 9:2; 10:1).

The etymology of the word *'adam* is ambiguous. The feminine form *'adamah* designates the ground or soil, and the play on the two forms *'adam* and *'adamah* in Genesis 2:7 suggests for *'adam* the meaning "earthling." The root אָדָם (*'dm*) is also connected with the color "red," which might apply to the color of the soil from which man was formed. The word *adamu* is used in Akkadian for "blood," *adamatu* for "black blood" in pathological conditions, and the plural *adamatu* for "dark, red earth [used as dye]." The word *admu/ammu* ("child") probably has no relation to *'adam* but is rather to be connected with a root *wim* and related to Hebrew *yatom* ("orphan"). In Old South Arabic *'dm* has the meaning "serf." The occurrence of *'dm* as the apparent theophorous element in few personal names such as *'bd'dm* ("servant of *'dm*": MT, Obad-Edom; II Sam. 6:10ff.), suggests a deity *'dm*, but there is little additional direct evidence for this. In an Akkadian synonym list the word *adamu* is equivalent to an "important, noble person." The personal names *A-da-mu*, *A-Dam-u*, *'A-da-mu* also appear in Old Akkadian and Old Babylonian (*Chicago Assyrian Dictionary*, 1, part. 1 (1964), 95, s.v. *adamu* B; cf. also W. von Soden, *Akkadisches Handwoerterbuch*, 1 (1965), 10).

[MA. Po.]

**In the Aggadah.** Adam was formed from a mixture of water and earth, as is implied in Genesis 2:7. According to Greek mythology too, Prometheus formed men from water and earth (Apollodorus, 1:7, 1); and Hesiod (*Opera et Dies*, 61) relates that Hephaestus kneaded earth and water and made woman. The ancient Egyptians also believed that "man was formed from miry and swampy land" (Diodorus 1:43, 2).

There is no reference in the existing texts of the Septuagint to the statement of the *aggadah* (Mekh., 60, 14) that the translators of the Bible changed Genesis 1:26 from the plural "Let us make man in our image, after our likeness," to "I will make man in my likeness and image" in order to remove any suggestion of anthropomorphic polytheism. The aggadists were actually more concerned with possible polytheistic interpretations than with the suggestion of anthropomorphism, the belief in anthropomorphism being widespread in both Hellenistic and philosophical works (e.g., among the Epicureans). In any event, many of the aggadists attempted to remove these anthropomorphisms. Some of them explain, "in His image" as meaning "with the dignity of his Maker," (see Tanh., Pekudei, 2; Gen. R. 11:2).

In the creation of the universe, whatever was created later had dominion over what preceded it, and Adam and Eve were "created after everything in order to have dominion over everything" (Gen. R. 19:4). They were "created last in order that they should rule over all creation . . . and that all creatures should fear them and be under their control" (Num. R. 12:4). The subjection of the creatures is also greatly stressed in Adam 37:39; *Apocalypse Mosis*, 10-12. Another reason for man's being created last was "that he should immediately enter the banquet hall (everything having already been prepared for him). The matter may be likened to an emperor's building a palace, consecrating it, preparing the feast, and only then inviting the guests" (Tosef., Sanh. 8:9). On the other hand, Adam was created last, so that "should he become conceited, he could be told, 'The gnat was created before you'" (*ibid.*, 8:8). Adam alone, of all living things, was created "to stand upright like the ministering angels" (Gen. R. 8:11; cf. Hag. 16a). Both Adam and Eve were created "fully developed . . . Adam and Eve were created as adults 20 years of age" (Gen. R. 14:7). In fact, everything created, "the sun and the moon, the stars and the planets, all were created fully developed, all the works of creation being brought into existence in their completed state" (Num. R. 12:8). The same opinion was held by Philo and by a number of Greek and Roman scholars (Dion Chrysostomus 36:59).

Thales, "father of philosophers," used to say, "Every thing that exists is very beautiful, being the work of God" (Diogenes Laertius, 1:35). In the same vein, Philo maintained (Op. 47:136-41) that Adam was a perfect creature. The aggadists exalt the beauty of Adam, saying, "The ball of Adam's heel outshone the glory of the sun: how much more so the brightness of his face" for "Adam was created for the service of the Holy One, and the orb of the sun for the service of mankind" (PdRK 101).

The rabbis interpret Genesis 1:27 to mean that Adam was created as a hermaphrodite (Er. 18a; Gen. R. 8:1; cf. also Jub. 2:14; 3:8). He was created on New Year's Day, the first of Tishri, and all that is related of him occurred on that very day. In the first hour his dust was assembled; in the second he was rough-hewn; in the third his limbs were articulated; in the fourth the soul was breathed into him; in the fifth he stood erect; in the sixth he gave names to all creatures; in the seventh Eve was brought to him; in the eighth they begot Cain and Abel; in the ninth they were

forbidden to eat of the tree of the knowledge of good and evil; in the tenth they sinned; in the eleventh sentence was passed; and in the twelfth they were driven out of Eden (Sanh. 38b; cf. also Lev. R. 29:1).

