

THE COMPULSION TO USE SYMBOLS¹ (1922).

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In this journal another writer² interpreted the myth of the Fall of Man with the help of symbols. The snake which seduced Eve and every woman who came after her is seen as the phallus; the gay tree which is a joy to eat from and lovely to look at means the same, while its fruit are the male testicles and penis and, when proffered by a woman, the breasts and vagina. The validity of this explanation is confirmed by what follows in the story of the human couple who feel ashamed about their nakedness as soon as they have eaten from the tree of knowledge. Only those people who suffer from a sexual guilt complex are ashamed of nakedness and can be ashamed of it.³ The fall of man is really the sex act between man and woman, and the expression *Erkenntnis* (knowledge) has the meaning it often has in the Bible of knowing, mating, cohabiting with the woman.

Considering the facts of the matter, it would be silly to say that analysis arbitrarily superimposed the symbolism of snake, tree, and apple on the story. It was there already, and whoever has eyes to see can see it. Even more difficult is the assumption that there is an artistic intention when the story is continued. God utters a curse on snake, woman, and man which is curiously interlaced with symbols. 'Upon thy belly shalt thou go', he says to the snake, 'and dust shalt thou eat all the days of your life'; with every step a man takes the penis swings to and fro from the belly and its mouth is turned towards earth. Further, 'I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.' This is the symbolism of the sexual struggle, the bruising of the head is the slackening of the penis after erection and ejaculation, and the bruising of the heel, which lives on in nursery tales as the stork bite, is the act of giving birth: the curse against woman supplies the explanation for this; the field which Adam is to till in the sweat of his brow, that bears thorns and thistles; this field from which he has been taken away is the woman whose voice he obeyed.

A cluster of symbols like this can hardly be the result of an artistic plan. I believe I should say here that symbols are not arbitrarily imposed by the poet, or at least not always. Yet where do they come from, what are they, and, if they have not been thought up by man, how do they get into his work at all? An answer -if there is one at all- can only be found by investigating the use of symbols in literature. As an example, I shall choose the fairytale of Snow White and shall try simply to enumerate the naked symbols in it.

A woman dies while giving birth to a daughter. The daughter is the symbol of the female genitals, and the description of Snow White's appearance fits this; the body is as white as snow, the organ itself is as red as blood, and the pubic hair is as black as ebony. White, moreover, emphasizes the organ's untouchability. Birth is the birth of sexuality, the attainment of marriageable age, the blood in the snow is the first period, the cut in the finger is a hint that the period is seen from the child's perspective as castration. Marriageability causes a change in the affectionate relationship between mother and daughter, woman and sexual organ; since it is a punishment by castration the mother is transformed into the stepmother who is hostile towards Snow White, her sexual organ, and wants her to be killed, in her innocence and beauty for two reasons: out of a desire to be deflowered and out of shame because of this desire. Gazing into the mirror should probably be taken literally; to look at oneself in the mirror and to look at the sexual organs is a universal habit among girls. Yet looking at oneself in the mirror is also a symbol of masturbation which in its turn is the wish to have proper intercourse with the man. In order that she should be killed Snow White is sent to the wood -the pubic hair- with the hunter, who represents the man, while his knife is the phallus -the desire for the

wedding night is there. Yet no intercourse takes place. The child remains untouched and instead the hunter kills a young boar which suggests a slackening of the penis. Snow White now lives in hiding behind the mountains -that could mean the posterior- with the dwarfs. The dwarf is a well-known symbol of the limp penis. The number seven stands for head, trunk, limbs, and penis; the male is the sacred seven while the woman is the evil castrated seven⁴.

The passage in the story when the seventh dwarf has to sleep with the sixth because Snow White needs his bed and is thus eliminated, is another castration symbol. The stepmother now tries another attempt at murder; she strangles the desire of the sexual organ, suffocates it. The same dwarfs -the thought of the male- revive sexual excitement again. The poisoned comb is an act of masturbation; the comb represents the hand and the fingers. The last murder attempt is particularly characteristic. Snow White is poisoned by the apple -with which we are familiar from the Fall of Man as a symbol for the male- the stepmother eats the white part of the apple, i.e. she plays the part of the frigid woman during the sexual act, Snow White gets the red part, the genital is aroused by love play. Yet the hymen is not torn. The apple gets stuck in the throat, love play is restricted to the vestibule. The glass coffin is the danger which virginity runs during this play, the prince is the male, the stumbling servant who makes the decisive jerk is the penis. The phrase that the apple jumps out of the throat with its obvious inversion of out and in means the end of indulgence in love play in favour of the sexual act itself. The evil stepmother dies while dancing in burning slippers, i.e. the prudish, hypocritical, frigid woman is sexually stimulated, a burning desire is being fulfilled for her by her punishment.

