

The witches: under the Sign of Lilith

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Abstract

This paper, as documentary research, seeks to find in the literature the practice of witchcraft as female resistance to patriarchy. This is a tracking of the archetypes that refer to witchcraft and its persecution in the middle Ages. Key documentary sources are taken and go to significant secondary literature. It is noted that the tradition of witches has at least four sources, Lilith (Babylon), Morgana and Melusine (Celtic), Circe and Medea (Greek) and triplets of witches (Baroque novel). Following these traditions that are an expression of female resistance to patriarchy ago. It is concluded that *female resistance to patriarchy* is expressed in a multitude of figures who still thinks there is something in them of the witch.

Keywords: Witchcraft; Patriarchy; Female resistance; Witch-hunt.

1. Introduction

The practice of witchcraft is as old as forbidden. But the meaning of witchcraft has not always been the same. The word witch or sorcerer does not refer to the same practices. In *the code of Hammurabi*, the prohibition of witchcraft is established and punished by the water test:

2 § If a man imputes witchcraft to another man but cannot prove it, he who has been accused of magic will have to go to the divine River and go to the divine River and, if the divine River takes him, the accuser will be lawful to remain with its patrimony. But, if the divine River declares it pure and remains safe and sound, whoever accused him of magic will be executed. The one who threw himself into the divine River will keep the estate of his accuser (Hammurabi, 1760 BC).

According to Oliver Landolt (2000), the term witch only appears in the books on crime (Frevelbüchern) in Switzerland, in the canton of Escafusa (Schaffhausen) at the end of the 14th century. Initially, the sentences against the witches were not especially drastic in Europe, and rather it was punishable with death to whoever accused a person of witchcraft and killed her for it, as established in the Paderborn council, in the year 785 DC:

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Whoever, blinded by the devil and infected with pagan errors, takes another person for a witch who eats human flesh and, therefore, burns it, eats his flesh, or that of others to eat, will be punished with death (Catholic Encyclopedia, 2014).

The sorcerers, on the other hand, according to this council, should “be reduced to servitude and be at the service of the Church” (Enciclopedia Católica, 2014). Only in 1478, Pope Sixtus IV issued the bull *Instructio proformandis processibus in causis strigum sortilegiorum et maleficorum* that unleashed the witch hunt throughout the European continent (Durschmied, 2009). A few years later, in 1487, two Dominican inquisitor monks, Heinrich Kramer and Jacob Sprenger, published the *Malleus Maleficarum* (2004), which is a kind of manual against witchcraft, with numerous subsequent editions and an increasing influence on the judgments of the inquisition until the seventeenth century.

At first, the Catholic Church only participated in the trials, but delivered the sentence to the secular arm that executed the sentence. The interrogation procedure used to be torture and there were no possibilities for defense lawyers because nobody risked being accused of heresy if they defended a condemned person. In this regard, famous Torquemada wrote several books (Torquemada, 1982) and was an implacable torturer in Spain. Arturo Morgado García, in his book *Demons, Wizards and Witches in Modern Spain*, with great profusion of sources, documents this moment against witches in the Middle Ages (1999).

María Teresa Fúster (2011) refers to the Episcopi Canon of the ninth century in which the reality of witchcraft is denied, but the practice of those who believed in it is condemned, with which, for the author, the persecution is prepared. will unleash later. The interesting thing about Fúster’s work is that it shows in history how the persecution of the witches was slowly prepared in the conscience of the church and of Christianity, until, with the arrival of the plague, the hunting is unleashed.

Carlo Ginsburg (1991), on the other hand, supports two theses that can be illuminating. The first is that the plague reaches Messina in 1347, from Asia, and spreads rapidly throughout Europe, and that plague is blamed especially Jews and lepers, who are attributed the poisoning of the water and are persecuted with viciousness. The death, at least in a conjectural way, which can only be a thing of the devil, given the impossibility of blaming the Jews, becomes the action of the witches because of their pact with the devil. The second thesis of Ginsburg, which refers to the practice of hunting, is that many lawsuits are made against popular knowledge from shamanic cultures, migrants from the north, and are condemned by wizards to many foreign sages of these communities.

