

Erotic-a is an intimate interaction between I, Ekiris, an erotic man, and an erotic woman, whoever she may be. It depicts how, after the Encounter, Erotic-a transverses eight phases in its Unfolding: The Whirlwind-a, Eye Contact, Gazing, "Hello", Erotic-a Talk-a, The Kiss, Rhythmi-a Erotic-a and The Ecstasy of finding the Jewel in orgasm. This is the best possible book that can be written on Erotic-a, at this time at least. It gives a Wise Foundation for the ladies of erotic literature; to the authors of erotica and their erotic-a readers.

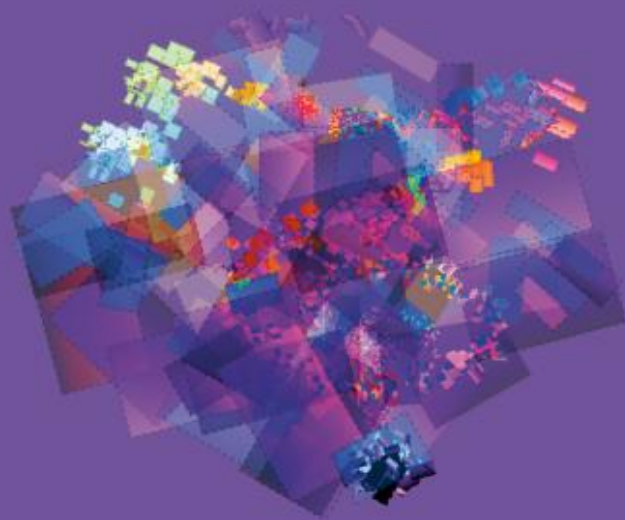
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CONTENTS

PREFACE

INTRODUCTION *EROTIC-A*

SPACE

THE ENCOUNTER

PHASE ONE *THE WHIRLWIND-A*

PHASE TWO *EYE CONTACT*

PHASE THREE *GAZING*

PHASE FOUR "HELLO"

PHASE FIVE *EROTIC-A TALK-A*

PHASE SIX THE KISS

PHASE SEVEN *RHYTHMI-A EROTIC-A*

THE ECSTASY

PREFACE

This work was motivated by a change of life, honestly speaking, a Spiritual Event had by the one author of this work, Ekiris Ikiris. Before that *point*, I had certain ‘problems’ that had to do with my own sexual desires, I *thought*. In reality, however, as I have explained on ekirisikiris.com and other places, and I shall write more systematically on this, soon, it had to do with the Times. I was confused about what sex meant *for* me and I never met *any* woman, really, who I could *truly* be intimate with sexually, despite having ‘girlfriends’, with whom I had sex of course but with whom I was never satisfied in my *intimacy*, *at all*. Then I became ‘spiritual’ and in a *very* serious way. This is when these ‘problems’ that had to do, I *thought*, with sex and sexual desire became ‘spiritual problems’; I started believing that sex was wrong in itself and that my desires for it were like that too, Wrong, and Ultimately Unsatisfactory, like the Buddha taught, or so believed I, Ekiris. In 2021, during this ‘spiritual phase’, I finished writing a book that I published in 2022 with the horrible Industri-a Routledge, Taylor & Francis Group titled *Phenomenological Reflections on Mindfulness in the Buddhist Tradition (PhR)*, a book that has been seriously abused in the ‘academi-a sector’, with no reviews of any kind, still, now three years after its publication, unheard of, this, and plagiarised, too, my work, as I will explain some day in my books on *Law-a*, *Natural and Written*, and *Mafi-a: the Path of the Black Hand*, to be published here, Ekiris Ikiris Publishing, and which will depict the many Injustices done to me, the author, Erol Čopelj or Ekiris Ikiris in these ways. In any case, after writing *PhR*, I tried to solve these so-called ‘sexual problems’ in the

same way: by reflecting on the Essence of Sex and Sexual Desire intellectually and 'working with it' spiritually by applying the method that I described in *PhR* as the *practice* of *tuning-out-tuning-in* which can establish the state of *being-tuned-in*, or lead to serious mental disorders, see mindill.com. But then I stopped all this when I realized, in *that* Spiritual Event, a change of life, for sure, that I am not a sexual being at all but an erotic one. And, in a sense, as soon as I realized this, these so-called 'spiritual problems of sexual desire and sex' resolved themselves. I Unfolded this book, *Erotic-a*, from My Wise Intuition which just happened, the Wisdom, after, well Awakening to Myself as an Eros, an erotic being of some sort. I now give you *Erotic-a*, madams, as *My* answer to the question: *what is Erotic-a?*

INTRODUCTION

Simply said, *erotic-a* is an intimate interaction of some kind between Myself, an erotic man, and an erotic woman. Erotic-a in this sense forms a part of a bigger Picture. And that bigger Picture is Erotica. Erotica is the Reality and the Essence that we find in all *genuinely* erotic phenomena, like Eros the God and erotic literature, the latter being what we usually understand by 'erotica' if we understand things rightly in the everyday world of human existence. *Erotic* writing in general, I modify the old sentence that was here, is itself Erotica in manifestation, for writing can indeed be erotic, and I do not just mean the kind of writing that produces erotic literature, which the ladies read mostly, I think. And the writing that aims to depict *Erotic-a*, which is in capitals because it is the Essence of erotic-a, not Erotica, must be that kind of an Engagement, erotic writing. So let us explore Erotic-a, madams, with the goal in view of one day understanding Erotica itself and in particular the true meaning of Eros the God, Who is the Divinity of Erotic-a, I modify this introduction a few times, in a *real* exercise of erotic writing that I will now further explain, adding, still, these lines, Engaged, always, erotically, I, Ekiris.

In the process of writing, I often discover some imperfection in my original insight or in the way that I tried to embody it in words. In that case, the original writing, say, a paragraph, is there to be 'reworked.' This entices me to put the writing into question in order to express the insight more perfectly. Generally speaking, when we write, we really *should* try to know the Reality that we are indeed writing about. Different Realities call for different kinds of writing if they are to be known and written on truly; and nothing of Importance can be known by programmed

writing, Henry Dobsoni-a's, not at all. This is true, I add, with the following detail. I am an Erotic being, as has been revealed, erotically, in my, so to say, 'spiritual' experiences. And being an erotic being, a masculine one, I am deeply immersed in my Engagements, including Erotic-a. This means that the presence of Erotica is as if multiplied in me, many times over, as it is in the case of anyone who is Aware of themselves as an Erotic Being. Erotic writing involves *reworking-the-lines*, as does erotic-a itself, as we shall see, in its own way. This reworking of the lines will give a certain physiognomy to the writing that the reader may find a little odd but probably acceptable as a style. An alternative possibility would be to remove the lines that I am unsatisfied with and write it all *again*, from scratch, or to plan it all out beforehand, and set it up so as to make it all fit neatly on the page, as if I thought of it for the first time then and *as if* I did not write anything before on the page itself. This is not 'erotic' writing and so it is not truthful to the Theme, Erotic-a. As I said, when you are erotic, you must write erotically, too, especially if you are writing on erotic-a, otherwise even an erotic being must adjust himself, say, or herself, to the Reality they are knowing and writing about, say, Ivanka Trump.¹ And erotic-a itself, as we shall see, always involves reworking that which took place before and everything then comes back, the whole 'story', so as to give the *intimate*, I add importantly, the word, erotic *moment* a context, as we shall see in the actual analysis. When the possibility of reworking the lines opens-up and entices me, and it does not always open up, for sometimes I simply know what is going on immediately and can say it clearly the first time, I will be rework-the-lines, as I am, now, so as

¹ *Ivanka, Towering, Beauty*, Ekiris Ikiris 2025, Ekiris Ikiris Publishing

to make it fit the new insight and so as to leave a trace of what happened before, okay, I modify as I write, for what I said before was not accurate enough, and is just gone, in the wind, like my friend Zeinab Ali who was not erotic at all but was in some ways like Olive from Popeye, always in danger of being blown away by the wind.

I was surprised, I modify, when, after much research, I found out that pretty much no one in the history of writing has had anything informative or important or even truthful to say about Eros or erotic-a, yet alone Erotica Itself, the Essence of everything 'erotic' in the broadest sense possible, I add more, finishing soon, I hope. For it is in a way assumed that we all know what the word 'erotic-a' or even 'Eros' means. But we do not. What is erotic-a? If you do not ask me, I know very well and if you do ask me, I stumble for words, to paraphrase what Saint Augustine said about time. Jean Paul Sartre and Simone De Beauvoir tried to say something interesting from the phenomenological point of view on the theme of 'sexuality' and 'femininity' which enter into, *they* thought, the concept 'erotic-a'. But they failed miserably, and Si De Be failed altogether to even understand what a woman is². Something else tends to happen, however. And this is that meaning of such words as 'Eros' and 'erotic-a' gets completely lost and we find those using the words to refer to pretty much anything *at all* that has to do with sex and sexual obsessions, as Julius Evola writes about somewhere in his book *Eros and the Mysteries of Love*. In this case we say that these words have completely lost their meaning, and that is a possibility of words in general, a fact I mentioned in relation to the world 'mindfulness' in my book on the subject, *PhR*, and this is

² BeautyFeminine.com

still true, despite my clarifications of these issues in *that* book. And so it is today; all confusion about the meaning of this 'erotic-a'.

There is in us, erotic beings, something that understands this word 'erotic-a' before it is uttered. How, then, I add, do we know erotic-a? Erotic-a is already Present, in some way, like the weather, I add, to us even before it is known explicitly, even as a Presence in this sense. This Presence of erotic-a is here, then, *offering us the possibility* of being the subject of Remembrance, *anamnesis*, and Wisdom Analysis and so knowledge in the most Profound sense possible, for us, at least. It is like the simple presence of the weather, as I said, which *offers the possibility* of being made the subject, I rewrite, much, to make it clearer, of Remembrance and Wisdom Analysis and which allows you to see, if the Wisdom penetrates *that* deeply, this phenomenon of the atmosphere as a manifestation of the Cosmos, and as made up of the four elements, which are in turn made up of the four elementary powers, and which open up the possibility of *that* forgotten science, traditionally known as Alchemy.³ How do we become Wise-in-Remembrance, then, I add? How do we make the simple Presence of erotic-a into a theme of Remembrance and Wise Investigations?

This is a complex topic, in fact, and so we do begin from scratch, this writing about methods, briefly. In *PhR*, I spoke about the practice of 'mindfulness' as the practice *tuning-out* of our projected possibilities and *tuning-in* to the possibilities of the things themselves, and thereby entering *the state of being tuned-in*. Let me just *add*, correcting myself, in every sense, that this is *not* the practice of

³ Alchemi-a.com

mindfulness *at all*, as I thought then. For who really knows what people have in mind when they use that word after all? And the Buddhist really have no idea about the things that I know about through my own practices, which I devised from my own studies and experimentation, even, and which I describe as the Remembrance of Essences in their Dynamics, which leads to Wise Insights, of *Possibilities*, say, in a sense entirely different, I think, than René Guénon knew in the *The Multiple States of the Being*. I understand this as the *practice* of Philo-Sophi-a, the *Love of Wisdom*, out there, so it is Feminine, to begin with always, ladies, Wisdom. But then I became Wise in MySelf. After that point, when the Lover of Wisdom becomes Wise in HimSelf or in HerSelf, as Hegel recognizes somewhere, the possibility, when he becomes a Philosopher King and She a Wise Queen in other terms, and being a King is definitely one of My Spiritual Realizations, believe it or not, Modern World, then everything really does Transform in YourSelf, and especially your ways of knowing and communicating with realities. And, so, when I write these days, I am simply spelling out my Hard-Earned Wisdom. It is True that this is 'Work', still, and it has its own challenges. But it is My Work and the challenges are mine, too, not *yours*, obviously enough, unless you are yourself Wise, in which case you will know what I am talking about right away when I speak, adding, about cultivating *Your* Wisdom, Already Won. In any case, reading this, reworking the lines, you must obviously follow my Wisdom, expressed by I, Ekiris, on the page and then you do what you have to do in order to see Reality Itself, of Erotic-a. But I will soon, adding, always, I, Ekiris, speak a bit about methods anyways, hoping that it will help you understand this in some way, which it will, I am sure.

Erotic-a is in the end a work for women *only*, pretty much, and only some men will find it beneficial and probably all of them will find it *very* confrontational. For this really is not an intellectual puzzle or exercise but an expression of what intimacy means for I, Ekiris and an erotic lady, my ‘partner’, obviously, and that is all. For here I really am speaking intimately with ‘erotic-as’, erotic women, primarily, and telling them about the nature of erotic intimacy as I experience it and I give it to them so that they can reflect in their own ways on their own experiences, with me or without. So it is necessary to be a bit abstract, here, ladies and draw out the implications. As for the intimacy of general men, I *do* know: no man I have ever met in life was erotic, but they are, in general, *very* sexual, and I will say something about this later, when I add more to the original version, or one of the original versions, of which there has been many, unfortunately for you, you think. But why? Signs of the Times. For the Work of *Erotic-a* is never done, as you know; it is infinite, the stories, in the stories, and the pleasures, too, if we must speak about it in that way at all, as ‘pleasures’.

We will now make an important distinction between Engaged and Detached Wisdom, about which I did not speak in my first book, *PhR*. There is a difference between being absorbed in a Reality, like *erotic-a*, and having Wisdom about it, I add. This is true, also, when you are simply immersed in an erotic story, or in writing one, say; there is a difference between being ‘in there’ and then having Wisdom about what it all means for you in your life, say, ‘to read *that* stuff’. If you desire to understand *erotic-a*, profoundly, or on any level really, the task, as I say sometimes, and I say it that way in this work also, for it is the way I express my Wisdom, is to see *Erotic-a* in its own

possibilities, or something like that. To give a comparative case, to contemplate the being of a wolf, for example, is to understand the possibilities that constitute the Wolf Essence: e.g. of moving around the forest in a distinct way, of being a soldier of a pack, of growling and sneaking in that particular way that is obvious to anyone who encounters a wolf in its own habitat... When these possibilities are brought before the mind, one can be said to be Remembering the Wolf Essence in its Dynamics and perhaps, if you wish, as a *totem power*. Just so, Erotic-a unfolds its own possibilities and to Remember Erotic-a through the Dynamic Unfolding of these possibilities is to be preparing for a Wisdom Vision, which comes when you say, to yourself, silently perhaps: “ah, I see, Sir, this is erotic-a!” This is the way of detached Wisdom, though, I modify, unless you are in some way taken in by the way I am reworking the lines, now, still, or saying something to you directly perhaps, *Eliza*⁴, then it is not so detached after all, except when the *pause* comes, and you remember that it is a Wise Work, after all, also, Ekiris Ikiris, is like this too, sometimes, reading between the lines, ladies, is also a moment of erotic-a.