After reading this accumulation of symbols surely nobody will continue to maintain that the fairytale author put the symbols together arbitrarily to make up the story. Only a force which is his own and yet not controlled by him could have done that. And this force is the unconscious. The unconscious expresses itself in symbols, sends them up to consciousness and gives the poet the material from which he builds his structures. He is not completely free while creating; he has to go the way the unconscious prescribes to him by sending up symbols. By way of the compulsion to associate, which is also a characteristic of the unconscious, the first symbol is joined by others which determine the course of the story to a certain degree.

The idea that popular literature like legends and fairytales originates in mysterious creative forces is not strange, and to call these forces unconscious will not meet with too many objections. Yet the assumption that the poem is also largely determined by the unconscious, that the symbols are inside the poet and that they force him to create something very specific to which he ultimately adds nothing but the form, will not be accepted so easily, particularly when the poem is Goethe's 'Fischer'. '*Das Wasser rauscht, das Wasser schwoll...*' (the water rushed, the water gushed) -rushing water is the symbol of passing water, a strong and, one could say, a physically effective symbol which everybody can easily test by walking along a rushing stream; the urge to pass water will not be long in coming. *Der Angel* (the fishing rod - interestingly Goethe uses the masculine version of the word Angel) is immediately recognizable as a phallic symbol, and the fisherman's cool restfulness shows how far from excitement he is. Only the expression *lauschen* (to listen attentively) suggests that there is a longing for sexual desire. Now a wet woman emerges from the moving waters. The erotic symbol that is contained in the phrase '*feuchtes Weib*' (wet woman) has been grasped by popular humour. We know anyway that the woman is one of many symbols for the female organ. The wetness indicates the excitement which takes hold of the woman on seeing the rod and which forces the glands and mucous membrane to secrete. The phrase '*herauflocken in Todesglut*' (lure up in deathly burning) is based on the relationship between death and love, while the expression *Brut* (brood) is both a male and a female symbol. The relations of the sexes are the same as in the Fall of Man. At the sight of man, of his snake, his rod, the woman's desire is aroused; it makes her wet, and only by the luring up of her female organs, her female brood, to full desire is she forced into the position of having to lure the man who is of her brood, too, and cause his penis to erect. In blaming the man for her desire she does exactly what Adam did when he answered the Lord 'The woman whom thou gavest to be with me she gave me of the tree,' or Eve when she puts the blame on Adam's snake. In place of the rod there is now the little fish, which

is comfortable in the deep waters, in the woman's lap. In dreams and neuroses, in daily life and Primitive Christianity fish is known to be a symbol of the phallus; at the same time it is the child; the phallus fish dies in the woman in order to convalesce and be reborn as the child fish, as a new phallus fish. The next two symbols, sun and moon, lead into the deepest layers of the child's unconscious, to the love relationship with father and mother; once they have been perceived by the child, given a symbolic explanation and cast into a new symbol, they have remained active deep down and are then used as unconscious complexes by every human being to excite desire. The word '*wellenatmend*' (wave breathing) which is used in the next line corresponds to the childish observation which relates the wave movement with the loud breathing of desire. The deep sky is again the female organ which - should I say strangely or naturally - simultaneously represents heaven and hell and in whose mystery religion and myth are rooted. The word '*feucht verklärt*' (wet and illuminated) suggests the sky's excitement again, while blue as the colour of hope promises the child. The thought of the child, of the image and mirror image which the child represents, is repeated in the phrase '*eigenes Angesicht*' (own countenance) which is at the same time a symbol of masturbation, while '*der ewige Tau*' (the eternal dew) concentrates the sea, the mother symbol of all human beings, into one phrase. In the following lines symbol again follows symbol; the naked foot that is wetted is the phallus, the growth of the heart is the growing swelling of erection which finally ends in death, in no longer being seen. The ambivalence of all symbols is specially emphasized by the unconscious element of the poem's ending '*halb zog sie ihn, halb sank er hin*' (he was half pulled by her, half sinking down by himself).