The butchery lasted until the end of the 17th century:

At the end of the seventeenth century, persecution began to weaken almost everywhere. At the beginning of the eighteenth century, it practically ceased. Torture was abolished in Prussia in 1754, in Bavaria in 1807 and in Hanover in 1822. The last witch trial in Germany was in 1749, in Würzburg, although in Switzerland, in the Protestant canton of Glarus, in 1783 it was executed a girl due to this offense (Enciclopedia Católica, 2014).

The problem that lies at the bottom of the persecution of witches is what was being persecuted? Of course, the Church declares in its bulls and decrees that it is about the fight against heresy. And witchcraft was thought of as a heresy aggravated by a supposed pact with the devil that made it more disgusting. In this way, a kind of satanic sect spread throughout Europe that attempted against the church was conceived (Hutchinson, 1992). However, such a sect never existed and, consequently, what the church was pursuing was not clear.

2. The sorcerer and the witches

In medieval Europe, the north was populated by Asian immigrants and Celts; Germans and Slavs, whose imaginary horizon did not respond to the classical canons of the rationality of the Greeks and Romans. In addition, in that forest that covered Europe from one end to the other, they made nest the traditions of peasant origin of migrant cultures (Boia, 1997).

Among the traditions that spread from the east are those of the fairies and those of the dwarves. The latter are especially rooted in Germany and the Scandinavian territories. The first ones travel with the Celts to Western Europe and are seductive women characterized by the fairies Melusina and Morgana. Melusina is: "(...) a supernatural being that seizes a human being, follows him to the world of mortals and marries him imposing respect for a prohibition. He returns to the other world after the transgression of the pact, leaving offspring" (Boia, 1997, p. 69).

On the other hand, Morgana is:

A supernatural being that pledges itself of a human being and drags it to the other world. The return of the mortal to his people is linked to the respect for a prohibition that, if transgressed, causes the death of the hero or his definitive disappearance in the other world. This union is sterile (Boia, 1997, p. 69).

Here is a key to the persecution of a non-rational world, whose imagination refers to a supernatural world dominated by species of sexual demons that have spells and concoctions to seize men (males). Here is born a fear and, therefore, a defense against that fear.

There is another tradition that comes through the Jewish way and that goes back to the Babylonian origin of the first women. For Erika Bornay (2005), who claims the image of Lilith as a symbol of female rebellion, the origin of the female myth against man was born with Lilith, of Babylonian Assyrian origin. Lilith is the mother of the succubi, who are demons, devourers of men who attack women and newborns. As can be seen, the kinship with the fairies Morgana and Melusina is notorious.

Lilith is the lonely woman who resists masculine dominion, enemy of the other women, and who never rests because her voracious desire will never be satisfied. Only at the end of Edom, according to the prophet Isaiah, when Yahweh throws herself with all the nations moved by her infinite anger: "Yahweh will tend upon her the plumb line of chaos and the

level of emptiness" (Is: 34:11). Then, the cities of men will be inhabited by the beasts and: "There also will lie Lilith and in him [in destroyed Edom] will find rest" (Is: 34:14).

Lilith will only rest with the destruction of cities. That is to say, with the end of the masculine civilization that expelled her from her desire. She does not want the domesticity of the home either. He purges an eternal crime because he has killed his daughters and because of that crime, he cannot subdue men. For that reason, he only wants to destroy them bitterly, since they have hurt his sex until turning it into that terrible succubus that cannot be forgiven. She is the sorceress.

In the Greek tradition, there are also solitary sorceresses such as the goddess Circe of the island of Eea and her niece Medea, daughter of Eates de Cólquida and the maritime nymph Idía. Both the goddess aunt and the human niece were powerful sorceresses who used concoctions to obtain devastating effects, such as the help that Medea lends to Jason to face the challenge imposed by Eates, the father of the girl in love, to obtain the Golden Fleece. However, in Greek mythology, sorceresses act like goddesses, capriciously guided by their hearts. Instead, the fairies and Lilith have a tragic fate of repudiation of the masculine world and their powers always use them to destroy their aggressors men.

A fourth tradition of witchcraft comes perhaps from the Greek myth the triple of women like *the fates*, which invite us to think of a female gregarious character, which is demonized in medieval patriarchy. The two traditions can give rise to the two practices that are sorcery as solitary art and witchcraft as a community practice (Caro Borja, 1997).