When Adam was to be created, the angels were consulted. Some favored his creation for the love and mercy he would show; others were opposed to it because of the falsehood and strife he would stir up. In the end, the Holy One decided to create man (Gen. R. 8:5; Mid. Ps. to 1:22). The angels were filled with such awe at his creation that they wished to worship him, whereupon Adam pointed upward (PdRE 10; Tanh., Pekudei, 3), or, according to another version, God caused a deep sleep to fall upon him and the angels realized his limitations (Gen. R. 8:10). All the angels were ordered to bow down to him and they did so, all except \*Satan, who was hurled into the abyss and conceived a lasting hatred for Adam (PdRE 13). This myth of Satan's fall is to be found in the Apocryphal books, e.g., Adam 12-17.

It is characteristic of the book of Genesis that it gives the history of its principals up to a certain stage in their lives and then leaves them, taking up the story of their successors. Likewise, in the case of Adam, the Bible gives his story up to his expulsion from the Garden of Eden, and then deals with the succeeding generations, though Adam lived on for many years. No account is given of how Adam familiarized himself with the strange new world, which lacked those ideal conditions to which he had been accustomed. The *aggadah*, to some extent, attempts to fill the gap. It relates that "when the sun set (after he was driven out) darkness began to fall, Adam was terrified . . . thinking, 'The serpent will come to bite me.' The Holy One made available for him two flints (or, two stones)



Figure 1. Adam and Eve in the *Zubdat al-Tawārīkh* by Luqmān-i-Ashūrī, Turkey, c. 1583, illuminated by the painter Şun'ī. Dublin, Chester Beatty Library, Ms. 414, fol. 53.

which he struck, one against the other, producing light" (Pes. 54a; Gen. R. 11:2). This subject is also dealt with by *Adam and Eve* 2:1, which relates that "the Lord God sent diverse seeds by Michael the archangel and gave them to Adam and showed him how to work and till the ground that they might have fruit, by which they and their generations might live." This is greatly developed in the Christian Adam books, the *Cave of Treasures* and the *Conflict of Adam and Eve*. This *aggadah* also hints at the answer to another question, how human civilization developed. This theme, especially the origin of light, the catalyst of all human development, greatly occupied Greek scholars. According to other *aggadot*, darkness itself and the seasonal change to winter terrified Adam until he became familiar with the order of the universe—sunset and sunrise, long days and short days (Av. Zar. 8a).

When Adam sinned, he lost his splendor. As a result of his sin, all things lost their perfection "though they had been created in their fullness." (Gen. R. 11:2; 12:6). Like Philo, the aggadists held that the beauty of the generations was slowly diminishing. All other people "compared to Sarah, are like apes compared to a man: Sarah compared with Eve, is like an ape compared to man, as was Eve compared to Adam" (BB 58a).

Satan selected the serpent as his tool because of its being the most subtle of beasts and the nearest to man in form, having been endowed with hands and feet (Gen. R. 13:1; 20:5). With regard to the identification of the tree of good and evil, the vine, the wheat, the citron, and the fig are suggested. According to this last view, it was because the fig tree had served as the source of Adam's sin that it subsequently provided him with the leaves to cover his nakedness, the consciousness of which was the direct result of that sin (Ber. 40a; Gen. R. 15:7; compare the Syriac *Apocalypse of Adam* (ed., Renan, 1853), 32). Adam was sent forth from the Garden of Eden in this world; whether he was also sent forth from the Garden of Eden in the next world is disputed (Gen. R. 11:7). With Adam's sin, the divine presence withdrew from this world, returning only with the building of the Tabernacle (Pd. RK 1). Adam learnt of the power of repentance from Cain. When Cain said to him, "I repented and have been forgiven," Adam beat his face and cried out, "So great is the power of repentance and I knew it not." Whereupon he sang the 90th Psalm, the second verse reading, "It is good to make confession to the Lord" (Gen. R. 22:13). In the *Life of Adam and Eve*, however, Adam and Eve's repentance after the expulsion from the garden is described at length (Adam 1-11). Adam was given the Noachian Laws (Sanh. 56b) and was enjoined to observe the Sabbath (Mid. Ps. to 92:6). He would have been given the whole Torah if he had not sinned (Gen. R. 24:5; 21:7). He was the first to pray for rain (Hul. 60b) and to offer sacrifice (Av. Zar. 8a). During the time he was separated from his wife, before he begot Seth, he gave birth to demons (Er. 18b; Gen. R. 20:11). The Zohar (7:34; 3:19) states that \*Lilith, a demon, was the wife of Adam before the creation of Eve. [E.E.H.]

**Medieval Jewish Philosophy.** In Hellenistic and medieval Jewish philosophy Adam is often regarded as a prototype of mankind, and Genesis 2:8-3:24, interpreted as an allegory on the human condition. In spite of their predominant interest in the allegorical interpretation of the creation of Adam and his stay in the Garden of Eden, most Jewish philosophers appear to accept the historicity of the biblical account. For them the biblical story of Adam has both a literal and allegorical meaning.