I have deliberately used the expression unconscious element of the poem rather than of the poet because I wanted to suggest that the work of art -like every action perhaps- has its own life, its own soul, and that, in other words, the symbol, as soon as it has emerged, throws up new symbols by means of the compulsion to associate which make up the body of the poem. The artist's conscious activity consists merely in the shaping of the form. There, at least, he seems to be free. Yet further investigation of conscious and unconscious forces reveals that there is no such thing as the free activity and free choice of consciousness. The two systems of conscious and unconscious activity are not opposites of equal force -consciousness is dominated by the unconscious, which does not mean to say that the unconscious is not influenced by consciousness. To say that consciousness is contingent - to say more is not possible, in these matters which are beyond all understanding -is the task of this compressed study which does not, by searching out symbols, explain anything, but wants to remind the reader that all transitory things are nothing but images.

The adult does not understand symbolism easily, and only occasionally does he succeed in grasping the symbolic connections that some piece of human undertaking has with the unconscious. The child possesses this understanding intuitively, a fact which should be borne in mind in theoretical or practical studies of children. This intuition of the first years of life is quickly lost and replaced by what is usually called common sense, but which in reality is merely stupidity based on repression. I have tried just now to prove that the poet possesses the gift of working with symbols. The way in which he is related to the child is best illustrated by the book *Struwwelpeter* (Shockheaded Peter) which is doubly interesting in that it says something about doctors and that its illustrations leads into the field of painting. I choose the story of naughty Frederick, yet I have noticed that the same kind of symbol searching can be done equally well with other parts of the book. Every rhyme and every picture convince one that some human trait demands symbolic thought and lines up one symbol after another through the strange power of association, and thus the poem and its illustrations come about.

Looking at the pictures one is first struck by the prevalence of the colour brown, which is the colour of excrement, of course; the close connection of cruelty with anal sexual tendencies is thus emphasized, unconsciously one should add. The anal complex is also expressed in the chair with the high curved back, which is the main feature of the first picture. Next to brown in importance comes yellow the colour of urine. The broad legged posture in the first picture reminds one of the act of passing water, so does the well from which the dog is drinking and the chamber pot in front of the half-opened bedside table in Frederick's sick-room. In accordance with this excremental eroticism, the poem deals with the child's sadistic tendencies. The accompanying pictures are full of symbols of impotence: an empty bird cage, a dead cock and a dead

canary, a murdered cat which is covered by a stone. The plucking of the fly's wings introduces the castration complex which is suggested by the canary that lies between Frederick's legs, as if it had dropped off him. The tongue stuck out during the plucking of wings is characteristic of the desire for flagellation. Analysis proves again and again that every time the tongue appears between the lips either during conversation or in some other performance, it is accompanied by sexual arousal with flagellation wishes. The sexual character of the poem is enforced by another symbol: the staircase. It figures in every picture in a variety of forms and without any motivation. Another notable example of the influence of the unconscious is the emphasis given to the fly buttons here on Frederick's trousers which are not shown in any of the other pictures. Then there is the whip, a dominating symbol of the male organ, directed at the nursemaid, the representative of mother and of the female organ. In consistency with all this the female skirt is red like the menstrual blood that is thus unsuccessfully concealed behind the innocent white of the apron. Apart from the coxcomb which, like the dog's red tongue, represents the penis, the colour red here - in contrast to other illustrations of the book - is used only for the chair cover and the wine, both of which are female and menstruation symbols. From this attack on the female love object the symbolic presentation moves to the interest in the male. Between two railings, i.e. the legs, Frederick climbs up the stairs into the well, i.e. the penis, whip in hand and eyes directed on a little church, the symbol of cohabitation. The masturbation wish is stirring. He sneaks up on the dog at the well, which can be equated with spying on father while the latter passes water. Thus infantile sexual theories indistinctly come to the surface, imagining the parents' sexual intercourse as if the father urinated into the mother, and are suggested by the yellow well-head symbolizing the man and the water trough symbolizing the woman. Now the hatred against the father is expressed in the beating of the dog. The picture represents the son's inmost wish to castrate the father, in that the tail of the father-dog is wedged in and hardly visible while Frederick's whip is held up high and one of his legs is stretched out. The castration is then illustrated in many symbols at once. The dog bites the leg, the cap falls off the head and the whip from the hand and is then carried off by the dog with ears flying and tail proudly raised. The symbols in the doctor picture show how effective the castration was. The doctor himself is a father substitute, sitting majestically on the red of the chair, of the woman, as the dog did in the previous illustration. He holds Frederick's bottle in his hand and gives him the spoon, the cavity, the embodiment of the female principle. The naughty boy shows only one of his hands; the other one is invisible, and so is the shock of hair which in the previous picture stands on end between the two testicle symbols. Another cavity is the upturned doctor's hat, also the half-opened door of the bedside cupboard, the chamber pot, and the hollow staircase. Furthermore, there is a stick next to the little cupboard, while the father's potency is emphasized by the doctor's big nose. The little trees next to the staircase in rows of three represent the father's potency and Frederick's castrated sexuality. The last illustration depicts the dog's delicious meal at the family dining table. He is enjoying his cake and sausage and has poured wine into his glass. His tail is fully erect