Witches are the female community formed by the desiring young woman, the protective mother and the wise old woman. This type of local community created the suspicion in the church of the middle age of a satanic sect of witches who copulated with the devil. The trio of witches can be a way of projecting them to a female community, since the trinity is a figure of the social group, the ternary nucleus indicates the social transitivity. In a couple there is no projection. The third is needed to be able to talk about community (Hutchinson, 1992, p. 36).

In this way, both Sorceress Lilith and the witch community have a diabolical sign for the terrified medieval men who in all saw the presence of an absolute principle of evil, especially when they could not master what was opposed to their usual security. That is why all women were dangerous and, in some way, Lilith lived in all of them. The feminine world does not end to ever submit and that is why it infuses so much fear.

3. The stories about witches

Traditions elate witches to the night, the kitchens and the offices of serfdom. They are persecuted to the death because they cook potions to seize the sex of the men and, as it was said, they are suspected of belonging to a diabolical sect. They are a sign of heresy because they invoke forces adverse to the cult of light, where a moral, religious and scientific officially reigns. That is, where the domain over the mystery and the relationships between men becomes official. Witches perish with light and, of course, with fire.

Spain is perhaps where less pursued to witches in Europe, with the exception of the aforementioned Torquemada, despite the fear of this perverse community and that escapes male power is similar to the rest of the continent. It is famous Barahona de Soria as a place of witchcraft and from there come stories like the one referred by Diego de Torres and Villarroel (1693-1770) (Flores Arroyuelo)²:

(...) The voice buried in my stomach, a hellish troop of old women all in leather, who danced in the air, with no other coat on their flesh that a hemp league in the waist, where a pucherillo was hanged, overflowing Pringue and ointment. In the light of dying candelillas, which like horns they wear on their heads, they looked so horrible that they seemed to be half-charred in the boilers of Pedro Botero, or half-rotted gossip bodies that were going to take the Barque de Acheron. They swam to land swirling, forming more rumble than a legion of Vizcaynos, and both, our horses were frightened by the noise that we were dumped on the ground with some crust of the ribs, and recognizing the scandalousness of the site that would be Bruges, we joined with less I scared and saw that the damned troop had formed a circle, whose horrible center occupied a bastard with two Xarm miramelindos on the head, goat with the lower legs, and the rest of the human race (1985, p. 150).

In this story, up to this point, the scenario in which the observer is dying of fear, is described by what seems to be the formation of a diabolic coven of witches and demons. Therefore, the detail with which it refers to the nakedness of the old women, who only had a rope attached to their waist, arouses some suspicion. The story continues:

In those fields, there were different demons lying in figures of oxen, goats, beavers, bears and donkeys, which are the Martinelos or Succubi, and Incubos that lead them to the councils to have the clumsy acts. The goat threw a blow on a bread, and an old crone arrived so full his body with features, stripes and handles, that seemed like a raisin of Ceclavin. His face paved with tarascadas, chirlos and breaks, like shoes of gouty, fogged between a pair of brogues, which he had for ears, and raising his tail to the beaver, he rubbed his snouts between the folds of the back of his stomach, and all the others did nothing but kiss. After they played with the beard the nefarious posterity, the bastard began to play, and all the witches (whose names are those written on the margin), drifted around kicking and jumping, and in each circle with the tambourine they gave off a pestiferous solfa of traitorous regiments and misguided sneezes, more bitter to their noses than gall to the mouth (1985, p. 150).

In this story, the detail with which it describes the scene, which is supposed to be observed from a distance and hidden, is striking. The elements, such as the nocturnal flight, the devil in the shape of a bastard or a satyr, the reference to the martinelos, the incubi and the succubi that accompanied the devil, the details of the witch who kisses the ass of the bastard, make

2 Flores (1985) transcribes it from Torres Villarroel's book as an extract from the forecasts of the Great Piscator of Salamanca from the year 1725 to 1753.

reference to the references to a widespread tradition and the artifice of the story. Next, the narrator refers to the chant that serves in the coven of spell and that has an obscene tone, but an iteration of the children's choir:

It served as a refrain to the stinking music this conterilla:

Male goat: Walk the wheel,
the notch, the jump,
the coz and the fight.