Philo, following a Platonic model, sees in the twofold

account of the creation of Adam a description of the creation of two distinct men, the heavenly man, created in the image of God (Gen. 1:27), and the earthly man, formed out of the dust of the earth (Gen. 2:7). The heavenly man is incorporeal. The earthly man is a composite of corporeal and incorporeal elements, of body and mind (Philo, I L.A. 12). Philo maintains that it is the mind of man and not his body which is in the image of God (Philo, Op. 23). The earthly Adam excelled all subsequent men both in intellectual ability and physical appearance, and attained the "very limit of human happiness" (Philo, Op. 3). But Adam did not remain forever at this level. Through eating from the forbidden tree of the knowledge of good and evil he brought upon himself a "life of mortality and wretchedness in lieu of that of immortality and bliss" (Philo, Op. 53). Philo interprets the eating from the forbidden tree allegorically as the indulgence in physical pleasures. Because Adam succumbed to his physical passions, his understanding descended from the higher level of knowledge to the lower level of opinion. While Philo at times does accept the literal interpretation of certain elements in the story, he generally rejects the literal meaning entirely and interprets all the elements of the story allegorically. Adam becomes the symbolic representation of mind; Eve, the representation of sense-perception; the serpent, the representation of passion; and the tree of knowledge, the representation of prudence or opinion. Though Philo did not exert any direct influence upon the medieval Jewish philosophers, there are many similarities between his conception of *Adam ha-Rishon* and that of medieval Jewish philosophy. The similarities in the descriptions of the perfections of the first man may have their origin in the midrashic descriptions of Adam, while the similarities in the interpretation of his sin probably result from the philosophic concerns common to Philo and the medievals.

\*Judah Halevi maintains that Adam was perfect in body and mind. In addition to the loftiest intellect ever possessed by a human being, Adam was endowed with the "divine power" (*ha-ko'ah ha-Elohi*), that special faculty which, according to Halevi, enables man to achieve communion with God. This "divine power," passed down through various descendants of Adam to the people of Israel, is that which distinguishes the people of Israel from all other peoples (*Kuzari*, 1:95).

\*Maimonides explains that when the Bible records that Adam was created "in the image of God" it refers to the creation of the human intellect, man's defining characteristic, which resembles the divine intellect, rather than to the creation of the body. Unlike Halevi, Maimonides believes that communion with God can be achieved through the development of the intellect, and that no special faculty is necessary. Thus, Maimonides emphasizes the intellectual perfection of Adam. Before the sin Adam's intellect was developed to its fullest capacity, and he devoted himself entirely to the contemplation of the truths of physics and metaphysics. Adam's sin consisted in his turning away from contemplation to indulge in physical pleasures to which he was drawn by his imagination and desires. As a result of his sin, Adam became occupied with controlling his appetites, and consequently his capacity for contemplation was impaired. His practical reason which before the sin had lain dormant was now activated, and he began to acquire practical rather than theoretical knowledge, a knowledge of values rather than of facts, of good and evil rather than of truth and falsehood, and of ethics and politics rather than of physics and metaphysics. It is clear that for Maimonides practical wisdom is inferior to theoretical wisdom, and that, therefore, the activation of Adam's practical reason at the

expense of his theoretical reason was a punishment (*Guide*, 1:2).

Maimonides interprets various Midrashim on the story of Adam and the Garden of Eden allegorically in accordance with his interpretation of Adam's sin as the succumbing to physical passion. The Midrash describes the serpent as a camel ridden by Samael. According to Maimonides the serpent represents the imaginative faculty, while Samael, or the evil inclination, represents the appetitive faculty. Maimonides suggests that in the midrashic description of the tree of life in *Genesis Rabbah* 15:6 the tree represents physics and its branches metaphysics. The tree of knowledge, on the other hand, represents ethics or practical wisdom rather than physics and metaphysics. Instead of eating from the tree of life, i.e., devoting himself to the study of physics and metaphysics which would have enabled him to attain immortality, Adam ate from the forbidden tree: he followed his imagination and succumbed to his passions, thereby impairing his capacity for the contemplation of truth, and acquiring the capacity for the acquisition of a knowledge of ethics (*Guide*, 2:30).

Joseph \*Albo maintains that Adam, as the prototype of mankind, is the choicest of all the creatures of the sublunar world and the purpose of the creation because he is the only creature that has a knowledge of God. All other creatures exist for his sake, and he has a dominion over them. Albo, too, interprets the story of the Garden of Eden allegorically, regarding it as a "symbolic allusion to man's fortune in the world" (*Sefer ha-Ikkarim*, 1:11). In his interpretation Adam represents mankind; the Garden of Eden, the world; the tree of life, the Torah; and the serpent, the evil inclination. The placing of Adam in the Garden, in the midst of which stands the tree of life, symbolizes the fact that man is placed in the world in order to observe the commandments of the Torah. In the banishment of Adam from the Garden of Eden after he ate from the forbidden tree Albo sees an allusion to the punishment that will befall man if he disobeys the Divine commandments.