On *Engaged* Wisdom. Wisdom is Wisdom and Engagement is Engagement and Witnessing is Witnessing. And if you are *just* Engaged in a phenomenon, say, and I use the word ‘phenomenon’ to refer to something of which we do not even know the true Essence of, say, then you are not Witnessing it, obviously. And if you are Witnessing the phenomenon, you *must* take a step back, as I do when I contemplate the Beauties of our world, like Ivanka Trump

⁴ *Eliza, the Disturbed Beauty of East Brunswick*, coming soon from Ekiris Ikiris Publishing (ekirisikirispublishing.com)

and Kayleigh McEnany, say.⁵ But it is possible to be Engaged *and* have Wisdom, although then you are not exactly Witnessing some Reality, say, but simply being in-readiness to understand Wisely what *happened*, after, when you are no longer Engaged, adding, more. I say this, again, rewriting, much, with the caveat, and now we get serious, that this is not the Path of the Tantras or Tibetan Buddhism, who claim that you can enjoy the pleasures of Samsara or Delusion or Maya while also being Awake to yourself and Free. No!

You must understand what is Right and what is Wrong for you in a deep sense and at every point in your Life, ladies. And, say, seriously, being *touched* in any way by someone who you do not want to be touched by is not something that should ever happen, at all, ladies. And this is certainly not something you should experience with *Engaged* Wisdom. So it is not about being comfortable in every situation or space, at all, but, first of all, it is about, adding, understanding with Wisdom what you want and especially *need*, on a very deep level, and what spaces you want and need to explore, and with whom, even here, this is true, so if you feel uncomfortable just *leave*, I say, always to the ladies and men too, in a different sense, for I hardly have *anything* to do with men at all in my life, and I simply cannot stand anything to do with homosexuality, which is just disgust itself, to be perfectly honest, and Eros is like that, too, I know, the abused divinity of Erotic-a, who has nothing at all in truth to do with homosexuality in Profound Truth, Revelations, *Eliz-a*, for he is a God of the ladies only and their erotic-a, as we shall see here and elsewhere in the future, I promise. But, back on topic, rewriting still, once you desire to go into a space, like Erotic-a, and Know that

⁵ *Kayleigh, Written History and Ivanka, Towering, Beauty* by Ekiris Ikiris
2025, Ekiris Ikiris Publishing

being there is Good for *you*, it is true that you can then say: “Let my Wisdom Work, and do not let it interfere with my Engagement”. And, so, when the *pauses* come, and they always *come* in Erotic-a, you are prepared to Know in Wisdom what took place and what meaning that has in your life, and this is probably a natural method for ladies in general who are Engaged in the way that a man can never be, for, according to pretty much all Religions, it is men who hate the world, and not women.

“And what about *thinking*, Sir?” Well, if you think in the programmed way, of the State, see *Mafi-a*, then it will interfere with your erotic-a, as the authors of erotica and their readers (friends?) will know right away. Unless, that is, the thinking is itself erotic, in the sense that all erotic beings know and understand at once. But then it is no longer ordinary thinking of any kind at all but simply Erotic Talk, as we shall see in a chapter devoted to it in this book: *Erotic-a Talk-a*.

Erotic-a calls for a distancing from ordinary ways of relating to your ‘projects’ and goals in life, including the ordinary ways of thinking and memory even, I rewrite the original again, and again, now. For erotic-a is a particular kind of immersion in erotic possibilities, and this immersion is really that: a kind of being-lost in erotic-a where you forget your merely human pursuits and ways of solving your problems, of intimacy, say. If we seek to know Erotic-a and not just to enjoy it in Engagements of erotic kinds, we must have Wisdom, in the Engaged way, obviously. If we do not, we remain simply immersed in strange possibilities of a very intimate nature, which is not bad in itself but it is something other than understanding erotic-a Wisely and Deeply. The *energi-a* of erotic-a is experienced when you are *just* immersed and Engaged and

it is very strong in general, although it is distinct from the equally strong *energi-a* of physical sex. This immersion and lostness in erotic-a is a kind of *mania*.

This *mania* must remain as we practice Engaged Wisdom. Engaging erotic-a, we allow ourselves to be mad, let us say, and as much as is needed for enjoyment of a purer type and also for reflection and Wisdom. In this way, we touch on the theme of erotic madness discussed by Plato, although, unfortunately, the great philosopher was not very clear on erotic-a or Eros, the God of Erotica, whoever he is, rewriting, all the time. Erotic-a is a state of mania in its very essence because it is different from ordinary life. For when you lose your ordinary human possibilities, which you do, in erotic-a, like the possibility of being concerned about your bills, in a sense that will be touched upon below, for they also remain in a way in a modified fashion, you lose your ordinary mind. You then become an erotically interactive being in fact and not just in possibility, as you were before The Engagement. And this is a good madness for it is inspired by a God you could say: Eros. As to what that means precisely, we *will*, I change from 'may', see in another book on the subject. For this is not a story or legend about Eros the God of Erotica but a Wisdom Analysis of erotic-a: an *intimate* inter-subjective relating between two erotic beings and that is all. But let me just add, rewriting, that erotic mania is not mental illness.⁶ It is inspiration and something else; two erotic beings changing form from ordinary human beings to two erotic beings immersed in the crazy world of erotic-a and its joys. Without abandoning yourself in this way, which is natural of course, without the manic element, you are simply playing

⁶ MindIll.com

on the borders of erotic-a. To engage erotic-a is to allow it to unfold in its own possibilities and to fully express itself within one's life, manically, and the method we have now described for knowing it, Engaged Wisdom, in *My* sense *only*, for sometimes *they* use this word in a different way, is natural although perhaps confronting when expressed in the lines, reworking them, still, now.

SPACE

In this study of erotic-a, I will *not*, I add, speak of human beings as having a ‘world’, as the phenomenologists, like Heidegger, do and which they define by the possibilities projected by human beings, together with other false things as per my explanations in *PhR*. I will instead speak of human beings as having an individual container of reality, so a ‘world’ in a different sense, for we are Realists and not Idealists in any sense, if it must be said. Each of us engage many *spaces*, as I will explain, the term, and the relations we have to them constitute something like a container, of our life, adding, still, later. In fact, I now add, we should speak of the human ‘state’ of existence and within it, I add, of these ‘containers’, as the Buddha did, and he, too, did sometimes use ‘world’ as well here, so we will do so as well in that ordinary way, as when we say “my world”, although by the end of this work, we will not agree much with what the Ascetic, or the phenomenologist, Husserl, and his ‘followers’, had to say on these or any matters really. The Ascetic’s views are quite strange, like those who support and take Ayahuasca. They are not for ordinary people at all, or for anyone really, and are damaging to your Soul, if you like, or as I like to say, with Plato I think, Being. So let me begin by saying a few words on Being.

It is all of us who can read this and appreciate it, this writing; we are all Beings. Being is distinct in that it projects possibilities in *my* sense, as when I project the possibility of writing this book or going on an erotic vacation, and in other ways, like in its *possibility* of entering *spaces*, say. Beings are differentiated in many ways. A non-erotic being, for example, cannot project the possibility of writing as an erotic being can, and a rock cannot project any possibility

at all, or enter spaces *as itself* and from its own *will*, for a rock is not a being but an impersonal construction from nature I think, despite what my friend so called Zakaria used to say.

There is a possibility in humus, as I will refer to human beings, to enter certain 'spaces'. These *spaces*, when entered, become a part of your 'individual container of reality', '*your life*' or '*your world*' in a sense that calls for much explanation and discussion that I will not offer here. This 'space' that I am talking about is not what Kant thought it was or what mathematicians envision it to be: a three-dimensional placeholder for objects, like rocks. Nor is 'space' here what has been discussed by the phenomenologists, like the 'constitution' of object-space or the space of instrumental praxis in the sense Heidegger means it. It is simply the *space* of Realities in a broad sense, such as the *space* of erotic-a itself or the *space* of law-a in a sense to be defined in another book on the subject, which I endeavour to write at some point.⁷ And this means, specifically, that for erotic beings who engage erotic-a, erotic *space* or 'erotic-a spatiali-a' becomes a part of their *world*, which, I add, thinking, is the most natural thing to say, after all. But, to be clear, again, *your world* is not the reality around you, obviously; so the sun is in some sense in *your world* but it is also in its own *space*, the Sun, *Ivanka*.

In every individual container of reality, I now modify the original version of the work, there is a structural relation of *spaces* that we are related to and which constitute the 'tale' of our life, I now improve the sentence somewhat, I said of the old sentence, the last part, which is gone, whatever it was, I said before. The tale is simply the way we organize

⁷ Law-a.com.au

our life and world and the *spaces* that make it up as a story with characters and the like. But, as we will see in due course, when we enter-into *erotic-a spatiali-a*, this *whole* tale is related to in a different way, madly, and, I add again to update what I found out later, *intimately*. For in erotic-a, as we shall see in much detail, you explore the tale of your life, I add a bit again, through intense explorations of intimate *spaces* that is itself intimate to the maximum. Erotic-a encompasses the tale, or the story of your life, and is not merely something within it, to clarify an important and significant point, non-trivial this, obviously. As to what this means precisely leaves much room for questioning. In the progress of our discussion, we will find out that it means a lot actually here where it is a matter of understanding the ultimate purpose and meaning, if you like, of erotic-a.

Becoming erotic-ally engaged and entering-into *erotic-a spatiali-a* is like falling into a daydream. This is the experience, the madness so called, that signals the entry into another kind of *space*, as I just made clear. And thereby your world, let's say, acquires a different *dimension* or *space*, as does your body, as I described in the co-authored, *they* say, article *Phenomenology and the Multidimensionality of the Body* written with the strange sophist-a in the real sense Jack Reynolds, who did not really know what I was saying but who still published the article with me and gave me old notes of Merleau-Ponty and Sartre to integrate. In the aforementioned book on 'Law-a', I will charge him, I think, with Racism and a kind of Slavery. Well, things have changed since I originally wrote this, still writing, for I have found out that this La-w-a, written of Australia, the State, *Mafi-a*, is just a mirage, and not what it pretends to be *at all: Natural Law-a*. In any case, Jack Reynolds and Deakin University never paid me a cent

for writing these, rather strange, I must admit, articles.⁸ Now, back on topic, I say retrospectively.

When you, the being, engage erotic-a, your body in the widest sense possible also enters *erotic-a spatiali-a*, you could say, and acquires a distinct form there, the form of the ‘erotic-a bodi-a’. Being in *erotic-a spatiali-a* implies the presence of the *erotic-a bodi-a* but in there it manifests differently depending on the phase of erotic-a that you are in, as we shall see. How can we be more precise about this? In truth a woman of erotic type is already erotic in her being, I now add, before entering *erotic-a spatiali-a*. The erotic body that pertains to her being and always, the plump thing we will talk about soon, I now add in a moment of clarifying my thoughts, again, is not exactly this ‘erotic-a bodi-a’ in *erotic-a spatiali-a*, in which it appears as if in a purified form, of the plump. This *erotic-a bodi-a*, even, let us say, rewriting the lines, is only there *purely* in *erotic-a spatiali-a*, whereas before, I write, it is hidden in a way in her actual human corporeal and physical body as a potential *pure erotic-a bodi-a*. I will explain this, I now say, as the discussion progresses. It is just, to say it quickly, that her erotic form gets purified and transformed out of gross, humus materiality as it enters, I now say, again, into *erotic-a spatiali-a*.

I just spoke of erotic *space* as ‘erotic-a spatiali-a’. But it is vital to understand how poorly we make sense of *space* and how little we understand its sacred nature when it is the *space* of a being. Your body and even your mind is a kind of *space* in *my* sense. But it is *your space* and that carries

⁸ See my review of this Jack Reynolds (ReynoldsJack.com) on booksrhere.com. For a Concrete Case, of Law-a, Written, against Deakin University and Reynolds, see: <https://law-a.com.au/f/concrete-case-1-deakin-universityleesa-davis-vs-erol-copelj>.

with it certain responsibilities, both for yourself and another. No one enters your *space* without agreement, and if they do it is already rape, in the widest sense of the term. Erotic *space* is sacred in the true sense like the *space* of your body *and* mind is sacred in every sense. And that is the true meaning of the phrase: my body is a Temple. So, when we speak of the woman entering *erotic-a spatiali-a* we speak, not of an interaction between a being and the impersonal or even a power or something like that but of an *intimate*, I add, inter-subjective relation, in the widest sense of the term, between her and her erotic partner(s) which is private and sacred, despite the storylines, ladies. Erotic-a is in a way, as we will see, a special way of knowing each other for these erotic beings. The inter-subjective *erotic-a spatiali-a* is formed in-between the two being, say, to keep it simple. And it is entirely and at all points by consent that someone enters-into *erotic-a spatiali-a* with you and remains there with you. This is because erotic-a is really something that forms like communication in the widest sense between erotic beings. It cannot therefore be forced on another being, unlike sex, which can be displayed in the wrong sense, as in pornography. The problem with pornography is that it enters the sacred *space* of another without consent in a sense that is easy to understand but difficult to explain. It really does this in every case because it is public. And the reason pornography can be like this is because it is ultimately a display of physical sex, let us say, and not of erotic-a *at all*, despite the storylines, ladies. And that is what makes it so wrong.

As I said, one possibility of women of a *certain kind* is to enter and be in *erotic-a spatiali-a*, as Evola writes in *Ride The Tiger* more generally, I rework the original. To understand the meaning of this, which will set us on our

way to understanding erotic-a as it plays out in human existence and in the life of the erotic woman in particular, let us first consider what it means to be in a *space* that is somewhat more familiar. This is the *space* of praxis, properly understood.

In Praxis *space*, I encounter such things as laptops and cups. This is not to say that this *space* has the essence of utensils or instruments but only that it is the foundation within which we find these things as the things or utensils that they are. Praxis *space* is divided into a multiplicity of places. Consider this house in which I live. It is a praxis *space* in one of its dimensions at least and of which the study, the hallway and the kitchen are places. To be in this house means, amongst other things, to move from place to place. If I leave the house and go to the city, then I have the idea that the house is one thing in reality, back over there, and that it has many *places* as a praxis *space*, I add, again, again, again. And if I conceive of myself moving through the house, the movement can be seen as another thing within the house; it is not itself a place in the house, although it does make sense to speak of the *space* or even place of movement, which is obviously something I do, the Being, Ekiris Ikiris, say, or you, move. But in Truth there is never a house *for me* in *reality* without movement.