The first goat sang the first goat, which was the Master of the Chapel of that infernal chorus, and then they followed each other with theirs, and at last they repeated the conterilla, making a round and sounding more and more hollow the damned baxones. The couplets that were fixed in my memory are the following:

Male goat: Not everything has to be suck,
my witches, because I want
that the deceitful Astrologer
let's give it to suck:
if blows come to look
at the mouth of Ayrón,
throw him with ton and they're
many murmurs from the West,
so that bravely
I can lie to you all.

All: And walk the wheel,
the notch, the jump,
the coz and the struggle

Camacha: Well listen without fear
the upstart Lunario,
things, which are a spell,
and studied on a flight:
we have not looked to Heaven
to register a colour,
and we know the future,
that every witch in his closet
have a certain calendar
that predicts and entangles.

All: And walk the wheel, etc. (p. 151).

The previous story, like most of those that refer to the Sabbath or covens, is referred to by a frightened man who, nevertheless, manages to retain in his memory long coplas that he transcribes literally. This reference is suspicious and should be examined in the light of history. The elements described in the story: night flight, cannibalism, sexual orgy, adoration of the devil, are ancient and allude to the accusations that were made against the Jews around the year 1000. These stories also remember the accusations that were made to the first Chris-

tians by the Jews themselves, whom, in turn, Saint Augustine accused of the same practices (Ginsburg, 1991, p. 72). This means that such testimony is nothing more than a stereotype that is replicated throughout Europe (Russell, 1998). It is the male inquisitors who judged and condemned thousands of witches, pursuing a mythical feminine sect, in which they copulated with the devil and who were accused of atrocious crimes such as infanticide, orgies, witchcraft and other mischief.

4. The female community of witches

The Camacha of the story of Torres and Villarroel can be perhaps the same as Cervantes in *The Dialogue of Dogs*, in *Exemplary Novels* (Cervantes, 1981), whose trio of witches are made up of Camacha, Montiel and Cañizares. A female trio similar to that of the fates. A community that suggests a sense of solidarity different from solitary sorcerers (Hutchinson, 1992).

In the female community of Cervantes, there are no hierarchies as can be glimpsed in the story of Torres and Villarroel, in which the witches form a kind of responsorial chorus directed by the bastard. In the Cervantes witches, on the contrary, there seems to be a constant transfer of the dead colleagues in Cañizares itself, in a collective identity of women related by deep and mysterious links.

In the story of Cervantes, Cañizares is aware of the accusations and beliefs that weighed on the *Sabbath*. On several occasions, she refers to the punishments that she and Montiel received for a "(...) throwing judge and misinformed" (Cervantes, 1981, p.297), for false witnesses and for the experiments the inquisitors have done "(...) with some of us who have taken prisoners" (Cervantes, p.140). This awareness of the witch, as the reference to the way they subjugate men, as they conjure legions of demons contrary to how they help maidens to get husband and other women in childbirth indicate a female form of resistance to male power in the patriarchal world. Therefore, perhaps, the witch hunt that lasted more than three centuries is no more than the sign of a persecution of a night power of the woman who was not subjugated by the clarity of the masculine day.

The division of labor in patriarchy leaves women's reproductive life and men's life productive and representation in the public. In addition, in the duality of these worlds, men and women built their sex. The men, outside the house, met in androceos where they forged a genital sex, fast, heterosexual, ejaculatory and detached from affection. The women, on the other hand, made the house their gynoeceum and there they formed a community where they put together a non-genital, sensual, slow, homosexual sex deeply linked to the affection of the female community. And for that reason, for men frightened by female community power, in every woman there is a witch. And, in their stories, witches deeply despise man:

(...) do not give any grief to this event, that you already know that I can know that if it is not with Rodriguez, the ganapán your friend, days that you do not deal with another; so this dog from another part comes and some mystery contains (Cervantes, 1981, p. 338).

The trio daughter, mother and grandmother is in every woman and that is why the devil lives in all of them. In all resides the succubus that endangers the power of Adam. In all resides Lilith, crouched in the folds of sex.

In Shakespeare, the witch community has an oracular character, with it invokes the classical world, and embodies it in the medieval short list. In the tragedy of Macbeth (Shakespeare), the witches are three:

Witch 1: When will we all meet again in the thunder, the lightning or the rain?

Witch 2: When the rumble ends, when the battle is won and lost.

Witch 3: That will be before sunset.

Witch 1: In what place?

Witch 2: On the moors.

Witch 3: There we will meet Macbeth.