[D.K.A./A.Wo.]

**In Christian Tradition.** Adam as the progenitor of the human race and as the type of humanity as such, plays a far greater role in Christian theological thought than in classical Judaism, since the former uses the account in Genesis 1-2 (and especially the story of Adam's sin and expulsion from Paradise) as a basis for its doctrine of man and his relation to God. Endowed with many extraordinary qualities as the crown of God's creation (e.g., perfect righteousness, sanctifying grace, absence of concupiscence, viz. evil inclination, immortality, etc.), he lost these at his fall ("original sin") and transmitted his fallen and corrupted nature to all his posterity. Only by the coming of Jesus, the "Second Adam," was humanity restored to its original grandeur and perfection "for as in Adam all die, even so in Christ shall all be made alive" (1 Cor. 15:22). As the heavenly Adam succeeded the earthly Adam, so humanity of the flesh will become a spiritual humanity (1 Cor. 15:44-49). The teaching of Paul greatly influenced Augustine and later Calvin in their formulations of the doctrine on original sin, implying as it does the innate corruption of human nature.

According to one Christian tradition, Adam is buried not in the Machpelah cave at Hebron but under the Calvary in the Holy Sepulcher, Jerusalem, so that the redemptive blood of Jesus shed at the crucifixion, flowed on his grave. In the Greek Orthodox Church a feast in honor of the parents of humanity, Adam and Eve, is kept on the Sunday preceding Christmas. [Ed.]

**In Islamic Legend.** Adam is more favorably presented in the Koran than in the Bible. The Adamic legend, as Muhammad related it, is as follows: Allah created Adam to become his regent (caliph) on earth (Sura 2:28) and made a covenant with him (Sura 20:114; cf. Hos. 6:7 and Sanh. 38b). At first the angels opposed it, fearing that man would evoke evil and bloodshed. However, Allah endowed Adam with the knowledge of the names of all things. The angels, who do not know these names, recognize Adam's superiority and pay him homage. Only Iblis (Gr.: *diabolos*, the Devil) revolts, claiming that he who is born of fire should not bow before one who is born of dust: Whereupon Allah expels Iblis from Paradise. Adam and Eve are forbidden to eat the fruit of a tree, but *Satan* (Satan) appears and whispers in their ears: Allah has forbidden this tree to you, so that you will not live eternally like the angels (Sura 7:19). They eat from the tree, become aware of their nakedness, and cover themselves with the leaves of Eden. Allah proclaims eternal enmity between Man and Satan. Then Adam repents for his sin.

\*Geiger recognized that the concept that God had consulted the angels and that voices had been raised against the creation of man belongs to an old *aggadah* (Sanh. 38a-b; Gen. R. 8:1). The fact that the Koran knew nothing of the serpent but placed Satan in its place points perhaps to Christian influence. Umayya ibn Abi l-Salt, Muhammad's contemporary, knew of the serpent in connection with Adam's disobedience, but not the Satan.

Later Muslim interpreters and collectors of legends completed the story of the Koran from the Bible, *aggadah*, and their own poetic elaboration: Allah sent his angels, Gabriel and Michael, down to Earth in order to fetch dust for the creation of man; but the Earth rejected them and the angel of Death forcibly took dust from the surface (surface of the earth in Arabic, *Adim*, thus Adam). Adam was created from red, white, and black dust—hence the various skin colorings of mankind. The dust for the head came from the Haram in Mecca; the chest, the sanctuary in Jerusalem; the loins, Yemen; the feet, Hejāz; the right hand, the East; and the left hand, the West. For a long time the body was lifeless and without a soul. Suddenly the spirit penetrated the body, Adam sneezed and exclaimed with the angels, "Praise be to Allah."

The notion of the homogeneity of the human race, as expressed in the legend which says that dust was gathered from the whole Earth to create Adam's body, is found in the Talmud (Sanh. 38a). Rav, however, suggested the following: dust was taken for the body from Babylon; the head, Erez Israel; and the remaining limbs, the rest of the countries (Sanh. 38b). The idea that in the beginning Adam lay still as a figure of clay without a soul (*golem*), also originates from an *aggadah* (bibliography and interpretation in Bacher, *Pal Amor*, 2 (1896), 50-51; in addition, *Mid. Hag. to Gen. 2:7*). The *aggadah* and the Islamic legend both share the belief that God was the first couple's "best man," and that the forbidden fruit was wheat. This is the reason why Gabriel taught Adam agriculture: wheat banished man from Paradise, but wheat also introduced him to the earthly world. The *aggadah* is interested in calculating just how the hours of Adam's first day were spent (Sanh. 38b). That Adam did not stay an entire day in Paradise is derived from Psalms 49:13: "But man abides ["spends the night"] not in honor." According to the Islamic legend, Adam foresaw the future generations and their prophets. In the *aggadah* there is also a most impressive description of how one generation after the other—with its great men and sages—file past Adam (Sanh. 38b; Av. Zar. 5a; ARN 31:91; Gen. R. 24:2; PR 23:115).