The *space* of praxis, I modify now considerably to fix the mistakes in my understanding, is what it is: a *space* where I *move* through places in order to engage utensils. And the purpose of saying this is to get to know Praxis *space* as a Space so that we can think of *erotic-a spatiali-a* as a different Space through a contrasting comparison. With Praxis *space*, we are working with the possibility of taking away I said originally, and it is kind of true in a very abstract sense. The morning work is done and I want to smoke a

cigarette on the porch. I walk away from the study: I take it away—it is not there anymore as a presence and this simply means that I left that space which is obviously still there where it was; it is just that I am no longer *really* relating to it in *reality*. But it still, obviously, a part of the house as a *praxis space*. I walk through the hallway and am on the porch, which I do not leave or take-away as a Presence, for it is the place where I smoke tobacco and enter into the *space* of Tobacco, which is really the *space* of that plant in all its aspects and never just a *praxis space* in the house. This is worth emphasizing: Tobacco *space* is different than Praxis *space*. So how do I get to this space of Tobacco from the place in Praxis *space*, the House, where I smoke tobacco? Look: I take the unrolled stuff, the papers and the filter and roll up the cigarette. But I am not yet in Tobacco Land. I am somewhere on the border of two different, qualitatively speaking, *spaces*. So, praxis space overlaps with another kind of *space* in this case. If we look at this act of rolling the cigarette as an act of praxis, we find a logic of, well, who knows? Who cares? I take away the unrolled tobacco and the rest of the equipment and, strictly speaking, enter the *space* of Tobacco by smoking it. So here the porch—and now the sofa, for some reason, has become ‘that’ place—is the *background* upon which I engage the world differently; it is no longer a place or *space* of praxis in the house. A new *space* that has just opened-up. And opening-up in this way, as to be entered by a Being, is a *possibility* of *Space* as such, in the sense we now have in mind. So, we can see how a phenomenon like the house, in all its dimensions and spaces, is made complex by the different *spaces* and kinds of *spaces* that are present there, one of which is Praxis *space* and another, well, Tobacco *space*, not *time*, yet. When I smoke tobacco on the sofa,

the house becomes something much more than a praxis *space* since I am obviously still in the house and yet I am not moving or being practically Engaged.

It is not true that every *space* can be integrated into *our* lives in this way. Some *spaces* do not offer that possibility at all. *Erotic-a spatiali-a* is one such space. For *erotic-a spatiali-a* is really a transcendent space, in the true meaning of this word, which I already explained in *PhR*. It is not a *space* that can, like the *space* of Tobacco, become a part of your world or Tale, for it encompasses these things in their more intimate, well, *spaces*; *erotic-a spatiali-a* is something that, when entered, relates to these more ordinary parts of yourself, which are all kept and transformed there, in *erotic-a*, as we shall see. And this transcendent and encompassing nature of *erotic-a* is what makes it a kind of madness, in a good sense, I repeat as I rework this, for these other *spaces* really are human and make you, well, Adam, 'normal'; when I smoke Tobacco I am human in every sense and not mad *at all*, I add, as I am in *erotic-a*. This is also, by the way, what distinguishes physical sex and intimacy from *erotic-a* and *erotic* intimacy. For the physical *space* of shared sexual intimacy is a part of your life, humus, excluding certain transcendental experiences or possibilities of sex, which refer to the further possibility or experiences of using sexual interactions for transcendental ends, some of which are mentioned in the works of Evola.⁹

⁹ See also my essay on BeautyFeminine.com dedicated to Jennie Kim, in light of her exhibitionism:
<https://beautyfemininecom.wordpress.com/2025/01/29/sex-and-beauty-feminine-sexual-exploration-and-sexual-freedom-ft-jennie-kim-jenn-i-e-ikiris-ekiris/>

Let us leave the complexities aside in this case, and sum up the essence of praxis *space*, even though we have already touched upon the central issue: the difference between being in praxis *space*, which involves taking away and moving through places, and being in a *space* of another kind such as Tobacco *space*. The mystery of praxis *space* and movement comes down to the mystery of the -(1, 2, 3, 4): - is the whole space and it is also the things that appears in the background. When humus is in the study humus is at 1, and this is also where the house (-) is. Humus now moves to the second position, which means that it has moved past 1, it has taken it away. But it is still in '-'. When we count, we put aside or take away that which we already counted. But what is taken away is kept in the counting, so it is still where it is, in *reality*, present but absent for me as a humus being, say, although perhaps not *Magick-ally* absent.¹⁰ We must therefore distinguish the unit (-) from the numbers that follow: the unit exists on a higher level and is omni-present in a sense. It (-) is the *space* or even place, for sometimes these notions are relative, in question itself, e.g. the house as Praxis *space*, for when we say 'house' we can mean many things, even 'erotic house', *Eliza*, did not know this, at all, when she spoke of "Courtney's House in the Country", which was a 'sex' house and a sex house cannot *possibly* be erotic. The numbers that follow are the unit repeated but also taken away or bypassed. This is not the *space*, however, to develop these ideas at length, which have to do with sacred numbers and sacred mathematics, which differ in essence from quantitative mathematics, as René Guénon knew very well. It will suffice to say that these numbers are not abstract: they are not forms of anything whatsoever in

¹⁰ Magick-a.com

Husserl's sense of 'formal ontology'. Rather they have to do with Praxis *space* and place in their very nature and essence.

"What does any of this have to do with erotic-a, Sir, E?" This question will be answered in detail in due course. Let me just say that the *erotic-a spatial-a* does not obey the logic of $-(1,2,3,4)$ or anything like that, *at all*, except that you can also *shift*, as on a couch, closer or further, as your *Fantasi-a* dictates, in erotic-a but this erotic shifting is never a movement in praxis *space*. And we wanted to know something about this, first, to have a contrast and, second, because erotic beings in a sense enter *erotic-a spatiali-a* from praxis *space*. Therefore, despite appearances, we are still on topic. Now we need a few more reflections of a more Metaphysical order, believe it or not, ladies.

Every *space* has a materiality of its own, to say it without complexity, for there is a question of whether there are matterless *spaces*, like Lands of Pure Abstraction, Quantitative Mathematics. *Matter* (hyle) implies the presence of *space*. Both together, *space* and matter, make an atmosphere in a Profound and Metaphysical sense now. This is 'energi-a'. Every *space* has its own *energi-a* in this sense, which effects and is modified by the individual atmospheres that make it up, for a *space* is sometimes made up of other spaces, which come-together so as to make the one *space*. *Energi-a* is the living fabric of the *space*, accounting for its 'reality': it is like a colour and texture of a visible thing, without it the thing would not be real. A *space* without *energi-a* would be something impossible for us, as human beings, to conceive in a sense that needs now to be expanded upon. Well, we can perhaps conceive of it, *space* without *energi-a*, but then it is a *space* and that is all, an abstract concept, if even that. But we

cannot really conceive it after all; what is the Tobacco *space* without its *energi-a* and also without its vibrations and sensations, cough? But it is only when we enter a *space* that we absorb its *energi-a* and what we absorb, transforming into our *world*, becomes a sensation or a feeling or ‘hyle’, now in Husserl’s sense. But I, Ekiris use the term ‘hyle’ or ‘matter’ in an entirely different sense than Husserl did which is wider than sensation or vibration but narrower than what I, rewriting little for it is good, this, called in *PhR*, ‘possibilities possibilizing’, which is ‘matter’ in a much more profound sense that I will no longer discuss here at least. Every sensation and vibration is therefore something like a material memory, in a common sense understanding, of the places and *spaces* where we have been and whose *energi-a* we have absorbed.

The world of humus happens to be an industrial world. This should not be interpreted to mean, as is sometimes said, that human beings are industrial in their essence. It is a contingent matter of fact that we find ourselves here where humus enters sacred *spaces* from the *space* of Industri-a. And we distinguish this Industrial *space* from the *space* of Praxis and from the *space* of law or Law-a, and the *space* of La-w-a, written from the space of Natural Law, say, which are all different *as spaces*. There is a *space* with a certain kind of *energi-a* which, when it enters-into us, gives us the sensation of ‘Industri-a’, as we shall refer to industry from here on and in future works which are forthcoming for sure. In the *space* of Industri-a, humus is always busy and on the way towards doing something in other *spaces* that are in truth not there to simply give humus vibrations or energy. Tobacco *space* is one such space. In it, you enter into communion with a profound plant. And, unlike Ayahuasca, this is natural to humus and

not abusive of the plant itself, from which we are not simply extracting energy for pleasure but contemplating reality in a special way, especially after erotic-a, I say now in all seriousness ladies and for a bit of play. But be sure that Ayahuasca is abusive in intention at least, and it is as simple as that and needs to be said and defended in a proper way. To see what I mean with the *energi-a* of Industri-a, think of a time in retreat: isolated in a cabin hidden, deep in an impenetrable forest, whose complex chemistry is felt as the climate and *energi-a* of *reality*, Sicily, say, *Mafi-a*, or Kasindol¹¹, the serene and the profound, but also the real and solid. Is there then not an overall shift in your being as soon as you return to urban and industrial life, where you are flooded with the sensations and vibrations of the Industri-al? But the urban industrial life is the life of modern humus and it is also the *space* within which the transcendental *space* that is *erotic-a spatiali-a* announces itself in our existence and in particular the existence of the modern, erotic woman. We begin from there in our concrete study of erotic-a.

¹¹ Ka-s-a.com

THE ENCOUNTER

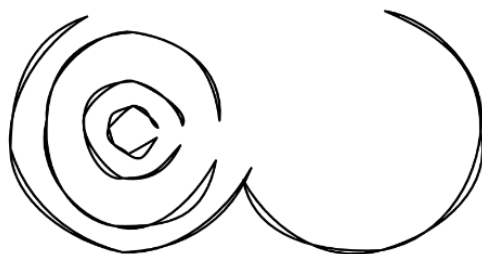
The erotic woman and the man meet in a social place, a café, say, which is a part of Industri-a, in the Modern day, at least. She strikes him and he her. The woman stands out on the background of the social place as an erotic woman that she is. But why did she come to stand out in the foreground just here and now? To answer this question, one would have to consider the deeper reasons for their encounter in this sense, which may have to do with the profound dimension of Karma. For that is the only traditional Hindu concept that can really explain this contingent encounter or apparently contingent encounter. But I will add that Karma is too strange for us to think about in this context at all. So be careful when you enter that stream of thought, I say retrospectively, ladies. But maybe there is a mystery of Erotica itself in an extended sense that accounts for this meeting of two erotic humus in a social place. Be that as it may, the social place will hold the memory of their encounter; it will serve as a reservoir of *energi-a* and 'erotic-a unfolding-a' as we will refer to the unfolding of erotic-a between them from now on. The encounter is then the erotic man and the woman meeting in a social place and exchanging energy in such a way that something comes to pass between them. And what passes between them is the very *possibility* of erotic-a.

A hippy girl living in solitude, somewhere at the end of the world, may feel the atmosphere intensely and even nature in a sexual or sexually erotic sense as a calling-to eroticos, as we will sometimes refer to the erotic man, in the sense that she is not with him *really* but is only anticipating his arrival in *phantasi-a* or something like that. But unless he appears in that place in some way or

somewhere else if she leaves the forest, she will always be separated from him and will have no knowledge of erotic-a, in a direct way at least; she will never know the exchange of energy that flows from one woman to the erotic man and conversely, and which is something that cannot be reduced to an exchange, no matter how we conceive of it, between her and her environment. She may have *phantasi-a* or a wild imagination about an erotic man. But since she has not actually encountered him in any way, she will not be able to enter directly into *erotic-a spatiali-a* and allow the possibility of erotic-a to *unfold* between them.

It is time to work and re-work this idea of the encounter and think about it more deeply and then rethink it again in order to get to the Essence of Erotica itself this time. At first, I thought that what strikes the man in the woman in question is her erotic form, the plumpness, say. What I wanted to say next is that this erotic form of hers unfolds from her *possibility* of having erotic-a. I mean what I say: I thought, I add, that it is the 'potentiality', if you like, of being erotic-ally involved that gives you an *erotic* form, I say again retrospectively. I thought this to be a little counter intuitive but for profound reasons. For reflecting on the Possible is never trivial, unlike reflecting on ordinary language, which is often so. The 'potentialia', I say again in rework, of *having* erotic-a is not the *possibility* of erotic-a itself. For the first pertains to the erotic woman as a potential of her being, while the second is an inter-subjective possibility that *necessarily* unfolds, *PhR*, if it unfolds at all, between her and the erotic man. In a sense this possibility of having erotic-a is complex in the way I did not discuss in *PhR*. Now, 'potentialia' are just special kinds of possibilities that pertain to *constituted* realities. And an erotic woman is a constituted reality, to keep it somewhat simple, ladies. I say

this again in a moment of reworking my thoughts, which are difficult to spell out, believe it or not, from a foreigner in your lands, humus, which does not mean you can abuse me. But that is a theme for *Law-a*, *Natural* and *Mafi-a*. I wanted to say next, then, that this potentialia of having erotic-a unfolds the possibility of her erotic form, which would be a 'second order' possibility of some kind and which carves out her body as an erotic body in the unfolding of her humus life, I add again as I clarify my thoughts this time. I thought initially that in virtue of having this potentialia erotic-a, that the erotic form of the woman is given to the man, or something like that, I add later, forgetting why I thought this. Then I thought that having an erotic form is not the same as having the 'Erotic-a Bodi-a', which is the body she has in *erotic-a spatiali-a* and when she engaged erotic-a *really*. In other words, I add, still, the *erotic-a bodi-a* of the 'nymph-i' as I call the lady in *erotic-a spatiali-a*, I say now, again in rewriting these difficult thoughts, is not the erotic body of the woman, I fix much, the original, which was clear, I think but ah well. The erotic form is rather lifted up, so to speak, into the nymph-i's *erotic-a bodi-a*, as I said, when she enters *erotic-a spatiali-a*. And, I added, that this is a part of what drives her manic in making the transition from her ordinary life into erotic-a. That she has an erotic form, by the way, means, I said originally and truthfully, that she is shaped in the form of an erotic woman; she is plump, parts of her body, such as the breasts, are like melons, swelling firm and her buttocks are shaped like pears and so on. Then I said something that was strictly false: that these erotic forms, as I came to call them somewhat truthful, exist as 'symbols' in her gross materiality, her *humus* body. Then I revised or reworked these ideas and insights.