In the most famous picture on earth, Michelangelo's creation of Adam, I can see the same phenomenon at work as in the *Struwelpeter* illustrations, namely that there are symbols in pictorial composition which correspond to the subject matter and can hardly have been deliberately thought out by the artist. God the Father is flying suspended in space. The coat behind him is inflated into a sack in which a multitude of children huddle while uncovered God stretches himself out to his full length, his arm and stiffly crooked index finger sticking out above his robe. On the opposite side, still weakly recumbent, Adam on infertile soil; yet from the limp body, which is painted as if it were hanging on a verge, one leg is stretched out gathering its strength, the other, completely crooked, is just about to be injected with life; head and back tense away from the hill, and the arm is half lifted into the air. Instinct, awakening the idea of the creation of man and awakened by it, has asserted itself, quite independently of the artist's personal achievement, in universal human symbols of the fully erect phallus as against the slowly lifting penis.

I hope that these examples have made the reader understand how I was forced, through my symbol-searching examination of objects, to the assumption that the symbol is a means by which the unconscious guides consciousness. The following observations of some other phenomena of life, which claim to be neither exhaustive nor absolutely correct in their interpretation, are intended to arouse further interest in these problems which I find most remarkable.

Greek sculpture tried to set up a canon of the male body, and one of its ideals antiquity called the *doryphoros*, a naked man carrying a spear, a well-known phallic symbol. Again the symbol asserts itself against his will in the work of the greatest sculptor of the modern age, Michelangelo, when in his *Pieta* he put the corpse of Christ on the lap of Maria, the mother who is as young as the son, the phallus, who rests in her limp and dead.

Everybody knows that the house is a symbol of the human being, particularly of woman. Yet it must be specially emphasized that it can only have been due to compulsion, the compulsion to symbolize, that man arrived at the idea of the house, that he symbolized the fertilized womb as a house. In this man does not differ from the bird building its nest, the badger its earth. This can be proved by primitive buildings, proved in their smallest details as much as by the most beautiful temples and palaces or complicated fortifications. The symbols of door or window were not superimposed on, or retrospectively derived from, the form of the house, but the facts of copulation and of birth enforced the invention of room, door, window, lock, and key, created niches and put statues into them, dug ditches and built walls and towers. Whoever moves about a house meets a symbol at every step, sees clearly how one symbol generates another and creates new images of humanness by means of association. The fire, hot passion, builds itself the hearth, the mother goddess who contains the fire within herself, and lets the child grow through the symbol of cooking. The hearth is associated with the pot, the spoon, the cup, ever new pictures of the containing space in woman. The stove that heats the room derives from this, while the light of the fire gave rise to the oil-lamp, candle, and torch, prompted by the phallus image which can still be recognized in the electric light bulb. The knife, related to dagger, spear, and every other weapon, symbolizes the man's thrust, and, accompanied by scissors and fork, the thigh-opening woman, and the hand playing during masturbation, grows out of the castration complex; the table is made in the image of the nursing mother, the cupboard is the subconscious imitation of the pregnant woman, the mirror an outcome of the pleasure of masturbation, curtains are vulvae and hymen, carpets the soft mucous membrane, the bed love play itself, the couch and man the blanket, fused into one and containing the child.