Nor is there any doubt as to the reciprocity between the

Islamic legend and the late Midrash. Thus, for instance, the specific statement that Adam was formed from red, white, and black earth—hence the differences in the complexion of mankind—is a further development of both the late *aggadah* (Targ. Yer., Gen. 2:7; PdRE 11) and the Islamic legend. The Koran (2:28-32) recognizes Adam's superior status in that he knew the names of the creatures and things. Familiar is the Islamic oath: "By Allah who taught the names to Adam" (see Gen. R. 17:4). *Pirkei de-R. Eliezer* 16 says—under Islamic influence—that Samael came to Eden riding on the serpent; what the serpent said, all came from Samael (similar, *Mid. Hag. to Gen. 3:1-5*). The following example appears to be significant concerning the mutual influence of *aggadah* and Islamic legend: *Genesis Rabbah* 19:8 cites Genesis 2:17: "On the day on which you eat from it, you will die," in connection with Psalms 90:10: "The number of our years is seventy," and thus interprets: "One Lord's Day, that is, 1,000 years [Ps. 90:4] was allotted to Adam, but he only lived 930 years and gave 70 years to each of his descendants." *Pirkei de-R. Eliezer* 19 relates that Adam gave 70 years of his life to David. According to Tabari (1:156), Adam let David have 40 of his own years.

[BE.H./ED.]

**Illuminated Manuscripts.** Adam and Eve often appear in illuminated manuscripts, especially in the scenes of the Temptation and the period after the Fall. Among them is the Hebrew manuscript (British Museum Add. 11639), where the serpent is shown with a human face. This indicates the influence of the Jewish legend, which relates that before the Temptation of Eve, the serpent had wings.



Figure 2. Adam, Eve, the serpent, and the Tree of Knowledge. A detail from the *Kaufmann Mishneh Torah*, a Hebrew illuminated manuscript, Germany, 1295-96. Budapest, Library of the Hungarian Academy of Sciences, Kaufmann Collection, ms. A 77, vol. 4, fol. 70.

hands and feet and was the size of a camel. Other illustrations are more conventional in examples such as the British Museum *Haggadah* Ms. Or. 2884) and the *Haggadah* of Sarajevo, but it is interesting to note that the non-Jewish manuscripts such as Octateuch in Istanbul (Serail, Codex 8), a Bible Moralisee in the British Museum (Add. 15248), and Hugo van der Goes' diptych in Vienna are influenced by this Jewish legendary approach.

[HE.R.]

**In the Arts.** The story of Adam and Eve is frequently exploited in Western literature because of its theological association with the Christian doctrine of Original Sin. The oldest surviving treatment is the 12th-century Anglo-Norman *Jeu d'Adam*. In medieval English, French, and Spanish miracle plays Adam is represented as a precursor of Jesus. An early Protestant interpretation was *Der Jarend Schueler*

in *Paradise* (1550), a comedy by the German dramatist and poet Hans Sachs. The drama *L'Adamo* (1613), by the Italian actor-playwright Giambattista Andreini probably influenced the English Puritan John \*Milton, whose *Paradise Lost* (1667) depicts Adam as a free agent overcome by Satan, but sustained by his belief in ultimate redemption. This post-medieval conception of the first man also permeates two Dutch works, the *Adamus Exul* (1601) of Hugo Grotius (Hugo de Groot) and *Adam in Ballingschap* ("Adam in Exile," 1664) by Joost van den Vondel. Milton's epic poem was dramatized by John Dryden as *The State of Innocence, and Fall of Man* (1677), while a Rousseauesque yearning for an imagined Golden Age appears in the drama *Der Tod Adams* (1757) by the German poet F. G. Klopstock.

Some later plays on this theme are *Az ember tragédiája* ("The Tragedy of Man," 1862) by the Hungarian writer Imre Madách; *Adam Sivořitel* ("Adam the Creator," 1927) by the Czech authors Josef and Karel Čapek; *Nobodaddy* (1925), by the American writer Archibald Macleish; and the first part of G. B. Shaw's *Back to Methuselah* (1921). The English writer C. M. Doughy based his "sacred drama" *Adam Cast Forth* (1908) on a Judeo-Arabian legend; while Arno \*Nadel wrote his play *Adam* (1917) on the basis of a fragment by S. \*An-ski.

In the sphere of art there are early treatments of the Adam and Eve theme in second-century frescoes at Naples

and in the Christian chapel at \*Dura-Europos in Turkey, as well as on Roman sarcophagi. There are also representations in medieval mosaics and in metal and in both Christian manuscripts and Jewish \**Haggadot* of the Middle Ages. Scenes from the creation of Adam to the expulsion from Eden were much favored by medieval artists and early sculptures include the reclining Eve by the 12th-century French sculptor Gislebertus, and a pair of gaunt figures at Bamberg Cathedral in Germany (c. 1235).