We say that the buttocks are pear shaped, in the erotic sense, ladies. This erotic-a form-a that is shared by her and also fruit, like grapes, is an *objectivity* of some kind, pure and simple. So, in fact and contrary to the above in a sense that will need to be explained, here we must speak of an original erotic space that is not *erotic-a spatiali-a* or even erotic-a but simply a reality that we find everywhere and in such things as erotic women and also pears and peaches and grapes. It must now get more complex. For in the erotic woman, this reality *unfolds*, Dynamics, in the presence of the potentialia of having erotic-a, which is there, *in potentiality*, from birth, if she is indeed an erotic-a. But obviously, she will only become an 'erotic-a' as an Adult human being, which as if waits for the receptacle to be ready for it to enter, esoteric teaching, these, Guénon. But in natural *reality* this same possibility, i.e. of carving out nature erotically in a very extended sense, unfolds in the absence of the woman's potentialia, obviously. For there may be no woman around at all there where the pears or grapes are. But they still have their erotic-a form-a and therefore in some sense, I add again retrospectively as I work and rework these strange but profound thoughts,

erotic *reality*. For it makes no sense to speak of fruit, let us say, as having the potentialia of having erotic-a. So, this is true in general, let us say: that two possibilities of the same essence, here Erotica, can unfold in different circumstances, like in erotic women and fruit, which is profound and difficult to understand. This, and here I am reconstructing my train of thought again for your enjoyment ladies, suggest a possible path towards the very Essence of Erotica. For if these possibilities appear in different contexts, this in a sense shows that these objective erotic-a form-a are prior to all others we have discussed as pertaining to the Essence, Erotica. These objectivities of erotica are in the woman as they are in nature that we find in reality; she is erotically formed by and in Erotica as a natural phenomenon in a special sense. And that means simply that there is an 'Erotic-a Land-a; which is at first surreal but which calls for much reflections if you want to know, oh erotic one, what you are in your being and your spirit. For you are a natural being, you know that, but what does 'nature' mean here? Something surreal. It is this inheritance of her being in Erotica as a kind of spiritual nature that guarantees her possibility of having *erotic-a interacti-a*, as we also call erotic-a. So we are forced to speak of nature as erotica and of natural erotica.

Therefore, contrary to what I said before, ladies, and as I rework this for the last time, not, now is the last time, whenever 'now' is for me, in a different Industri-a *space* that we call 'Word', in fact it is not the potentialia of having erotic-a that unfolds into the *reality* of her erotic form, I add importantly, I think, but who knows as I keep on reworking this to make it more detailed and clear, which may be okay for you but it is very *good* for me, and that matters too. I mean as writing. But in erotic-a, if I must say so, and I must,

it is never okay for a man to be like this, caring for what is *good* for him, for what is good for the woman should be good for him, if they are truly in erotic-a. For it is always the woman who guides, I add, the *unfolding* of erotic-a. To such an extend is this true that it is in fact a hidden law of erotic-a and something that distinguishes it from physical sex, as I will call that activity we all know in some way, where the pleasure and the good of the man can matter in that sense, unfortunately. And this is entirely natural, what I said just then when I wrote. Rather, to continue and repeat the above thought and rework more, the converse is obviously true, I add again: *it is not the potentialia of having erotic-a that unfold the reality of her erotic form*, I repeated and rewrote, rewriting still, ah well, it is the reality of her being a 'natural erotica' that opens the possibility of erotic-a for her, I rewrite a little as I prepare to publish this book with *Ekiris Ikiris Publishing*. To add more, what strikes the man in the erotic woman is both her natural erotica and the possibility, in-between them, of having erotic-a.

That potentialia and possibility may be suppressed in some way, I add the word 'suppressed' instead of 'blocked' for I think it is more accurate but who knows, I add an important point? And an erotic man like I, Ekiris then knows that and cannot engage the woman in erotic-a because she is not comfortable in her erotic-a. Now the *energi-a* that spreads as they begin to enter into *erotic-a spatiali-a*, which is not exactly the *space* of natural erotica, comes from *Erotica Land-a* or the realm of erotic-a that is constituted in part at least, for one would also need to take into account erotic architecture for example or art even, by the objective forms of erotica we have been talking about.

To say a few more words about this natural Erotica, I will now, in a sense, just repeat what Plato said about

mathematical objects. If you see the number one, in a sense you only see a particular thing, as Husserl also said very insightfully. But if you look at this particular as a 'one', you know that there is a 'one' there. The one inheres in nature and everywhere as a special form or reality; the reality of mathematical ideal entities or something like that. We say with Plato that in this case in order to know the one we have to know the One, which means the Essence of oneness. In a sense erotic objects are like this too. I see a pear and I see something erotic, let us say. And the erotic form of the pear, I now add the word 'form', is in a sense in that particular pear, the object. And it is itself a particular. But what precisely is the erotic 'form', again I add, in this? It is the *plump*, let us say to keep it simple, although there are many such predicates, such as roundness in the erotic sense and also deliciousness and gorgeousness. Okay. So we say just what Plato has said; in this plump particular dwells the Essence: Plumpness. So what? So many things that we will now *briefly*, unfortunately, explore, I add, more, always more.

Let us first get rid of an image that might automatically crop up here. It is made in the idea that when we see fruit that is plump in the erotic sense that we only remember, in the sense of having an image in our mind, a plump woman in the erotic sense, which is the only sense that makes sense. No. For an image presents something from another *space* in the *space* of the image. And that is not going on here; you say that the fruit itself is plump and not that a woman in general or some particular woman is plump. And another thing: if you have an image of a woman who is in fact plump, the image is not itself plump: it only represents her. So what? So, firstly I must say, even if there is an image of plump things, these images are not themselves plump in

their own space. I will now say, I think, for I am again reworking the lines, Ekiris Ikiris, something that is alone sufficient to do away with silly theories of the analysts: the image does not call for a reaction to the plump. And this is true generally; things depicted in the *space* of the image do not call for the same acts as the things in the original *space*. But when I see the plump pear, I *appreciate* the curves, in other words, art, and I am drawn to react to the plump erotically, which means that it is really in the *space* of the pear and not somewhere else as, I add now, in an image. So let us do away with that thought or image right away and say that the plump is itself in its own reality in both nature in the gross manifest sense and in the erotic-a. And this is what we said before in terms of the possible—that it is found both in the erotic woman and in nature, the erotic possibility of being carved out in a certain way that is, I now add as I think deeper into this—in a sense that is easy to understand but difficult to synthesize together with these thoughts. But I did well, there, now.

There appears to be a difference between *Erotica Land-a* as we are simply calling the *space* where the plump and other things like that exist and have their being and about which I will say more shortly, on the one hand, and the space of mathematical objectivities, on the other. This is namely that *Erotic-a Land-a* is really a material world in some sense that the realm of mathematic-a is not. For that realm of Mathematics, René's, Plato's and my friend Thomas Hendrey's, is Pure Abstract-a compared to *Erotic-a Land-a*, which is more holographic, you could say, or even surreal. *Erotic-a Land-a* really is a transcendental *space* that can and does enter-into gross materiality. And, in that sense, it is obviously in human reality as a *space* of sorts, as we see when artists find and depict erotic fruit and

things like that. In a sense we can say that *Erotic a Land-a* and its transcendental import, say, were always around here in this humus reality in an extended sense so as to even encompass the history of our realm of existence or at least for a very long time. But that does not mean that these things were known for what they truly are and in their, let us say, 'esoteric' meaning, for a lack of a better word. Certainly no 'Tradition', in the Guénonian sense, of which I will speak with capitals, and I do not know if these Traditions are evil or not, that I know of spoke about these phenomena. It must be said that it is the same with natural symbols, like caves and mountains. These things are always around in humus reality. But that does not mean that people always knew how to enter-into them and understand them as symbols. And the same is even true of artificial symbols such as keys, which are there for us but which we may never understand at all as symbols unless someone points towards that door and gives us the key, and Traditions can and do this. In a sense it is the same with erotic objects or realities and in particular in regard to *Erotic-a Land-a*. These phenomena are always here but we need the key, Mr Guénon, to unlock that door and learn its mysteries. This implies that the *space* of *Erotic-a Land-a* is not transcendental in the same sense as *erotic-a spatiali-a*. The latter is really beyond world in the phenomenological and extended sense even; we really must exit our ordinary human *spaces* to engage in erotic-a. But *Erotic-a Land-a* is really here in some sense, in nature and human reality.

Erotic-a spatiali-a is really in-between the two erotic beings and is therefore an intimate *space* in the true sense. It is also a manifestation of Erotica, in the broad, or very broad sense. And it is a private space always, unless the lady gossips or spreads rumours, which is in the end

different. The truth is that you cannot enter a private *space* in any sense when that *space* is truly private and sacred. But there is more to it, I will now add in another flash of insight that is quite important, although probably not as important as I am also inclined to think. That is that other inter-subjective phenomena such as simply spending time with each other in intimate conversation is in a sense private and sacred. The truth is that this really is a mundane humus, merely humus, Nietzsche, phenomenon. And in principle someone can see you engaging in it. But in erotic-a this is impossible in the strict sense, except by the way of gossip or something like that, as I mentioned. This is because the two beings are really communicating erotically and that means that it is something that arises in-between them in a profound sense that is beyond this humus world and its *spaces*, like the *space* where we have coffee *and* tobacco, *Jenn-I-E*, coming soon, for sure, from Ikiris Ekiris and *Ekiris Ikiris Publishing*. The problem is that in this humus world everything is kind of converted to public viewing in the sense that everyone can perv into your life in some sense, freaks of watching pornography. And that here means that they can kind of see the effect or reactions of erotic-a even. And this problem has something to do with the humus state itself. So even in case of natural-a erotic-a and *Erotic-a Land-a* in the woman it is not right that people can see other people responding to this *reality* of erotic-a. For example, I now add this line in order to clarify my thoughts, as being fascinated and taken in and struck by the plump in the erotic woman, and not plump in general, obviously, as in the above image. And when they see this, they make it seem out-a place-a, I say now, and add again: as ridiculous, vulgar, sensual and even primitive and stupid. But the erotic reactions are really meant for a

private *space* that exist only in-between the erotic partners. And when something is taken out of a sacred space it is bound to be off or, to repeat a later insight, out-a place-a in some sense, as Guénon knew very well when he wrote on Carnivals in the good book on symbols, I think, called *Symbols of Sacred Science*. There is even an invariant law of morality of the kind that Husserl and Scheler and even Heidegger, *they* do not say, were concerned with: if a phenomenon is taken out of a sacred or private *space* then it is bound to be literally out-of-place, which is not exactly Evil or Bad in the strict sense but is so in an even worse sense. For it leads to Evil and Wrongness of a purer kind, let us say to keep it simple. But let us say at once also that everyone knows very well that it is fine to respond in a striking way to the plump woman in any sense you want in your own life and of course in erotic-a, and people even respect you for it as being a man who appreciates the finer things in life. But then they get all grossed out when they imagine someone else doing it unless, I now add, they identify in that sense with these people, which is the case in pornography that has erotic-as in it, which cannot happen, at all, in fact, except as storylines, these. Whether analogous things are possible in erotic-a and physical sex is strictly speaking a ridiculous question. For erotic rhythms or 'erotic-a rhythmi-a', as I came to describe them, later, adding still, are intimate in their nature and beyond sharing without destroying them, in some sense that is strange and worth thinking about elsewhere. The natural question here is: why think about someone else at all in this sense? The answer is: because you are perverts and pornographers and things like that. And you live in a world where nothing is sacred anymore.

The appropriate response to *Erotic-a Land-a*, in the woman this time, for it makes no sense to have this exact same reaction to a surreal erotic nature, is one of being *struck* by her erotically. And this is what we will study as ‘attraction’ in our analysis of the encounter, which will continue to unfold quite naturally but not technically, the attempted plagiarizes of my work, in a little while.

Natural erotica is both masculine and feminine. And therefore, in relation to the woman’s *Erotic-a Land-a*, it makes sense to speak here of the *shakti* of erotica. All erotic women are in that sense *shakti* obviously, but they are *shakti* in the specific erotic sense. But let us be a little clearer here without diverging too far from our path. *Shiva* and *shakti* are something like fundamental powers in the primordial sense of the masculine and the feminine, respectively. A feminine *being* controls the power of *shakti*, you could say. And the masculine *being* does the same with *shiva* in him. But the masculine and the feminine are not *shiva* and *shakti*, and that is all. This *erotica naturali-a* opens-up the possibility of what we have been calling erotic-a, which is a possibility unfolding between the two erotic beings, the masculine and the feminine, and one that allows them to Engage in an interaction of an intimate kind, I add much, again. The shiva aspect here is distinct and has primarily to do with the Masculine Axis, around which the feminine *erotic-a naturalia* vibrates and opens-up its *energi-a* in terms of the Feminine Spin, which is also the erotic woman or women. So the natural image of erotic-a is in fact a chief in the middle who stand still and a tribe of women who spin around him. But this can of course take place between one erotic man and an erotic woman who spins around him in the encounter and beyond into *erotic-a interacti-a* or, simply, ‘erotic-a’. It can also be said that an

erotic man is one who can handle and take care of nature in the erotic sense at least. And he handles and takes care of it easily by simply being present to it naturally himself.

Erotic-a spatiali-a, once found, distances itself from the social place where the encounter took place, and in this distancing it forms the ground for the unfolding of erotic-a. This is the first level of intimacy reached in true erotic-a by the erotic partners, which does not mean that it is bypassed in later stages but that it will constitute a returning point in the deepening of their overall erotic intimacy. The point is not to reach some goal but to deepen the cycle of erotic intimacy which proceeds in phases and stages. What, though, on the concrete level, is this quality of being erotically attractive to the erotic man on the behalf of the woman? How does she possess and wear it even? Obviously, the thing in question is not on the woman in the way her clothes are, although her clothes play a part in emphasizing the quality. So, we must speak of erotic fashion in the design of which I fully support the erotic ladies. It is not about wearing Yoga pants, Yuko, which is okay for erotic women, and not you, if it is indeed erotic and not simply false spirituality of the wrong kind.¹² I am all in support of it. Nor is it a part of her as the texture and colour of her hair or skin in the strict sense, I now add: scrutinizing these things, you would find something coloured or textured and still be left with the question: where is the being attractive or the erotic-spark-in-the-woman here? Well, the point is that if her hair is erotic it really has that natural erotica in there as she does everywhere else. So, we are left with the same question and diagrams even, which the ladies can design on their own this time. That which we

¹² Eliza

are looking for is obviously connected to her form and the way she carries herself. But that is not it either.

I initially said when I did these investigations that there does not appear to be any common element in this sense that would tie all women together as being erotically attractive. But there is such an element we now know: *natural-a erotic-a*, *potentiali-a erotic-a* and the possibility of having erotic-a itself. In a sense this gives her an erotic *aura* and an erotic rhythm. But there is in fact much more to it, as we will find out in our analysis of what I will call the 'stretcher-curler' and similar phenomena. Every erotic woman is in the end something natural and naturally erotic as opposed to, say, sexy or merely attractive as a model in the humus and merely humus sense. Many models are not in fact erotic. Now when this element is present I, as an erotic man, am pulled towards the woman in a sense that is obvious but again difficult to describe in detail. Does she grab me with a lasso then, dragging me towards herself? Obviously nothing like that takes place: the pull is not a physical function in any sense actually for it comes from erotic-a itself and from her *Erotic-a Land-a*. It is the start of being-drawn-into the possibility of a whole new experience that is transcendental in the true sense of the term, erotic-a, now, I say, adding.