Witch 1: I'm going, Mari-Gris! (It's the name of a cat).

Witch 2: Paddock (name of a frog) calls me.

Witch 3: ¡Right away!

All: The beautiful is ugly, and the ugly is beautiful. ¡Let's flit through the fog and the impure air! (leave) (1951, p. 1551).

The three witches inaugurate the tragedy with this mysterious dialogue and serve as an oracle throughout the work. This community of witches has been traditional in literature and, unlike solitary sorceresses, who are descendants of female monsters, witches play in community. Rarely do they exercise a deadly cruelty on anyone. Their reputation for killing children can be spurious, since they had the job of midwives and used to worry about the health of mothers and children. The witches of Shakespeare, like those of Torres and Villarroel, prepare potions in a ritual that they accompany with rhymes. In Macbeth, the witches sing a chant reminiscent of the children's rounds and stories in which witches' potions are evoked:

Fourth act

First scene

A dark cavern In the center, a boiling boiler.

Witch 1: Three times the striped cat meowed.

Witch 2: three and one the hedgehog to cries implores.

Witch 3: The harpy has shouted: "It's about time, it's time!"

Witch 1: We will go around the wide boiler, and set the filters the red luminary.

Hidden scorpion that in the shadowy rocks

You were poisoned thirty-one days,

is you who cooks all first

to the fire of the mess that gilds the cauldron.

All: ¡Do not stop, do not stop work, even if you weigh!

¡Owl feathers and pig skin thick!

Witch 2: Let's cast the spine of cunning snake;

His union with the broth hell celebrates;

- Vulture air sacs. And vile tadpole;
 Bat wings, beetle feet,
 Lizard eyes, tongue of mastiff,
 Owl and porcupine skin feathers.
 So our spell, and the fate will weigh,
 Misfortunes and horrors equal counterweight.
- All: ¡Do not stop, do not stop work, even if you weigh!
 ¡Let the cauldron boil and the mixture thicken!
- Witch 3: Wolf's Fangs, Dragon's Maw,
 Mummy humours, shark gall,
 Sacrifices hands of infamous Jew,
 Infections of the goat,
 Hemlock root, night caught
 -that in the strange mixture will be welcome-;
 fir truncated with eclipsed moon;
 of tartar, lips; one-eyed, jaw;
 The fingers of a child drowned at birth
 and cast into a pit by a bad woman.
 With all this the broth begins to cook.
 And for strength of the sorcerer filter,
 Add tiger casings to the cauldron.
- All: ¡Do not stop, do not stop work, even if you weigh!
 ¡Let the cauldron boil and the mixture thicken!
- Witch 2: With monkey blood it will cool the impure broth;
 Throw it in the mess and finish the spell (p. 1611).

Here, witches fulfill the role of destiny's fortunetellers. They are three as in Cervantes, community nucleus that transcends the couple and are prohibited projection of females. The relationship of the witches and the night in this tragedy is denounced by Macbeth himself:

Macbeth: Sinister, grim, mysterious witches,
 Black ghosts of midnight,
 What are you doing? (p. 1612).

In the version of Aguilar in verse clarifies that the prose version would say as follows: "Hello! Old ladies, daughters of loneliness, of darkness and midnight! What are you doing?".

The reference to the night in the literal translation places them right at midnight. This tenebrous reference, however, is countered by the playful tone of the verses of the preparation of the filter that turns this community of witches into a double sign: on the one hand, the need of the oracle in Shakespeare, coming from the ghosts, beyond, of eternal design, of destiny. And, on the other hand, the female game of the fortune tellers who do not frighten but who have fun and who are a community, approach a childish daily life, the kitchens, domestic warmth.

It is necessary to observe that the feminine knowledge, originated in the home and in the home medicine, is very different from the masculine knowledge. They are midwives and know

the secrets of the mystery of births, they manage the garden and from there they get infusions for diarrhea, mother's disease, headaches and colic, the vermifugals and emetics know. They dominate the secrets of yeast, ferments and poisons. Moreover, that knowledge is transmitted from generation to generation. It is also a knowledge that is not known by men who are very busy looking for the philosopher's stone and the powers of the elements of alchemy. Female knowledge is effective and open. Male knowledge is illusory and closed. In addition, it is this feminine knowledge, at least in terms of hypothesis, that men fear.