In the 15th century the reawakening feeling for the beauty of the human body gave artists an opportunity to depict the nude within the framework of religious art, particularly in Renaissance Italy. Masaccio's fresco in the Brancacci Chapel in Santa Maria del Carmine in Florence (1427) shows Adam and Eve leaving the Garden of Eden with their faces buried in their hands in a striking gesture of despair. In the best-known representation of the theme, Michelangelo's "Creation of Adam" (1511) in the Sistine Chapel in the Vatican, the newly-created man reclines on a rock while the Creator sweeps by with the heavenly host. Other treatments are those of Raphael and Tintoretto, and Titian's robustly sensual "Fall" (1570) in the Prado, Madrid. Adam and Eve were also represented by various masters of the Flemish, Dutch, and German schools, notably the brothers Van Eyck, Albrecht Durer, Hieronymus Bosch, Lucas Cranach, and Hugo van der Goes. In the painting of Spring by the French artist Nicolas Poussin (1660-64), Adam and Eve are seen in a peaceful landscape resembling a vast park (in the Louvre, Paris). A century later the theme inspired a watercolor by William \*Blake, while Marc \*Chagall painted a "Creation," a "Paradise," and an "Expulsion from Eden," all remarkable for their iridescent colors. Two modern examples are Rodin's "Eve" (1881) for his "Gates of Hell," and Jacob \*Epstein's heroic and deliberately primitive "Adam" (1938).

The earliest musical work of any distinction based on the Bible story is the opera by the German composer, J. A. Theile, *Der erschaffene, gefallene und wieder aufgerichtete Mensch* (1678). There have been many librettos based on Milton's *Paradise Lost* and on its Continental imitations, notably Klopstock's *Der Tod Adams*, which was set to music as *La Mort d'Adam* (1809) by the French composer J.-F. Lesueur. Anton \*Rubinstein's first oratorio, *Das verlorene Paradies* (1858), and E. Bossi's Italian "poema sinfonico-vocale," *Il paradiso perduto* (1903), were both based on Milton's epic. Two interesting French compositions were F. David's *L'Eden* (1848) and Jules Massenet's stage music for the "mystère" *Eve* (1875). The American composer Everett Helm's *Adam and Eve* (1951) is a modern adaptation of a 12th-century mystery play.

See also: \*Creation in the Arts.

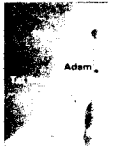
[Ed.]



Figure 3. "The Garden of Eden," by the Flemish painter Hieronymus Bosch (1450-1516), the left hand panel of the triptych "The Garden of Delights."

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Weizmann, in: *Muenchner Jahrbuch fuer bildende Kunst*, 3-4 (1952-53), 96ff.; *Reallexikon zur deutschen Kunstgeschichte*, 1 (1937), 126-67 (with illustrations).



**ADAM** (Heb. אָדָם), river mentioned in Joshua 3:16 as the place where the Jordan ceased flowing at the time of the Israelite crossing. It also appears in the inscriptions of Pharaoh Shishak (tenth century B.C.E.). King Solomon's foundries were in the vicinity of Adam (I Kings 7:46; II Chron. 4:17). The place is perhaps also mentioned in Hosea 6:7 and Psalms 68:19; 78:60 and 83:11 as an ancient site of worship.

The ford that was situated during ancient times at Adam is marked on the \*Madaba Map and is still found at a place the Arabs call Damiyeh on the road from Shechem to Gilead and Moab. It is south of the confluence of the Jabbok and the Jordan on the one side and north of the mouth of Wadi Fariah on the other. On the small Tell el-Damiyeh near the ford, potsherders from the Canaanite and Israelite periods (Late Bronze to Iron Age I-II) have been found.

**Bibliography:** Kutscher, in: *BJPES*, 2 (1935), 42; Torczyner, *ibid.*, 11 (1944-5), 9ff.; Goitein, *ibid.*, 13 (1947), 86-88; Albright, in: *AASOR*, 6 (1926), 47ff.; *idem*, in: *BASOR*, 19 (1925), 19; J. Garstang, *Joshua-Judges* (1931), 355; Noth, in: *ZDPV*, 61 (1938), 288; Glueck, in: *BASOR*, 90 (1943), 5; *idem*, in: *AASOR*, 25-28 (1951), 329-34; Aharoni, *Land*, index.

[M.A.-Y.]

**ADAM, OTHER BOOKS OF**, apocryphal books which contain Christian reworkings of the Jewish Adam legend, some of which include valuable ancient traditions. These books are in addition to the *Life of Adam and Eve* (see next entry). In early lists several works, presumably in Greek, are mentioned. The most prominent of these are *Apocalypse*, *Penitence*, *Testament*, and *Life*. The *Apocalypse*, quoted in *Epistle of Barnabas* 2:10, deals with Adam's penitence. A horarium and some other texts, also connected with repentance and cited by Georgius Cedrenus (*Historiarum compendium*, 1:18), appear in a second Greek form, as well as in Syriac (R. Graffin (ed.), *Patrologia Syriaca*, 2, pt. 1 (1907), 1319-37), where they are quoted as being from the *Testament*. This Syriac version mentions the *Cave of Treasures*, connecting it with various Eastern books. A long passage attributed to the *Life of Adam* is preserved by Georgius Syncellus (ed. Dundorff, p. 5ff.). This passage is related to material found in Jubilees 3:1-11. The *Cave of Treasures*, a Syriac work, also deals with the story of Adam. A central feature of this work is a cave of treasures, in which Adam lived and was buried, and from which he was taken into the Ark by Noah to be reburied at Golgotha. The book also exists in Arabic (D. M. Gibson *Apocrypha Arabica* (1901), Eng. and Arab.).