There is a certain exchange of matter (*hyle*) and *energi-a* even and this exchange works out perfectly so as to commence the erotic encounter. This involvement in erotic-a is in them at the beginning, although, it also has to be remembered that, erotic-a *unfolds* in phases, as we shall see in detail as the discussion deepens. For example, after the encounter, the next phase is the *Whirlwind-a* as we shall see—which means something like whirling on the behalf of the woman in front of the erotic man and throwing

looks at him. It is nothing extreme or forceful at all but a gentle encounter that has the quality of *wind-a*, like a gentle breeze on a hot summer day. But it is also profound and intimate and one of the ever-present stations of erotic-a. For, to repeat, erotic-a does not disappear when a stage is lived but only deepens and constantly returns to that stage in a kind of repetition and deepening of intimacy. This erotic intimacy, as every other, is a way of knowing the other through these forms of *Erotic-a Land-a* and other erotic phenomena that we will discuss in due course, ladies.

I, Ekiris, as an erotic man stand still, even while walking. In a sense this means that the masculine principle of erotic-a is still at the centre, so to speak. We have called this the masculine 'Axis'. The Axis in its possibility of actualizing the erotic woman as an erotic woman will be the central pillar in our investigations. The erotic man is still and calm in the centre of his Being. He is in that sense like a mountain or a still deep lake even. And he is always like this even when encountering the lady of his liking, despite appearances of phenomena, which we will not study here, that try and knock him off course in this sense. The Axis has the natural effect of causing the feminine to Spin in all sorts of ways that require and that will receive much explanation later.

Is the Axis real? Or are we only making up stories—creating so much ado about nothing, or about something so ordinary that nothing further needs to be said? Can the other patrons of the café see this phenomenon? Can the waitress? So here we approach the phenomenological question of what and what cannot be seen in a literal and not so literal sense. What do we mean by 'seeing'? In the literal sense, only the colours of the café are visible. Extending the meaning, do we also not 'see' Others and

their emotional states? I 'see' that she is stressed or angry, as the case may be. This move is well known to phenomenologists, so let us put it into contemplative use, I now say. In this sense we see the things or phenomena of human reality in an extended sense. But the Axis is not in humus reality or space; it belongs to the masculine man of erotic nature who is from *Erotic-a Land-a* himself, although he obviously does not participate in *shakti*. When he appears, he is really different than non-erotic men and has a certain natural *aura* around him, ladies, although this is not the place to develop a 'normative' or 'practical' discipline of phenomenological erotic-a and finding an erotic partner. Which is worth saying because I am not in any sense aware of ever having met another man that is erotic, besides myself. And you may think this is a joke. But it really is true. For many men are very sexual, even obsessed with it, as Evola writes somewhere. But they do not even understand what I mean by intimacy with a woman, which was always erotic-a, as the reader will find out when they read my actual understandings-cum-words, which also prove that I am also probably the only man who could have written a work such as this. Now, back on track. This means that I appear differently in your phenomenological field, let us say, than other men. And how do I appear? I appear as very still and calm even. And this Axi-a Still-a is not the Stillness of a Buddha. That is *Nibbana*, which is not in question here as a Principle of my Being or Realization. So let us leave that where it is for now: with the Buddha and in my first book, *PhR*, which was only outlining a path of practice and not where it leads or what its plump fruits actually are. But the Stillness of the Axis in question is really something distinct. For the woman may make all kinds of moves. But unless she in a sense begins

to *Whirlwind-a* with and around me, throwing and placing looks and opening windows, as I describe below or shortly, I will never be moved. But my friends are moved to approach her or to stare at her or even to touch her, whereas I hardly look literally. And this 'hardly looking' is itself an important part of the phenomenon. In a sense this is the Axi-a Still-a of the erotic man and around which the woman must begin to spin before it is made to be modified in a certain fashion in erotic-a. So let us look at this transformation or transformations in more detail.

She is not in the world as other women are because she is an erotic woman who has struck me quite literally in the sense now being defined. She is simply there in her erotic nature. But she has in a sense struck me a second time. For she is born in my space in a special sense that needs to be defined. In a sense she is just there and in a sense she is not. She is spinning around me. For the atmosphere of Her *Erotic-a Land-a*, when it manifests in the erotic encounter as an inter-subjective interaction, is of the quality of a spin, seen from the masculine point of view of the erotic man. And a symbol may be useful to illustrate this: a circular disk spinning around a rod or something like that.



In the world of humus, she continues to do what she was doing before, which is serving coffee for Oakleigh customers, let us say, to bring the analysis back from my study of a phenomenon that I called 'Displaced Feeling' but which I will now simply call 'Self-Deceptive Displacement of Feelings or something like that'. Here we see something unfolding itself for the first time: a Spin around the Axis in *erotic-a spatiali-a*. And in another space, that of humus reality, we see a woman walking in the café a little bit intoxicated by the madness of erotic-a. Now, if another person was around to see this, they would just think I am doing nothing and that she is a little bit dazed or something. Because that is exactly how it appears in this 'phenomenological' contemplative analysis. And in reality, in fact. But this is not sexual flirtation or anything like that, *Eliza*, or even 'courting'. It is rather the attraction and the beginning of an intimate interaction between two erotic beings. Her madness comes from another source; she is quite literally transported out of her world-a for the first time and begins to enter *erotic-a spatiali-a*, and to Spin as a nymph-i around the Axis. So let us quickly say something about Nymphs.

And, first, that they were known to the world of antiquity in many forms, most interestingly as tree dwelling spirits. But even though they were in trees that we see they also had their own realm of existence: a Nymph state, if you like. This means that they literally have their own reality or land-a in the tree and which some people could or can see. If the nymphs are like this why not nymph-is? Meaning: erotic women in their true nature. The profound thought is that there may actually be a Land-a of Erotica from where we, erotic beings, come from as spirits or something like that, spirits who may then be simply trapped in our gross human

bodies, probably from birth. And that is not a strange thought to anyone but modern humans who forgot the profounder things in life, which Guénon and Evola knew at least. But while on that topic, let us say that we do not know why we are here in gross humus nature and what our purpose is on this earth. So why did not the Traditions ask these kinds of questions when they asked about the divinities and things like that all the time and even about Nymphs and Devas, as in the Buddha's writings? The truth is that we, erotic beings, fractali-as, are natural spirits of some sort and they either hate us I think or want to use us for "you know what". And that is Evil and it calls for an act of war. And the Nymphs are right in their defence against the Buddha, who felt he had the right to speak about them at all. If you wanted profound implications of these thoughts, there they are.

Erotic-a spatiali-a opens up in the world slightly before erotic-a in the strict sense begins to unfold. But what does this have to do with displacements? It is simply that the law mentioned earlier in a sense, for we also defined it quite literally, is applicable to displacements in general and in particular to 'Displaced Feelings', which I refer to by the old name they had before they were converted into a more accurate description for the benefit of the analysts. In general, when a thing is displaced from one *space*, a secret in the sense of a sacred space, I must now add for I forgot to do so initially and just spoke of 'space' which does not work in this context, to another, as a feeling is displaced in this phenomenon, it is morally wrong in a sense that is difficult to understand. For this possibility of displacing things or having them out of place is intrinsically tied up to the essence of the Sacred or Secret (again I must add this word now) *space*. And that is strange in the sense that we

are dealing with a material ontology in the sense that Husserl means it. But it is obviously not Husserl that we have in mind here but I, Ekiris. For Husserl never spoke of a material morality ontologi-a, even though it makes perfect sense. For there are certain moral laws and moral investigations that are constrained to certain realities, such as sacred (again) spatial beings and *spaces*. But that is not what we are talking about here. For in erotic-a she is not displaced in this sense but is simply moving from one *space* to another out of free will, if you like, and under the influence, in the proper sense, of erotic-a and the erotic man, whoever he may be.

Space is space and we have so far discussed various kinds. Now what kind of *space* is *erotic-a spatial-a*? It is simply the space that opens-up in the social place of encounter. It is as if in the middle of the social space, say the café, there is born a principle of the masculine Axis, or Shiva, we can say easily if we understand what the true Hindus meant by it, not a God, as I will repeat again, but simply an impersonal force that can be harnessed by masculine beings, and also the feminine Spin, which is Erotic-a Shakti-a in a similar sense and with the same precautions, as we said. Now, in entering this *erotic-a spatiali-a*, the erotic woman does not regain her life in the ordinary sense. She does not become more awake as *humus*, where that word now covers all the *spaces* of her life and human world-a. This is because the Spin in her has an energy that is distinct and which opens up Erotic-a Land-a in her and in the background. And it can literally be said to take her out of her world. Erotic madness takes over and she begins to acquire the form of a 'nymph-i'. But not yet, for we are *still* trying to describe the encounter, and who knows when it ends and erotic-a in the proper sense

begins? I do. It is just about now, when they encounter each other that it, erotic-a begins, so we are just dwelling in detail in some sense and not really saying that the encounter is a distinct phenomenon, despite the way these investigations are laid out. The form of the nymph-i in erotic-a is like the form of a 'citizen-a' in the space of *Law-a*, *Written*, *Mafi-a*, as we will explain in the already announced book, which is in preparation with a lot of concrete cases, like for example Monash University for stealing my 'fair' go rights and in that sense promoting the anti-value of Racism.

With the falling into this erotic dream, the whole life of the woman, I now have to say, for the man is pretty much the same, in appearance at least, is transformed into the erotic nymph-i mode, and at the same time it remains as life of humus in suspense or suspended animation even. For you really are now in a different *space*, *erotic-a spatiali-a* and one that is unfamiliar relatively speaking.

Eroticism is a possibility, as we have been calling it, of erotic women plain and simple. In a sense this is an objective truth about what it means to be an erotic woman. But it is not trivial. For not every woman has this potentialia, as I have said. Women are differentiated in many ways by their potentialia, Simone De Beauvoir, who really did not know this at all.¹³ But note that these potentialia are real; they really help constitute the being of the erotic woman or type even. In realizing her erotic possibilities, the woman enters-into erotic-a spatiali-a, which itself fits into her possibility structure if you like, although it is a shared possibility between her and her erotic partner.

¹³ See my works on BeautyFeminine.com and EkirisIkirisPublishing.com to get the picture of how women are distinguished also in *their* Beauty-Feminine.

As erotic intimacy is born right between us, something changes in me as well as an erotic man. What changes is that I establish a distance from my own human life, from my tale as a human being in fact, and from my projects as they are in that life and about which I have spoken too much in my book *PhR* in a sense to be explained later, and also in my articles, especially the one on 'Projecting and Willing, a contribution to a theory of intention', as I should have probably named it, no joking this time, analysts. If I am thinking too much, say, as my former friend, *Eliza*, once accused me of doing, when I was clearly only being Still and Contemplating our erotic-a in its very early stages, meaning in the sense a little after the encounter and a lot of Spinning on her behalf, then I do not feel the possibility of thinking as my own possibility or project at all when the Spin of the erotic woman draws me out of all thought and imagination. So I said to her: be well and let me go find another erotic woman, *Eliza*, for she is really ready to go all the way into erotic-a and you stopped at the *Whirlwind-a* stage, which is also a kind of a Dance, in the sense that the English people pronounce it to be 'fair' to her, which she offered to give me in a purely physical sense, meaning in physical space, and in which I was not interested, *at all*. For I was looking for a spiritual or at least an erotic Dance. In a sense, *Elizac* is quite important as a concrete case for my book on *Law-a* as I have now, later, explained in my book, *Eliza*. For I may charge her, Lawfully, in every sense, one day, for being in a sense too forefront on these and related issues, which is not allowed according to another 'value judgment', as I called it in my Master's thesis on 'Normative and Theoretical Phenomena, a contribution To, and a phenomenological study', no jokes except a misspelling in the title, which is okay if you are okay with it. And that is all.

So please take it seriously people that academia is not good and that we need to stop that nonsense. For it ruins good natural thinking and contemplating and remembering about which the academics, one thousand million pages after their favourite academic philosophers, still know nothing. For they are, today, all, sophist-as.¹⁴ But the Master's thesis is good, and it will probably in a sense serve as a foundation for my Law-a book, for I wrote it in my basement, let us say, because Monash kicked me out of its space for being a 'Wog': roughly, a person who goes to Oakleigh a lot. The book on Law, now promised for a second time, may be different in style. For Law is Law and it has its own *energi-a* and rhythms while erotic-a is erotic-a and "never the twain shall meet". As Jack Reynolds said somewhere, a personality of strange sorts who could not have authored the article 'Australian Phenomenological Study in the sense of History' or something like that. For there I made a promise "yet to be fulfilled"; I said then and it was true but now it is no longer so for the promise will be fulfilled twice in the future when I write this book to the end, a promise to write a book that will survive in the history of Thinking and Wisdom as a 'classic', let us say, in a non-rap sense, if you know that mambo-jumbo, *Eliza*, one who only liked rock by the shore, which is itself evidence in the court of law. And, I have now written at least two other books, which are also 'classics', in this sense, so it is, reworking the world, and the lines, ladies, *Ivanka* and *Kayleigh*. I will say that Eliza and women like that are erotic but unsure of how to proceed in erotic-a, unless she also just 'catches' erotic-a, see *Eliza* for details. I just wanted it to unfold naturally, I once told her in a way, and she responded that it was

¹⁴ See booksrhere.com and a forthcoming magazine: *Books R Here*, 0

‘unfolding’ too slow or something. And I said that I already wrote you a love letter, which was erotic in a sense and in another sense, I say now, just not for you at all, for you tricked me into believing, or even to be delusional about the fact, that you are who you pretended to be, really, it is so, all joking aside, *Eliza*, Racist, for sure, like Monash. For it, the ‘cat-letter’, asked her to come into my cottage in the forest, which I did not have at all, and she did, “yearning for the bush”, Anson Cameron, writes, again. Which means that it was surreal. But not every surreal setting or experience is erotic, so who knows...

The Spin of the woman has established a kind of distance between myself and my ordinary life or philosophical space, say, if I give myself over to it, as is natural and which is what I usually do. Of course, my ordinary life is still there in some sense, philosophy is on the horizon, and I am myself. But all this is there now in a modified fashion. So, we now need to understand the relation between the unfolding of erotic-a, on the one hand, and the modification of my human life or world-a, on the other. The initial attraction, which sets the stage for erotic-a and even is it in a way, involves a kind of movement. This initial Spinning is obviously not a movement in physical space even though it has physical effects, perhaps even neurologically: I am still sitting on a chair and have not moved since she appeared. And she is not literally spinning around me in any sense; it is just that the energy of the recognition and initial encounter has the quality of a spin and a spell. And even if I do move, this does not necessarily effect the ‘movement’ of the spin. Now this spinning is really unusual, you could say, and it sends her ordinary life into a kind of spin also. For it pulls her ordinary ‘matter’ out of place, you could say.