In this way, the old witches who perhaps are not more than the fates, maiden, mother and old woman, who live in community, are the counter-myth, the counter-tale of the lonely sorcerer. The witches clan is group and sex. That of the sorcerer is feminine enmity and celibacy that no longer awaits the feminine destiny of being the mother of a home. In the witches' clan, on the contrary, women are playful cronies of spells. In Macbeth, witches are oraculars and their concoctions are no more than invocations to the spirits that can open the eternal books of destiny.

5. The night flight

In all the stories, the nocturnal flight occurs for which they become birds or bats to travel to the coven, that is, to the ritual of training with the devil, which is the same male who only intervenes as a teacher, but who does not matter in your activity. The coven or Sabbath is a party and occurs in a secluded place. In Macbeth, they meet in the wasteland. In the Cañizares in the field. In addition, in Faust, in the great festival of witches on the night of Walpurgis at the pinnacle of Brochen. The latter is the irruption of the nocturnal sense of the witches in the romanticism of the 19th century. Faust, which almost always takes place at night, culminates with that great mystery party in which the shadow forces coexist in the universal soul with the illuminist clarities (Goethe, 1967).

The eternal nocturnal woman who copulates with the devil, whose mother is Lilith, next to the castrating jagged vagina, is the medieval sorceress, opposed to the witch community, with an erotic sign, living among them a world that resists the traditional patriarchal female society. The night character of the witch is opposite to the day, luminous reason, and security in the domain of the *burladeros* of the masculine thought that feels impotent before the domination of the spells of the night. The woman was expelled from the world of thought and that is why she became more fearful, because she dominated another world: the dream, the sex and the night.

6. Women of patriarchy

The resistances to the archetypal patriarchy project are multiple. It can be understood that this form is the catholic scheme that begins to take place in the eleventh century and that is institutionalized in the Renaissance. The condemnation of female genital sex is delayed, but

it is the distillation of the patriarchal essence. However, the reform and the multiple heresies that bury their roots in the popular life of the Middle Ages keep the female sex alive in the arcades of the night.

This scheme is never pure and the female spiritual ablation does not reproduce clearly anywhere. The desire filters through the bars that want to lock him up in a castrating moral and many women manage to live in secret the fullness of a slow and satisfying eroticism. In addition, in fact, in Elizabethan times, in all social classes, the practice of having extramarital lovers became frequent. Only very late, towards the fifteenth century, marriage was linked to love. Later, in the romantic drama, they were already fused and that is where the legacy of melodrama originates.

The two archetypes that rise in the twelfth century as symbols of the woman and her nightly reverse are the Virgin Mary and the witch. The idea of a virgin woman (physically virgin, that is, with the hymen intact), married to a celibate male, among whom sex is absent, mother of a god who is begotten in her thanks to the asexual influence of the messenger angel, faithful and subsidiary, is opposed by the church to the witch, sexual, knowing a self-control that men ignore, friend of the devil, copulating with him and threatening to destroy the purity of the mother.

Male terror by women is manifested, for example, in the myth of the Toothed Vagina, which indicates a kind of terror of male castration that extends as a generalized fear towards women (Kappler, 1986, p. 301). Hence the story of Mandeville regarding a city where men yielded to some *specialists* the office of deflowering their wives on the wedding night:

And we ask the reason why they have this habit. And they said that formerly many had died by deflowering the women, who have snakes in their bodies, and because of this they have this habit, and they make another one open the way for them before putting themselves in danger (Kappler, 1986, p. 310).

Kappler notes that:

The witch embodies the night aspect of the woman: communicates with the world of Down there, and copulates with the devil (...) from this union with the chthonic monster other monsters are born. In the nocturnal orgies of the Sabbath all the perversions, parodies of the sexual act and inverted simulations of the natural coitus are carried out. But the woman, to be impure, does not need the help of the devil: the regular repetition of the menstrual cycle marked her, in the Hebrew tradition, as naturally (though provisionally) impure. Paré relies on the authority of the prophet Ezra when he writes that women stained by menstrual blood will beget monsters. In conclusion, it is a dirty and barbarous thing to have relations with a woman while purging (Paré, quoted by Kappler, 1986, p. 301).