The Ethiopic Book of Adam and Eve is also a Christian composition, having much in common with the *Cave of Treasures*, including the burial tradition. Armenian books connected with the Adam story include: *The Death of Adam*, *History of Adam's Expulsion from Paradise*, *History of Cain and Abel*, *Adam's Sons*, and *Concerning the Good Tidings of Seth*. Other unpublished Adam books also exist. These writings are certainly not Gnostic, as Preuschen maintained. They are early although it is impossible to give a precise date. There are Georgian translations of the *Cave of Treasures*, the *Life*, and other Adam books. There are also some texts in Arabic, including an Arabic version of the Ethiopic Adam book. Epiphanius (*Panarion* 26) quotes

a Gnostic composition, and a Gnostic Coptic Adam Apocalypse is found among the Nag Hammadi texts.

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[M.E.S.]

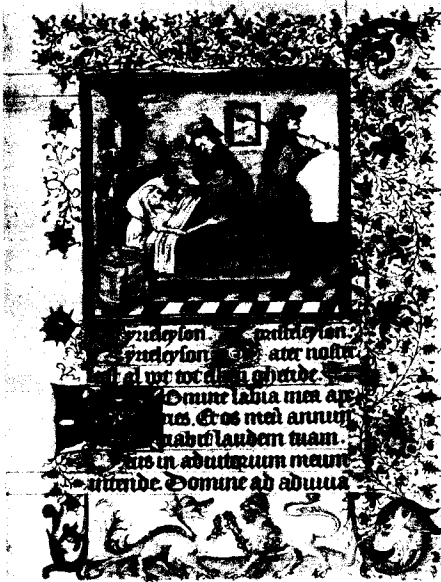
**ADAM AND EVE, BOOK OF THE LIFE OF**, apocryphal work dealing with Adam's life and death. It has been preserved in Greek, Latin, and Slavonic versions differing considerably from one another. General considerations point to composition in Palestine between 100 B.C.E. and 200 C.E.

The Greek version, known erroneously as the *Apocalypsis Moysis*, begins with the expulsion from Paradise, and relates the story of the death of Abel, the birth of Seth, Adam's illness, and the journey of Eve and Seth to Paradise in search of oil from the tree of life to ease Adam's suffering. Adam dies and he is buried in the third heaven by the angels. Six days later Eve dies and Seth is instructed regarding burial and mourning.

The Latin version is known as the *Vita Adae et Evae*. Its main part roughly corresponds to the Greek text, but there are some omissions and additions. The most extensive and important addition precedes the material found in the Greek version. It tells how Adam and Eve, finding life outside Paradise difficult, decide to entreat God for nourishment and propose to do penance by standing in water: Eve in the Tigris for 37 days and Adam in the Jordan for 40. By a trick, the devil induces Eve to end her penance before the designated time.

The Slavonic version follows the Greek closely, although it shortens some passages. It also includes the main addition of the Latin in a different form and not at the beginning of the book, but as a part of Eve's account of the Fall. According to the Slavonic version, Adam and Eve, expelled from Paradise, beg God for nourishment and are given the seventh part of Paradise. Adam begins plowing, but the Devil prevents him from continuing until Adam acknowledges his lordship over Adam and the earth. To trick the Devil, Adam writes: "I and my children belong to whoever is Lord of the earth." There follows the story of the penance of Adam and Eve, as found in the Latin, but with the significant difference that Eve withstands the Devil's blandishments and completes her penance. The rest of the addition is missing.

The religious spirit expressed in the *Book of Adam and Eve* is somber and somewhat pessimistic. It illuminates many minor points of theological interest, but presents no clear and central doctrine. Only the resurrection and final judgement are taught repeatedly and emphatically. Angels are represented as important, but there is no speculation about them and none about the End of Days. The simpler Greek version, which is mildly dualistic, also teaches a distinction of body and soul. There is no doctrine of original sin in the Christian (or Qumranic) sense. Adam is considered perfect; Eve is morally weak, but not wicked. She loves and obeys Adam and repeatedly deplors her own shortcomings. There is also a mild halakhic interest in the matter of burial. The additional material contained in the Latin version stresses Eve's weakness and the wickedness of



The dying Adam dispatches Seth to Paradise for oil from the Tree of Life. A full-page miniature from *The Hours of Catherine of Cleves*, Holland, c. 1440. New York, Pierpont Morgan Library, ms. M917, fol. 75.

the Devil, and actually teaches that there was a second temptation, which Adam withstood. This part is more speculative, and is concerned with man's struggle against the Devil and with the origin of evil. The penance by water shows a marked tendency toward asceticism, which might be a modification of an earlier tendency, emphasizing the importance of purity.