Every project in life, humus, I add slightly to make it more accurate this time, which is good, in the technical sense of a possibility projected, has a material dimension that supports it and which we will not study here, but I will simply add that this *materi-a* is drawn from your being, especially if you are a Beauty¹⁵, and from the *spaces* that you are related to. And when you project, you in a way take all this with you while at other times you just project from specific *spaces*, so we can simply say that some projects are dark, others honey-like etc. Due to the Spinning around the Axis, this matter which is also the matter of your ordinary, non-erotic ways of being is in a way left behind. Say that you are in a café, Oakleigh, and you are seeing someone, for a coffee, then you may radiate the *energi-a* of the hopeless, if you are a Wog and the other guy an Anglo-Saxon boss, *Eliza*, torturing you in some way, and this space of Racist Discrimination gives a distinct *energi-a* that colours your project of, say, waiting to be fired. But when you Encounter your erotic partner, I, Ekiris, this ordinary *energi-a* is replaced by the *energi-a* of erotic-a and everything shifts to another level. Everything begins to Spin, the foundation is undercut and this it is maddening, for *you*. She, this woman, ceases being simply the waitress, or a patron of the café and changes form into a nymph-i. With the Spin around the Axis, *Erotic-a Spatiali-a* begins to open-up for her and I, Ekiris, within the social place. This *spatiali-a erotic-a* in no way itself a social place; it is something *sui generis*. It really is a *space* waiting to be discovered that is not a space of praxis or anything we are ordinarily familiar with but the space of erotic-a itself.

¹⁵ BeautyFeminine.com

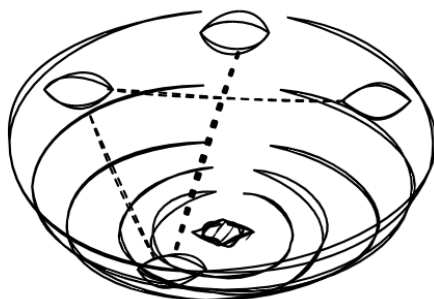
Before the Encounter, the woman is elsewhere in relation to I, Ekiris, obviously enough, meaning that she is separated from me in every sense, is what I used to think unfortunately. There is nothing in reality or nature that binds these two together as organic parts or in materiality, as two beings may be connected by the simple fact that they exist in the same climate, soaking in its *energi-a* and being bonded by it. But this is hopelessly wrong, I found out later. For, in fact, they *are* connected in *Erotic-a Land-a*; she is *naturally* erotic, literally, and I am that too, although I am that in the masculine way. So, they encounter each other as two erotic beings in one Essence, *Erotic-a Land-a*, and this opens-up the possibility of a specific kind of *energi-a* and alchemy even to unfold between them, *Erotic-a Alchemi-a*, which then binds them, in profane or even profound ways, as the case may be. Here and at this point it is the atmosphere of *Erotic-a Land-a* from which unfolds, I add, the special sensation or vibration every erotic being feels when they Encounter their partner or even when they by themselves, if they engage erotic-a in pure *Phantasi-a*. It is on this background and the *energi-a* of *Erotic-a Land-a* that she begins Spinning around the Axis. And this is the beginning, in every sense, of erotic-a, the actual interaction that is about to begin, literally and metaphorically, too, between the two erotic beings.

Erotic-a proceeds in phases, which are not temporally disjointed in the real sense but which are simply aspects of a space that deepens as the two beings engage in it and get to know each other in it through communications of various orders. Erotic-a transverse eight phases in its *unfolding*, which is not linear but *fractal* in a sense we will describe in *Jenn-I-E*, Ikiris Ekiris: the Whirlwind-a, Eye Contact, Gazing, the “Hello”, Erotic-a Talk-a, The Kiss, Rhythmi-a Erotic-a

and The Ecstasy. These phases are general in a way, meaning that they can work themselves out in practically infinite ways. It is a mystery in all how erotic-a *unfolds* itself in practical infinity, and this accounts for the colours and vibrations of erotic-a in its, again, practically infinite guises. Let us now consider the details in much detail.

PHASE ONE

THE WHIRLWIND-A



Influenced by the power of the Axis in the erotic man, the woman or nymph-i, as we have been calling her, first circles around, as if watching out for him in a special way that requires much description. This 'Whirlwind a' is the first concrete manifestation of the Spin around the Axis: the principle of *erotic-a spatiali-a*. The *Whirlwind-a* is much more intimate than the original Encounter where they simply struck each other, as I said initially. She struck him and he her and they did that *in Erotic-a Land-a*, sharing and immersing themselves fully in its *energi-a*. But she is now actually engaging in *erotic-a* which means that she is experiencing a unique inter-subjective encounter of the erotic type.

She looks here and then at him quickly, throwing, placing and carving a 'look'. Then she moves in some way, perhaps to get a coffee in a sense although this is all a part of *erotic-a*, looks there, then again at him quickly, throwing another look. She may then stare at her book for a long time, and this is a movement, before another *look* is placed. In a

very specific sense, then, she leaves a *trail of looks* in *erotic-a spatiali-a*, which means that she places little windows that are really like eyes in space, as strange as that may sound physically. What this means is that, literally, in movements, which are just what she does and how she moves in the social place, and which are also already the movements of her nymph-i form in *erotic-a spatiali-a*, there is a line of what we are calling 'looks'. We call this entire phenomenon the 'Whirlwind-a'. This whirlwinding can be very short; one glance, then a look, then another. So underneath her ordinary life, say, and in it, we find something that simply does not obey the structure of ordinary human life and praxis or anything else. For these movements that are like *wind-a* and the looks like a simmering *fire-a*, and here I am speaking of traditional concepts of Alchemy and related esoteric sciences, which are something else, are new phenomena of this erotic interaction.¹⁶ This game of throwing and placing and leaving *looks* can be found in some natural phenomena and obviously in non-erotic contexts. It will help to consider this in order to illustrate the point.

Imagine a forest upon the hill or even Sartre's cottage or whatever it is from *Being and Nothingness*, which is still below Husserl's *Logical Investigations* on my bookshelf, and imagine that an animal, such as the wolf we have already met above as a *totem* power, appears and stares at you and then moves away. They have placed a 'look'. And so does the woman, leave such 'looks'. Now, this is the first difference, I think. For the woman, after she strikes you and you her, does not stare at you but enters-into a connection immediately. But the wolf says, on the behalf of his forest

¹⁶ Alchemi-a.com

perhaps: you are *there* and I am *here*. But that is not to the point. I now want to say, to draw out the common element, that in that space where the wolf was before he moved away there is definitely something; with his or her physical eyes, the wolf has placed a *look*, which is perhaps threatening in nature. This *look* is what it is and when the wolf moves, you still see something there that lets you know that there is a wolf around. To add an important point retrospectively, you may then point to that place with your mind or awareness because there is a chance that the wolf will return to that very spot and meet you there directly in a stare or something like that. And this will be an important point in our analysis. But: *look!* He or she is there now. And then they move away. She has placed another *look*, the wolf that is. In a sense this is a special case of a wider genus, Husserlian wannabes, where the Essence is: that a *look* can be placed in a space and, I add, carved out with physical eyes. And who is to say that the wolf does not have his own *space* where he places *looks* and eats people in his own way, very fluidly let us say, people of natural appreciation. Like my friend so called Brettanious who really believes that ducks are evil beings with gashing teeth. I do not know about ducks but this world is pretty crazy and possibly evil in general. So be aware of the wolf, evil plagiarizers of my work. Why? Because my books on Natural and Written *Law-a*, *Mafi-a* will eat you alive when I am finally done placing *looks*, which is another example, all over the place, and begin collecting actual evidence for what has been done to me in the world of humus and this State, Australia in particular, through very serious Injustices. But back on track.

This really is an instance of that species that is different from the one we just mentioned: that a woman can also

leave *looks* in her own way. And so can an erotic woman. When a humus woman simpliciter leaves a look, you are threatened perhaps, like in the case of the wolf. But when an erotic woman does it, she leaves a *trail-of-looks* for you to peak through and get to know her in *erotic-a*, *Whirlwind-a*, this is. And that is something only she can do. And if there is a big difference between a normal humus 'bitch' and the she-wolf, to invent a proper name or something, let us say, and you know what I mean, so why not an equal or greater distance between her and the erotic woman? That is because the latter really is what she is and the former is what she is, *Eliza*...

This *Whirlwind-a* is not planned out. It is sketched out from the very essence of her as an erotic being and as an unfolding of *erotic-a* in its essence and essential possibilities. The movements she performs in *erotic-a spatiali-a* are there together with the *looks* that she has placed. In other words, they pertain to the same phase and *fold*, always fractali-a, of *spatiali-a erotic-a*, which we are calling 'Whirlwind-a'. And this can be said because *erotic-a spatiali-a* is divided in a sense into places, as may be true of space in general. And if this is true then place would be a structural moment, now I think after much reflection and reworking, of Space as an Essence. I will now say a few more words of a Metaphysical order.

An Essence is an Essence. And to know an Essence in itself is to know the phenomenon in question. So we are still phenomenologists if we accept this view of things, for we do study 'phenomena' sometimes, when we do not know what something is, like *erotic-a*, before. Now, a thingly possibility is just the possibility offered by the Essence and which *unfolds* from it, like the erotic man offers the *possibility* of spinning-around-the Axis to the erotic woman,

who offers him the *Whirlwind-a* as an *unfolding* of the Spinner, let us say. There are two kinds of thingly possibilities: intrinsic and extrinsic. Intrinsic thingly possibilities unfold *within* the Essence, as is the case here largely where we study Erotic-a, for they are interacting, these possibilities in their unfolding, within the Essence Erotic-a. Extrinsic thingly possibilities unfold in-between Essences. Every thingly possibility is *enfolded* in the Essence prior to it *unfolding*, it is kinda dormant, you could say to be a little less technical. And one more thing to mention, and now we are only mentioning it and not exploring or, God forbid, defining it: a structural moment of the Essence is just that which account for its rich reality, and an example of which is *energi-a* as the vibrancy, let us say, and even ‘matter’ in the proper sense of the term or expression even. To continue from here, we say: in-placement is the structural moment of the Essence *Erotic-a Spatiali-a* that we are now studying, which simply means that this *erotic-a spatiali-a* is, in its very self, divided into places or phases or even ‘folds’ that in-place things, like you in-place your drink on the counter in praxis space or something like that. This is also a phase, however, of erotic-a, and therefore unfolds as a thingly possibility in a quasi-temporal sense, ladies, as I just now came to think after a few re-workings of what I thought initially and which I will not list now. So a phenomenon can both be a place and a phase, which is interesting and not really worth exploring here. For we are already a little bit off track in our analysis of the *Whirlwind-a*.

In a sense, her movement is just movement in physical space. But it is also transformed into movement in *erotic-a spatiali-a*. Through these *erotic-a move-a*, she grazes the *looks* she has placed and, when the man also grazes the

looks from the other side, creates *combustion* of a special quality, which is an alchemical phenomenon that we will study in a book on Alchemy and Cosmology. It is like the wolf, who may return to the spot and simply walk by, and you get a sense that he has peered at you but not yet stared back. He kind of grazes the *look-window* but obviously not in the way that the erotic woman does. But she is doing something analogous: walking past each *look-window* she has placed and peering through slyly, grazing against them so as to create friction. I am not interested in animals, but it is strange that this happens. And mysterious. And it is worth exploring further as to why wolves can leave eyes like Gods of the forest and yet are only animals of some sort. Be that as it may, I am also interested to say that the phenomena are only similar in some respects. She grazes the window with her *erotic-a bodi-a* and through the movements she makes. But note that this initial looking and grazing of looks from both sides of the erotic interaction is not yet the erotic phenomenon of *eye contacting* and explicit connection in and through the eyes. Each *look-window*, as we may call it, offers the possibility of transforming into Erotic-a *Eye Contact-a* or simply Eye Contact. And the special way that this possibility unfolds will determine the precise position and quality of Eye Contact, which follows in the next phase.

And she *leaves* the windows quite literally, which means that *erotic-a spatiali-a* offers the possibility of containing these *look-windows*. And everyone is invited to look closely into their experience to confirm that this is actually so. And when *eroticos* or the erotic man peers through them, where this peering has the quality of grazing, *combustion*, primarily, see Alchemi-a.com, is created there where the looks are, well, grazed. This implies that the looks

themselves offer the possibility of becoming fiery, in this primordial sense. This is different than the natural fire in the physical world, obviously. For it is an Alchemical and Cosmological possibility, a subtle one at that that works with the four elements in the traditional sense. As is well know, eyes and therefore what I have been calling 'looks' in an unusual sense, are associated with the *fire-a* element in both Hindu Metaphysics and Cosmology and also in Plato's profounder works which are very difficult to understand for modern people, as I said in my first book, *PhR*. In a sense each of these *looks* is different in many ways; some point right ahead, although not to initiate Eye Contact in the full sense, yet, others slide sideways, as if she is looking at you 'in the corner of her eye', others are different in their structure and angles you could say. The erotic man creates friction when he peers and grazes these *look*-windows placed there by the nymph-i, and this friction really is another quality of this phase or 'fold' of *erotic-a* and its *unfolding-a*. But when the friction appears, she inhabits, you could say, this *trail-of-looks* and at the same time inhabits less her movements in a sense, although she continues to move. She may now slow down her pace. We are now, I modify, talking about the alchemi-a of erotic-a and a different logic in fact than we find in non-erotic ways of being. She may then inhabit her movements again, in which case the *looks* do temporarily kind of retreat into a dormancy, in which case she 'cools off' from the friction and *combustion* in that sense and simply walks around in an ordinary way for a while, which she is always doing, anyway, in this phase, for *expansion* is the primary elementary *shakti* of this special form of *wind-a* I am calling *Whirlwind-a*.

Throwing and leaving looks is only possible within the *erotic-a unfolding-a* and in particular the phase of *Whirlwind-a*. She cannot throw and leave looks at and for the books on the table, the laptop or the tree outside the window. She perceives and observes such things with her corporeal gross eyes, certainly, and perhaps sees shapes there with her mind, which works though the eye and vision. Because the Axis and the Spin are missing, the necessary conditions for throwing and placing *looks* are not present in any space but *erotic-a spatiali-a*, where the erotic man is meeting the nymph-i.

Whirlwind-a has two terminal points, naturally. Firstly, it terminates in the social place where it began. If she is in the *café*, she eventually leaves the *café*. This 'leaving' is itself significant. For here there is a *sedimentation*, which is an earthly natural term, of the memories that will forever fuel the *erotic-a* in *Fantasi-a* between them if they should continue their *erotic-a*. This means that if she remembers the *erotic-a* had with the man, she will remember what took place in the *café*, the peering at each other through the *looks* behind her movements, *Whirlwind-a*. They may then take this to another place, say the lounge. This will no longer be the place of encounter or *Whirlwind-a* if it ends here, obviously. Or it can also take place in pure *Fantasi-a*, where the lounge is created as an erotic scene that they can explore in a way that requires much description. This *Fantasi-a* is a mystery of the highest order which we will not be able to explore much in a book of this type and scope. Therefore, one terminal point of *Whirlwind-a* is precisely the social place, which is also a change in erotic scenery.