Foetal life created the bathroom with tub, taps, shower, and water, and - let it not be forgotten - the anal complex needed the commode and the toilet as much as the phallus needed the stick, the sceptre, and the pen.

The same applies to the taming and choice of our domestic animals. It was not reason which gave man the idea of riding, but because he rode the woman and because the child rode on the father, and in the mother man looked out for a symbol and found it in riding the horse, the camel, the donkey. He tethered the draught animal to the cart in order to represent pregnancy symbolically and invented the ship, driven by an inner necessity, in the image of the mother, with the mast as phallus.

It is particularly plausible that agriculture derives from man's compulsion to use symbols, in which case the field is the woman's lap, the plough the man who, according to infantile sexual theory, tears open the furrow in the woman in order to pour in his seed from which will grow the fruit. From there we move on to the grafting and inoculating of trees, to planting into the earth and into flowerpots and to horticulture. The formal garden, which painting imagines paradise to have been, is full of symbols, from the shady tree in its centre to the water-spouting fountain, the garden path hedged in by privet, the hedge which surrounds the garden, the stream which crosses it, the rose buds and the bower in which lovers meet. The rake is the ploughing hand, spade and watering-can are phallus symbols, while the manuring of the soil, arising from childish fantasies, originates in birth and anal complex.

From the anus originates money, too, and trade is the symbol of babyhood when the feeding and care by the mother is paid off with one's very own product, stool and urine; parallel to this runs the symbolization of the male female bargain where one partner pays with the strength of his loins in order to have a son born to himself. Years ago, I published in this journal the idea that human language originated in the erotic drives of the unconscious. This corresponds essentially to my view that the unconscious uses the sound of the voice symbolically in order to express certain internal processes with the help of the larynx, that speech is thus an accumulation of symbols, that every individual word is a symbolic embodiment of an unconscious process.

I shall limit myself to a few suggestions to demonstrate how man's compulsion to symbolize can be studied in the field of language. First, there is the study of the child's language, particularly baby sounds. Much that is still obscure will be elucidated by this approach. Studying grown-ups, I noticed curious features of the voice. In the same person it changes from being low-pitched to being high-pitched, from being loud to being soft. When one thinks about these changes, which are important for the treatment of patients, one recognizes that the unconscious expresses itself in them symbolically so that, for instance, ordinary pitch goes up because the speaker is suddenly turned into a child while a lower pitch in the midst of high-pitched talking proves the change into the strong male. In order not to be misunderstood I have to mention that for the unconscious differences in age do not exist, or at least not in the sense in which they are registered by consciousness. That a softening of the voice, particularly in the form of temporary hoarseness, symbolizes mystery has been said by others before me, while loudness of speech has always been considered a method of persuasion. Just as characteristic is the symbol of getting stuck in the middle of a sentence, which the unconscious uses as an expression of insecurity and hidden reservations combined with the longing to be helped by being beaten - every school lesson and conversation offers proof of this.

The origin of words in man's compulsion to symbolize is obvious in all those words which imitate sounds, and it is understandable that the names for man's primitive sounds are the same in a number of languages, for instance kacken (to crap), pissen (to piss) furzen (to fart) etc. At the most recent congress of psychoanalysis Frau Spielrein offered the hypothesis that the m-sound and the p-(f-) sound of mother and father can be derived from sucking at the breast, the ma symbol of greed and the p(f) a symbol of satisfaction which abandons mother and turns to the outside world. In genital sexuality individual words carry complexes of symbols which are concentrations of whole areas of human life such as the word vögeln or ficken (to fuck). While the first (vögeln comes from Vogel bird) relates to the Eros and angel myth and contains the origin of the flying machine and the air balloon, the second gives us the origin of package and bag, of sack and satchel, of the loading of freight wagons and trade ships.

One encounters curious surprises when one looks at the individual words of a sentence as an unbroken chain of symbols and construes a context for these symbols, an approach which, apart from its theoretical meaning, is remarkable because we all use it occasionally, and certain patients frequently, and this produces misunderstandings of a greater or lesser significance.