That masculine fear is irreducible. Overcomes the fear attributed to the people in the epic stories in which the brave are the noble magnified by deeds that the people of the town cannot perform (Delumeau, 1989). It is an intimate fear of castration that comes from the mother who cannot be defeated. However, the mother, daughter of Eve and Mary, is the mother of patriarchy. It is the submissive mother confined to the field of reproduction.

7. The daughters of Lilith: by way of conclusion

The male fear for women led, just to illustrate with a classic example, the murder of Hypatia (Casado Ruiz de Loizaga, 2006). This Alexandrian woman was a mathematician and philosopher of a Platonic rationalist current, a follower of Plotinus, who profusely wrote about geometry, algebra and astronomy. In her research, she managed to improve the astrolabe and invented a hydrometer. That woman, who emulated masculine knowledge in the men's own territory, was murdered by a mob of Christians who accused her of witchcraft (Fernández, 1985).

Silvia Federici (2004) finds that the massacre was not a male mistake nor can it be depoliticized, since two key cards are played in it that cannot be ignored. The first is an ace: the executed women belong to the town. There is no noble. It is the moment of the formation of the modern proletariat and the original accumulation of capital in Europe. In addition, the second is another ace: the vast majority of those convicted were women. In addition, the rap-porteurs and scholars, until recently, were men who tried to justify the executions for having taken place against lunatic women, affected by poverty and diseases. As can be seen in this text, the first is an economic reason for the nascent capitalism and the second is a reason for a patriarchal culture that responds with blood to peasant and proletarian resistance.

Some women have gone to the name of Lilith to raise a figure of resistance to society and patriarchal women. Érika Bornay (2005) titles her book *The Daughters of Lilith* and takes a historical journey through a tradition of women who disobeyed and rebelled against male prevalence. On the other hand, Carmen Posadas and Sophie Courgeon (2004) intend to take a journey through the history of women, from the Neolithic to the emancipatory movements of the nineteenth century. His book is entitled *In the shadow of Lilith* and is written with originality, in a charming prose. The book deals with the biographies of twelve women: Livia Drusilla, Teodora, Santa Catalina de Sena, Malinalli-Marina-Malinche, Roxelana, Catherine de Médicis, Marie-Anne de la Trémoille, Isabel de Farnesio, Jeanne-Marie Philipon, Tzu-Hsi, Eva Perón and Jian Qing, who were species of outsiders, whose merit consisted precisely in that they were transgressors of the patriarchal fate.

Others worth to mention, for example, Sappho of the island of Lesbos, a poet who does not submit to the Athenian division between public life, exclusive of men and lived in the Agora, the place of *isonomy* and *isology* (Arendt, 1993). The women belonged to the house (*Oikos*) where them, children and slaves of the father's property reside. This Greek division makes Habermas think that for Greek man to be a free citizen, with equality in the agora, had to be an *oikodéspota* (Habermas, 1994). The *agora* was the place of freedom, equality and permanence, while *oikos* was the place of reproduction and violence. Of course, the Athenian society where that democracy originates does not impose its regime in all Greece, and probably, the dominion of the *oikodéspotas* has not been so absolute in an island as Lesbos, neighbor of Turkey and not of Greece, with a probable influx Asian that Athenians lacked.

In Colombia, we can highlight a woman like María Cano, who vindicates her status as a thinking woman who denounced the subaltern and submissive condition of the women of her time. Cano once said:

You accuse my fellow members of the Revolutionary Socialist Party of conspirators and you want to exclude me from such responsibility, because I am supposedly led and convinced by them, that is, they do not grant me the possibility of personal criteria. In this country, where the woman speaks through the priest, husband or father, there is that custom. But that debate I'm not going to do, people know who I am and what my criteria are (Torres Giraldo, 1980, p. 82).

María Cano is contemporary with the recently canonized Laura Montoya, who wanted to dedicate her missionary work to Santa Catalina de Sena, and to whom Carmen Posadas and Sophie Courgeon claim. Laura did not want to get married, but she submitted to the authority of the church, although she ended up doing what she wanted, under the sign of Catholic obedience to priests and prelates.

Not to continue with a list of Lilith's daughters, which can be endless, it should be noted that women who deviate from the patriarchal canon are often called witches, and it is thanks to their witchcraft practice, that for more than fifty years, the feminist movement has claimed (Federici, 2004). This has transformed politics and, above all, the way of imagining politics and life in society.

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