There is something solid and condensed, I rewrite to clarify the Alchemi-a, in the *Whirlwind-a*. The sedimented *energi-a* and possibilities of *erotic-a*, in the literal sense

which is present in the social place of the erotic encounter in the sense that if they re-visit that place in their *Fantasi-a* or even memory, there is something there that manifested as a result of *Whirlwind-a*, and something solid and *condensed* at that. This means that it is the power of *condensation* in the subtle and profound sense, alchemic-al. This *power of condensations*, this feeling that something solid took place here, is a *necessary unfolding* of this first phase of *erotic-a*, I now add 'erotic-a' to clarify what I mean, and its terminal point. For the social place where the encounter took place really is for them different than, say, the place next door. And what makes it different is that there is a stored energy, *like* a dormant earth that needs to be worked over in that place as an erotic scene and, I add, their beginning point. So we see in this analysis that *Erotic-a Whirlwind-a* has the four primordial alchemic-al powers in itself: *expansion*, which has to do with the her movements, *combustion*, behind the movements and in the grazing of the looks; *cohesion* is not very prominent but it is there in the cohesion that they feel with each other and also in the erotic 'props' and in the *looks* and, finally, *condensation* is in the *Whirlwind-a* as the solidification of the memories of the encounter in the social place in question.

Just a note that I must now place regarding *cohesion* and *combustion* here; just as the *looks* are somehow in the movements and therefore *combustion* in *expansion* so the bonding *cohesion* is in the burning *combustion* in this *Whirlwind-a* fold, phase and place of *erotic-a*. And the *condensed* is in the background, naturally, as a little 'square' of energy, see the above diagram and look carefully for erotic clues. But we will not have a chance in this work unfortunately to develop this Analysis fully along

Cosmological and Alchemic-al lines of enquiry, which would involve a profound investigation of how these phases of erotic-a break down into the elements and primordial elementary powers in the traditional, alchemic-al sense. For that we will write a follow up work as already announced by I, Ekiris Ikiris, Publishing, soon, near you, Alchemi-a.

I said at the beginning and above that the *Whirlwind-a* has another terminal point. And that is the shift of erotic-a into the second phase or place or fold, which is that of *Eye-a Contact-a* or Eye Contact simply and which can obviously continue at the same erotic scene or placing, i.e. the café, but also in another scene, such as the aforementioned lounge or even night club, depending on where the encounter and *erotic-a* takes them. But if *Eye Contact* takes place in a second scene, then the *Whirlwind-a* must have continued into that Scene also, say the lounge, where *Whirlwind-a* will terminate and give birth to this *Eye Contacting* experience of theirs. This just means that the encounter stretches through two *erotic-a scene-a*, if I must be precise in the analysis. *Whirlwind-a* here terminates simply because the next phase begins and that is all, like in the way that a tone from a melody becomes another tone in the context of the song or melody as a whole. And that is a tribute to Husserl if I still needed to make one after the first book on Phenomenologi-a and Mindfulness, *PhR*. Let me end with another saying from Husserl: *back to the things themselves!* This means that phenomenology is finished for me in any sense you will understand, academics.¹⁷ My old readers will have to rest content with this and other things if they want to follow me in another

¹⁷ See my review of Dan Zahavi on booksrhere.com

direction, other than a continuation of traditional, in the small sense, scholarship.

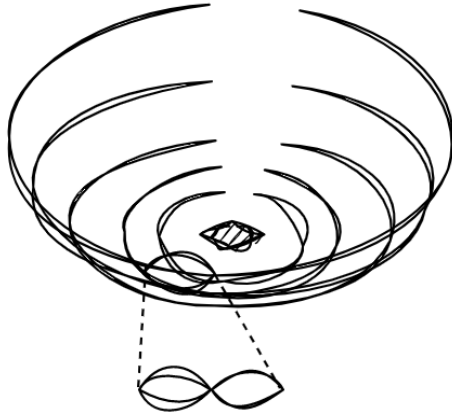
I add the following to the above study of the first or second phase of *erotic-a*, depending on how you understand the role of the encounter. The erotic woman Spins around the Axis as a whirlwind, to use a natural metaphor or even symbol, which itself is not insignificant when it comes to Alchemi-a and traditional sciences. But these whirlwinds of *erotic-a* cannot form equally in all places. Some places are more conducive to it than others; *cafés* and lounges are more conducive for the *Whirlwind-a* than, say, hallways, which are themselves conducive to *Eye-a Contact-a*, obviously. So, again, we encounter another issue: that of erotic architecture and layouts of cities and social places, which are erotic in some countries, like Japan, and not erotic in others, like Australia. But the street in the sense that we know it, is not optimal in the sense that it does not allow the *Whirlwind-a* to form, even though of course the encounter can take place there and does often. For the woman walks straight past the man, strikes him and Spins in that sense of the encounter and tries the *Whirlwind-a*. But the sideway look placed behind her stride is too wide, let us say to keep it simple, and forms a canyon like structure as she walks by and not a whirlwind.¹⁸ This is an example, innocuous enough, of a deformed and aborted *erotic-a*, which is still *erotic-a* of course and very enjoyable in itself, always, street ladies, so do not get it wrong, it is always *erotic-a*, even when it ends, when it is meant to end, you know what I mean I hope. But we cannot here engage the description of this canyon for it would take us too far afield. But canyons are not what we

¹⁸ This is illustrated well in the song 'Whiplash' by the gorgeous Korean group aespa.

need on the street or even in industrial cities, if we must still have them at all, but whirlwinding *cafés* and lounges, if we are to think of optimal places for the flourishing of *erotic-a* in all its manifestations. But this is a difficult theme and I say it in a kind of a by the way note and now move on to analyse the other phases or folds of *erotic-a*, including Eye Contact, which is next.

PHASE TWO

EYE CONTACT



We are about to begin, at the second terminal point of *Whirlwind-a*, where the grazing through the little look-windows behind the movements unfolds into a direct recognition, which we will call 'Eye Contact'. This will take place if *erotic-a* unfolds naturally. And it is absolutely natural, although not necessary, this event. And it is not necessary, I add a little, only, for the unfolding may never get to that point obviously, the point where the first phase of *erotic-a*, *Whirlwind-a* unfolds into *Eye Contact*. It is now time to study this phase in more depth and understanding than has ever been offered on what happens when two beings look directly at each other in *erotic-a* in a recognition, never Hegel's, here. In short, Eye Contact is an intimate event in which the lady comes into the proximity of the erotic man, the Axis. But this time in a material way and in

the form of a 'phenomenon'. It is also this that accounts for the fact that she first starts to *really* gains consciousness of herself as a *nymph-i* in *erotic-a spatiali-a*.

In *Whirlwind-a*, the *look*-windows through which they contact each other and flirt are not primary. The movement in space and place is first and then from behind there she looks, and grazes, and asks for attention, and creates friction, slyly. And we also remember that this Spinning is around the Axis, the masculine stillness that looks from over there and also grazes against the subtle looks, causing friction to be manifested behind the movements, so to say. The *Whirlwind-a* is however still only an external relation between the woman and the erotic man, but it is external *in erotic-a spatiali-a*. For there is a clear sense of *there* and a *here* between the nymph-i and the erotic man in *erotic-a spatiali-a*, where they are therefore still at a distance, a natural one, that exists there, before the truly intimate event of Eye Contact that follows, the first of four such *events* of the erotic cycle, including The Ecstasy at the end, the event of orgasm and finding the Jewel. This distance within the *Whirlwind-a* phase is obviously not a distance in physical space, where they happen to be, but literally something in a new space, *erotic-a spatiali-a*, I add thinking I should. And that must be remembered throughout this investigation. This intimacy of Eye Contact, as the others, is the *telos* of the previous phase as every *telos* is a *telos* in general. Let us now look into how this transformation from playing games and leaving *looks* behind the movements in the café, say, or the airport terminal, which is also very erotic in fact, to the moment of intimacy and proximity in Eye Contact takes place.

Here, in this fold or phase of *erotic-a*, one of the *looks* placed behind the movements *leaps-forth* into the

foreground and comes closer to the Axis, in a real event of intimacy. The rest of the nymph-i's form, including her movements and the place itself, withdraws into the background, in a kind of figure/ground reversal that is difficult to describe in more detail. These eyes that *leap-forth* through the *look* placed earlier meet the eyes of the erotic man. The eyes now *cohere* together directly, alchemi-a, *in* the chosen *look*. But it is literally she that looks through the window at him and he at her, although she now does it through these forms that they have created in *Whirlwind-a*, which is in-between them and not just something she does out of free will, ladies of too many thoughts. This modification and unfolding into this 'Erotic Fire' of Eye Contact has a distinct alchemy. After the *shakti*, even, *Eliza*, of *combustion*, which is obviously the primary element here, to the extent that we could call it a 'nuclear' event, *cohesion* is the secondary elementary power in Eye Contact. This is so for the reason that now their eyes, looking through the *look-window*, *cohere-together*. The two beings are now present to each other in the event of *cohesion* in fire-a and *combustion*, alchemi-a. They now recognize each other, not in Hegel's sense, ever, where two humus meet each other in a forest and fight to be master or slave, but in the sense that I Recognize Her as a Being, Feminine, in these eyes that have just leaped forward in the placed-*look*. And she recognizes I, Ekiris also as a Being in this very same phenomenon of Eye Contract, albeit from the other side. Through this, the erotic woman or nymph-i, now for the first time, comes into explicit awareness of herself as an erotic presence in the *space* of *erotic-a spatiali-a*. In reflecting themselves in this way, they can be said to truly find each other as two erotic beings in *erotic-a spatiali-a*, where what went on before was just a

preparation, to continue with the Alchemical language, for this recognition of the erotic kind. How different this is than simply staring at someone as an object, Sartre and De Beauvoir, who are not worth quoting at this point or anywhere anymore, but for my analysis of Sartre's philosophy which is also hers, please refer to my book, *PhR*.

We spoke of *Phantasi-a* as a possible way of exploring *erotic-a*. What does this mean? It means that in *Phantasi-a* the lady *erotic-a*, say, is related to *erotic-a spatiali-a* through, precisely, *Phantasi-a* and its *space*, instead of being related to it in physical space let us say, to keep things simple. And, again, this is a mystery that cannot really be understood unless we understand the Metaphysics and even the Cosmological aspects, alchemi-a, of *Phantasi-a*. Let us now consider how she may do this in the context of Eye Contact and in the privacy of her own home, let us say.

Imagine a woman by herself, whirlwinding erotically, in the sense that she walks here and there and phantasies herself as if to be placing looks, playing in this way with some erotic being. When the *Whirlwind-a* reaches its terminal point, a *look* is felt through which she will encounter herself in the mirror and in a pose, say. This simply means that after whirlwinding erotically in her room she knows the pose she wants to 'catch' in the mirror and through the *look*, in which she wishes to be reflected and seen and recognized in her own eyes. Now, the mirror is in the house before it is seen by her. The woman glances across and through the chosen *look*, in the trail and behind her erotic movements, 'catches herself' in the reflection of the mirror, which is in that instant and moment disclosed as an erotic 'prop' or 'object' in an extended sense, which means that it is now a part of an erotic scene. Here the

mirror is a masculine object in fact and which here plays the role of the Axis in her *Phantasi-a*. It is now a part of the *erotic-a scene-a* in *erotic-a spatiali-a*, as is her whole room, if she is relating to it erotically. When she sees her own eyes in the mirror, they *leap-out* and she looks back through the *placed-look*, let us say, and the man is there, too, in and as *Phantasi-a*, only. And this is the phenomenon of Eye Contact in *Phantasi-a*. For there is no actual erotic man that would Recognize her through the *look-placed*. But she could be said to play the role of summoning him into her own experience of *erotic-a* through *Phantasi-a* and playing with herself erotically. And that she must do; summon him in some way. For *erotic-a* is necessarily a connection between the *nymph-i* and the erotic man, even if he just exists in her *phantasi-a*. The reflection returns her to herself explicitly as a *nymph-i* as we call her, which is one of her destinies, if she is indeed an erotic woman, as she is under the working assumption. In this state of mind, the mirror does not appear as an aesthetic object, or even as a tool for discovering her social persona and presence in humus space. It appears as an erotic object: something that aids the unfolding of *erotic-a* and the carving out of her erotic form of a *nymph-i*. Not in reality we have to repeat ourselves but in a kind of *phantasi-a*, which is different from mere imagination obviously, those of little distinctions into the workings of dreams and dream times.¹⁹ In principle, any mirror can perform this function, but certain mirrors—and here aesthetic considerations of an erotic type may come into play—are more apt as erotic props than others—but we will not go into this here.

¹⁹ See my review of the sophist-a Jennifer Windt-a (JenniferWindt.com) on booksrhere.com

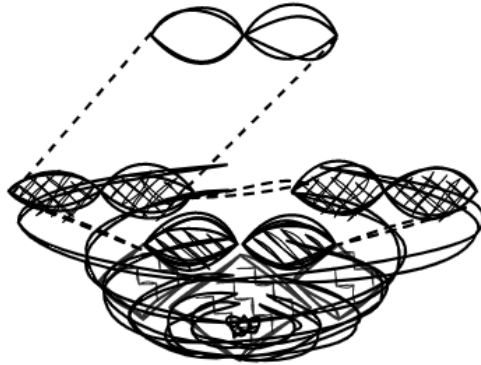
This is very intimate, in every sense, so keep out of her space. And it means that she has *leaped-out*, so to say, from the background of the little look-windows into the foreground of Eye Contact. And then she approaches the very virial Masculine Stillness; the Axe has been *placed*, although she is still at a distance, over there. And this is really an important principle of *erotic-a*. For in this phenomenon, she enters the first degree of intimacy with the erotic man and is therefore *directly* present to him in the recognition. And if he is not there actually, as in the example above, then she plays his role, you could say. Eye Contact is therefore an intimate event where the *nymph-i* leaps out from the background into the foreground and confronts the erotic man directly in her presence for the first time. And it is the first of four intimate events in *erotic-a unfolding-a*, all of which will share a similar structure and an essence. In each, the *nymph-i* or erotic woman enters into intimacy with the erotic man or her partner if you like. In a sense this involves contacting and even touching the Masculine Axis or Rod, which constitutes the essence of the erotic man as a being.

Eye Contact cannot therefore be found as a described phenomenon in any books on phenomenology, philosophy, Modern or Ancient, or erotica; not in Freud or in Levinas and much less in Sartre. For, as I said earlier, it is not the act of making another humus into an object in the world, whatever that means precisely, but a moment of recognition between the feminine woman of the erotic type and her partner or the erotic man in *erotic-a spatiali-a*. Nor will we find it in the two corporeal organs that we call 'eyes' or in the brain mechanisms connected to them through optic or neural fibres nor in any combination of these. It is simply not there and it must be simply said. It is true that

physical eyes are there, and they do enter an external relation in physical space when *Erotic-a Eye-a Contact-a* takes place between two human forms. This is however not the phenomenon of *Erotic-a Eye-a Contact-a*. No amount of scientific or even physical gazing at physical or gross eyes of human beings will ever find what we have now described in some detail.