That singing and music have a symbolic meaning nobody has ever doubted. The remarkable correspondence between the structure of the piano and of the ear has also been noticed, and now and then the idea has been put forward that in some curious fashion this instrument was projected into the outer world in an unconscious imitation of the organ of hearing. If one looks for the symbolism one finds that the piano contains one symbol after the other, from the male bass to the female soprano and the high-pitched voice of the child; that it contains the mystery of birth, love, and grave, just as the violin symbolizes the ecstasy of lust in the ups and downs of the bow, and owes its existence to the compulsion to find such a symbol. In musical notation the four spaces between the lines are also a mother symbol which characterizes the four limbs of woman in contrast to man's five limbs, as does the cross. Up and into this mother the baby notes climb and crawl, from the fertilized semen to the fat-bellied ripe fruit. As with musical notation so with writing. Modern handwriting in its hasty up-and-down, its combination of pen and ink-pot and oozing liquid, betrays its symbolic erotic origin, while the individual forms of writing with their deviations from the straight line up-or-down are symbols of excitement or slackness while gaps in a word indicate a prolongation of lust, and the difference in the characters shows up the aspects of child and grown-up, of cunning and confusion in man. That the individual letter, like numbers, has a symbolic origin in history is known, yet it is legitimate to pursue this further and derive the idiosyncracies of our own letters from the human compulsion to symbolize, the hooks and curves and steep lines as well as the punctuation signs. It would not be difficult similarly to investigate the invention of printing as well as that of the steam engine, the telephone, the bicycle, or the car. When I am told that all this is nonsense, I have to accept it, yet I calmly continue to believe in it, even without proof, or perhaps even because it cannot be proved; for one gets more and more suspicious of proofs the longer one has had dealings with them. Yet when I am told that

I am fantasizing, I say: 'thank heaven, yes', and if anyone finds this farfetched, my answer is: 'no, on the contrary, all these things are far too obvious to be noticed, without good will'.

We all read in our neighbor's facial expressions whether he is sad or happy, we know that his face changes symbolically, we recognize his mood in his step, his posture, his humming of a tune. Perhaps he does not want to show us how he feels, yet the unconscious forces him to symbolize this. The woman who lies down in the presence of somebody else crosses her feet, she symbolically, unconsciously expresses the idea: I know what will happen to me now; similarly we hold the thumb in the cavity of the fist to wish somebody luck, similarly the Roman woman pointed her thumb down when the gladiator did not arouse her desire with his fighting, and pointed it up for the man she liked without knowing how much desire she expressed by that gesture. Our movements are symbolic, only indirectly connected with our will, and in reality, dominated by our unconscious. If this is so, why not our inventions which can be experienced as symbolic?

The symptom of neurosis - personally I believe the same to be true of the organic symptom- expresses symbolically a stirring of the unconscious. Is it so impossible for the human being to think up the telescope in the same way that he thinks up the complicated structure of a compulsion neurosis or convulsive fit or madness? Surely, no reader of this journal still doubts whether religion and science, the whole of human thought and action, are dominated by the enigmatic force which we call the unconscious and whose expressions are always symbolic? No matter how we look at them. This study is therefore superfluous. Yet occasionally it is good to take another look at what is natural and known, as if it were new. And since I consider such repetitions of old ideas useful I want to emphasize, in conclusion, something which we all know but to which we pay too little attention, in my view, namely the child's use of symbols.

For us grown-ups a chair is evidently a chair; yet for the child it is also many other things: a coach, a horse, a dog, or a child. For us a tap is evidently a tap, yet for the child it is a creature that is passing water. The grown-up tries to repress and hide symbols, but the child looks straight at them; it must be and act symbolically. And those who want to will see that the child does not superimpose the symbol on the object but perceives it because man is symbol-minded and because he is a symbolizing creature.

Volver a Bibliografía Georg Groddeck
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Notas al final

- 1.- Der Symbolisierungszwang', Imago, VIII, 1922. Reprinted in Psychoanalytische Schriften zur Psychosomatik.
- 2.- Imago, V, 1917. Ludwig Levy, 'Sexualsymbolik in der biblischen Paradies-geschichte'. (See also the reference to this paper in Groddeck's letter to Freud dated 3 October 1917, p. 42 above.)
- 3.- It is a curious fact that tradition gradually turned the fruit into an apple which is an ancient symbol of the breast and the posterior. The fig which is mentioned in the same context was avoided even though, or perhaps because, it is a symbol of the vagina
- 4.- Though the word Hexe (witch) does not derive from sechs (six), it is often related with six in analysis, and six is the seven without the one, the castrated man, the sixth commandment is a reinforcement. The equating of witch-woman-mother occurs frequently.