The work cannot be assigned to any known or definable sector or movement in Judaism. There are similarities both with apocalyptic writing (Enoch, Jubilees) and with the rabbinic *aggadah*, but none of these is sufficiently close or precise to indicate identity of teaching. The simpler Greek version is closer to the mainstream of Judaism. The story of Adam and Eve's penance and second temptation displays a unique development of ancient Jewish thought. A book of Adam (*Sifra de-Adam ha-Rishon*) is mentioned in *Bava Me'zia* 85b; but this work must have been different from the *Book of Adam and Eve*.

**Bibliography:** Charles, *Apocrypha*, 2 (1913), 123-54; for further bibliography see O. Eissfeldt, *Old Testament, an introduction* (1965), 636. [J.L.]

**ADAM BA'AL SHEM**, a legendary figure about whom various tales have been collected in small Yiddish pamphlets published in Prague and in Amsterdam in the 17th century. They relate the miracles performed before Emperor Maximilian II by a kabbalist, whose historical existence has not been verified. According to these tales, Adam Ba'al Shem was born and was buried in Bingen near Worms; however his permanent place of residence was Prague. The stories about him were popular and used by the compiler of *Shivhei ha-Besht* (Berdichev, 1815) who transformed Adam Ba'al Shem into an esoteric kabbalist in Poland who died close to the birth or in the childhood of \*Israel b. Eliezer Ba'al Shem Tov, the founder of Hasidism. Hasidic legend attributed to him writings on the mystery of Kabbalah which he commanded his son to give to Israel

Ba'al Shem Tov. Apparently, the earlier figure of a German Jewish folktale (Adam Ba'al Shem) was combined in Hasidic legend with that of the Shabbatean prophet Heshel Zoref, who died in Cracow around the time of Israel Ba'al Shem Tov's birth. Heshel's work, *Sefer ha-Zoref*, on the mysteries of Shabbatean Kabbalah, undoubtedly reached the Ba'al Shem Tov who ordered them to be copied by his disciple Shabbetai of Raschkow. Copies of the copy were preserved in the courts of several *zaddikim*. The Hasidim were not aware of the Shabbatean character of these works, but several legends spread about their contents. The author of *Shivhei ha-Besht* or the creators of the legends about the Ba'al Shem Tov modified the character of these writings and attributed them to Adam Ba'al Shem. An unfounded assumption seeks to identify Adam Ba'al Shem with a Russian Christian of German origin, called Adam Zerneikov, who supposedly had contact with the father of Israel Ba'al Shem Tov.

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**ADAMIT** (Heb. אָדָמִית), kibbutz in northern Israel, on the Lebanese border. Adamit, affiliated with Kibbutz Arzi (Ha-Shomer ha-Za'ir) was founded in 1958, following completion of a serpentine road to secure the access to its small mountain plateau. Most of the settlers were Israel-born and the economy was based on deciduous fruit, vineyards, beef cattle and sheep. The name "Adamit" derives from the Arabic "Idmith," but is also reminiscent of the biblical town of Adami (Josh. 19:33), assumed to have been located in the vicinity. [E.O.]



**ADAM KADMON (Primordial Man)**, kabbalistic concept. The Gnostics inferred from the verse "Let us make man in our image" (Gen. 1:26) that the physical Adam was created in the image of a spiritual entity also called Adam. The early \*Kabbalah speaks of *adam elyon* ("supreme man"): in the Zohar the corresponding Aramaic is *adam di-l'ela* or *adam ila'ah*. The term sometimes represents the totality of the Divine emanation in the ten \*Sefirot ("spheres") and sometimes in a single *Sefirah* such as *Keter* ("crown"), *Hokhmah* ("wisdom"), or *Tiferet* ("beauty"). The term "Adam Kadmon" is first found in *Sod Yedi'at ha-Me'zi'ut*, an early 13th-century kabbalistic treatise. In the *Tikkunei Zohar*, the Divine Wisdom is called *Adam ha-Gadol* ("The Great Man"). The spiritual man is hinted at in the verse "a likeness as the appearance of a man" (Ezek. 1:26) which the prophet Ezekiel saw in the vision of the divine chariot. The letters of the Tetragrammaton (see Names of \*God) when spelled out in full have the numerical value of 45, as do the letters of the word Adam. In this fact support was found for the revelation of God in the form of a spiritual man (*Midrash Ruth Ne'lam* in the Zohar). In contrast to the First Man Adam, this spiritual man is called in the Zohar proper the *adam kadma'ah ila'ah* ("primordial supreme man"), and in *Tikkunei Zohar* he is called *Adam Kadmon* ("primordial man") or *Adam Kadmon le-khol ha-kedumim* ("prototype of primordial man"). In the Kabbalah of Isaac \*Luria, great importance and new significance is given to *Adam Kadmon*. There *Adam Kadmon* signifies the worlds of light which, after the retraction of the light of \*Ein-Sof ("The Infinite"), emanated into primeval space. This *Adam*