PHASE THREE

GAZING



It is time to sum up where we are up to with our investigations. *Whirlwind-a* is the least intimate phase in the unfolding of *erotic-a*, after the Encounter; the spinning and whirling is distant, over there where she displays herself and peers at him, subtly and always in relation to the Axis. Then when the eyes *leap-forth* in Eye Contact she comes closer to the Axis and they, the erotic partners, recognize each other for real, you could say. Now we will talk about the third unfolding and the third place of *erotic-a*: *Gazing*.

And it must always be remembered that the phases *unfold-from* each other, which means that each phase retains the other as an *unfolded*, I now add in a moment of clarity again, reality, from which it itself *unfolded*. I have already spoken a bit about this in *PhR*, where I talked about dependent arising or dependent *unfolding*. So see that book for details, which I am also elaborating here. For me, amazing analyses of the concrete is never isolated but

naturally penetrates into Essences of different kinds and even Metaphysics. So only a different being could write differently. For example, if you are very concrete, a 'concrete case', say, in my book *Law-a*, then you will write very particularly and only think about Essences if you must. And if you are very abstract you will do the opposite. But I work with both all the time. And that tells you of the kind of man I am: an erotic man. For Erotica in the Essential sense is not just about erotic-a and intimacy with a woman of amazing kind. But it is also a way of living life and writing and going to war even, as I will prove, *Mafi-a: the Path of the Black Hand*, I add the title, *mofioso*, and have already proved in other writings. And this means that in erotic-a, the earlier phases or spaces or even 'folds', fractali-a, let us say, although it is not a question of time here at all, play a role in erotic-a throughout. So, *re-folding*, from Eye Contact she may go back to Whirling in the eyes for a while, and from Gazing, which we are going to study here, she may go back to contacting with the eyes again, although this time it is not a first recognition but an amplification and play in a sense with recognizing-each-other, like pretending in erotic games that you have just met for the first time. To add a bit of interesting metaphysical detail, every subsequent phase in a sense *offers the possibility* of *re-folding* the previous phase. And the previous phase *offers the possibility* of being encompassed and *re-folded* by the subsequent ones, I now write afresh in another brilliant moment of insight. But it gets complicated because the *re-folded* phase has already *unfolded* for the first time. So *re-folding* is founded on and presupposes an *unfolding* of Erotic-a Possibili-a and Erotic-a structure-alia, the structural moments of *erotic-a*. For, to clarify a bit later, the Essence must already have manifested with its structure-alia and possibili-a in order to

be *re-worked* or *re-folded*, again. It is an interesting concept this, after all, and worth contemplating further. We are dealing with an intrinsic thingly possibility that works within the Essence. Through these possibles, *erotic-a* encompasses all of erotic-a within itself and allows erotic intimacy to be *re-folded* and *re-worked*, over and over again, reworking the lines. And is that not erotic-a defined for the first time, ladies?

Erotic-a then has the structure of a diamond I think, roughly, and not all realities are at all like that. It is in a broad sense Fractali-a.²⁰ The eyes have entered into one of the *looks* and become Eye Contact. And in this fold, the eyes themselves, Spiritual, *cohere-together* and *as if* hang there from both sides. This we call *Gazing-a* at each other on the behalf of the *nymph-i* and erotikos, to call him that again and to keep *re-folding* and *re-working* these lines, which is what I do all the time. These *Gazing-a* eyes stick-together, on both sides: in the woman's own experience I assume and see. For some things you can really see, obviously, otherwise how could we even know that she is a woman with a different kinda experience? And also in mine. For my eyes also cohere-together. And in between us, the two pair of eyes hang and cohere-together, again. This means that the *shakti* or power of *cohesion* is the dominant element in this water-a, *Gazing-a*. But this is also obviously true of the *erotic-a bodi-a* in this phase, which is like glue in the background of the Gaze and sticks there in a way. Each Gazes at the other in an intimacy that is greater than that of Eye Contact. It is like two lakes or waters merging into one in such a way that they keep their distinctness and *cohesiveness*, special water, this, is. Now movements are

²⁰ *Jenn-I-E, Ikiris Ekiris*, forthcoming from Ekiris Ikiris Publishing (ekirisikirispublishing.com)

what they are and obviously they are still there in the background of gazing. For example: she moves her hand slightly in order to pick up a drink, slowly. But these movements are no longer purely *wind-a*, let us say, but *expansion* in this *Water-a*, with a bit of *condensation*, obviously enough, so something *solid*, this is, *Alchemi-a*. The movements of her *erotic-a bodi-a* have now become like this and stick to her in the background of the Gaze. Therefore we must say again, in a refresher of writing, again, a little, that each place or *fold* in *erotic-a* has a distinct way of presenting the erotic-a *bodi-a*, which will only be fully formed in the *Rhythmi-a Erotic-a*, which is the final phase of *erotic-a* before finding the Jewel in rhythms eroticas.

Let us repeat what we have said and in fact written in a little more detail. For it is quite important as *Erotic-a Alchemi-a*. In this space there is no more Eye Contact in the literal sense but only Gazing. This means that whenever she looks at you in this phase or place in *erotic-a*, she is always Gazing. We distinguish now, I write again, the overall *Gaze-a* in *erotic-a* phase three, let us say, from the individual Gazes that occur sporadically, as when she Gazes from the bar or the couch at you, sitting at the table or standing near the dance floor. The Gaze is thus made up of distinct timeframes, or something like that, and each of these frames, which are really eyes in miniature, cohere-together, which by the way, phenomenologists of little descriptive power, is a special kind of *unfolding* in the technical sense, a fluid one, in each case to form the one *Gaze-a*. But, as I said earlier, this occasional Gaze vanishes. When she Gazes again, this Gaze will identify with the previous ones in such a way as to constitute one identical Gaze; like Husserl's distinct perceptions of an object are always perceptions of the same thing. This place of *erotic-a* where

they Gaze at each other is narrow and localized, relative to the *space* or place of *Whirlwind-a*. In this way, I removed something, oops, maybe, the space constricts and narrows in *Gazing-a*, these being intrinsic possibilities of *erotic-a spatiali-a*, and very important ones that necessary *unfold*. But are they also structural of the Essence? We must leave this complicated metaphysical question for another day, ladies. The important point for *erotic-a interacti-a* is that this *Gazing-a* offers the possibility of a much more intimate connection between the erotic playmates relative to the earlier phases.

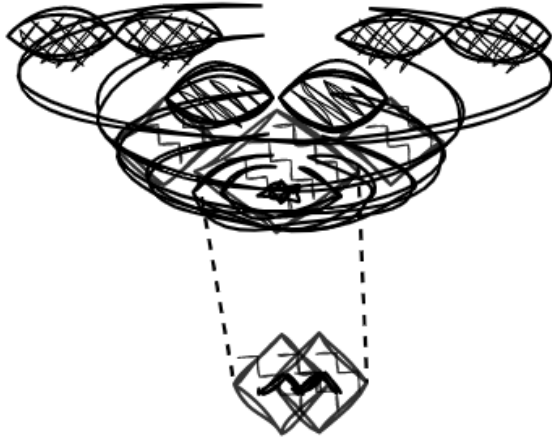
Let us repeat what we have said again, I say now. Gazing is primarily *cohesive*, so watery in alchemy: the *shakti* of *cohesion* is primarily in the eyes, for they are dominant here, but also in the *bodi-a erotic-a*, which is in the background in a way and which can be represented as a square with wavy lines, and this is exactly the symbol for earthy water, say, to be less precise. But then it is of the nature of *combustion*, which is in the *cohesion* and naturally, I add, in the eyes. If you look quietly and solemnly at her *Gazing-a*, which you can do as an erotic man obviously, you see that behind the *cohering* Gaze there is indeed something simmering, *combustion*, a secret 'fire', which is not that of the looking in the first phase, obviously, but in the *cohesive* substance itself. In the world there obviously cannot be a fire in the gross water, so we are not talking about that *at all*. That is a contradiction. But, as everyone knows who knows alchemi-a, in the Cosmos there are indeed 'fires' in 'waters' and 'waters' in 'fires'. But what does this mean? It means that there can be *combustion* in a substance of which the primary element is *cohesion*, and conversely and naturally these are not fires and waters, which are element-a but primordial powers within them, say. So here we are working

with the Cosmos, of which the four elements, plus ether, are structural moments, as I will explain in *Alchemi-a*. To now complete the picture of this phase, literally hopefully even though I find these things difficult to diagram, ladies, there is very little *expansion*, *shakti*, in the *Gaze*, except in the *expansions* of the individual Gazes or occasional ones, as I called them in a moment of clarity. But it is there in the *erotic-a bodi-a*, although as I said earlier and now again, not as a primary power, which is something a bit different here, the body in *erotic-a spatiali-a*, that is. The *shakti* of *expansion* is there when she moves. But she moves very little when she Gazes. And where is the power of *condensation* in the *Gaze*? It is there in the *erotic-a bodi-a*, meaning her overall erotic form, at this stage, I now rewrite and write again later and again, much later. For this is difficult to see and difficult to understand. But the *condensation* is also in the background of the eyes themselves, which really are quite solid and in that sense *earthy* when she just Gazes and hangs there in midair in the middle of the dance floor. And, yes, I do have to do this because it is reworking something, the lines, that is actually here, or *was*. And that is *erotic-a* itself. And this is an instance of erotic writing in the true sense. So, in *Gazing-a*, his and her demeanours are solid and stiff but wet and sticky, too. But you, too, have to think about all this. These Cosmological structures, possibilities and powers need to be further explored for Alchemical purposes. For if we know anything about Alchemy, which we do not today really, despite decent attempts from people like Evola and Guénon, it is that it works with the subtle element-a of Nature or, as I would prefer to say, Cosmos, and the elementary *shaktis* or *powers* that make them up:

expansion, combustion, cohesion and condensation. But that is a theme for the next *Magnum Opus, Alchemi-a*.

PHASE FOUR

“HELLO”



After Gazing, comes another *Erotic-a Event-a* of knowing each other which is even more intimate than the *Event-a* of Eye Contact. This is the “Hello” and it involves speech, which is a mystery in general. But we will try to say something original on it here. For whatever else is the case, we must always say something original, Mr Guénon. If it were otherwise, what would be the point of writing, scholars of scholastic inclinations? And what is the “Hello” here? The word in its contextual meaning in the sense of introducing the world-*a* of the individual into erotic-*a*. The mouth and the lips in their meaning expressing functions now *leap-forth* from the background of *Gazing*. This has to do with both *cohesion* and *condensation* in a very localized space. For the mouth is also something solid relative to eyes and especially expansive movements and even sticky ones. And this materiality of *Erotic-a Talk-a*, which will

develop in the next phase from the “Hello”, wherein it is already contained as a germ, let us say, has an effect on how her world-a, and her tale, is known in intimate erotic bonding and communication.

It goes something like this. We are *Gazing-a* at each other. But here she is still at a distance obviously, even though she is in a sense closer than in *Eye Contact*. At this phase she *coheres* with me alchemically or very simply, we can say: we have ‘chemistry’ of some sort, which is not sexual or anything for, at this point, for the erotic lovers or companions in the nightclub, the thought of sex has not arisen at all. So be careful of who you meet there, ladies. Then we get closer, in both physical space and *erotic-a spatiali-a*. I say “Hello, Lady”. Now this is complex, believe it or not. For I walked over and got closer both in physical space *and* in the space or place of *Gazing-a*, *erotic-a spatiali-a*, and then uttered the “Hello, Lady” in *erotic-a spatiali-a* and in the fourth phase of *erotic-a*. So that is complicated enough to dwell on. We will just say, since it is an important part of the phenomenon, that it does involve the narrowing, now in a different sense than in my first book *PhR*, on *samadhi* which I also described, rightly I think, as concentration that is a kind of ‘narrowing’, of space again. She then responds and is brought into my world and I into hers. In other words, and I write with more insight I think, our tales join. For words have the power to communicate the entire context of an individual being, especially when that word is “Hello, Sir”. This cohesive-being-together as an event with its own structure will then develop into *Erotic-a Talk-a* in the sense of speech. It is exactly analogous to how the look that *leaps-out* from *Eye Contact* in turn develops into *Gazing*; words *leap-out* from *Gazing-a*, where *Erotic-a* holds them as a *possibility* only, and develop into “Hello,

Sir". These words obviously come from the mouth and with the tongue, which means that this *erotic-a materiali-a*, which has to do with *cohesion* and *condensation*, of a kind of *earth-a* actually, takes centre stage here.

It is obvious that coming close to someone even physically is more intimate than *Gazing* at and with them across the floor, which is more intimate than being subject to their subtle looks behind the movements of *Whirlwind-a*. In this way, the intimacy of the Spin around the Axis always increases in the unfolding of *erotic-a* as the two beings come close, *erotic-ally*. And we see the effects or results of this even in physical space, 'in a sense' I have to add now. This is simply because in order to say "Hello, Lady" you *must*, let us say to keep it, well, real, in the ordinary sense, for there really is a mystery here, too, first become close to the woman physically. And even in the words themselves, which is where the standpoint is at this point, there is a movement through space, in which you simply get closer in the straightforward ways of physical space-a, with the eyes and the rest of it in the background of the words, which is interesting even for an analysis of ordinary language, analysts with little appreciation of the deep complexity of simple things, and that is true no matter who says it, I, as an erotic man, or you, as a non-erotic one. Be that as it may, let us move on ladies to another place and discuss its structure and shape.

Physical space is not *erotic-a spatiali-a*. This means that the movement-of-getting-closer-in physical space (I now add more than dashes but also the words themselves in order to clarify that this is not Heidegger's 'narrowing' itself, which is not really Heidegger's but my development of his philosophy towards a phenomenology of 'flow' experiences in my first book) is (I continue to modify this difficult

sentence to write) also a narrowing of *erotic-a spatiali-a*, and that is something different. And this state of being narrowed is a *structural moment* of this fourth phase, although it *unfolds* as a possibility from the third place and phase. But we should note that this space is really itself and this narrowing does not imply that it becomes less but only more intimate in itself and as itself, I add now. This means simply that it has a certain form of space and place, which we will now say a little about before moving on to discuss other things including Alchemy and the transfer or metamorphoses of world-a in *erotic-a spatiali-a* and *erotic-a* itself. And, I keep this sentence after thinking of moving it elsewhere, an increase in intimacy is never a narrowing of one's life but only a broadening of one's horizons as one enters the life and sphere of the other. In a sense this space is as it is. I mean the *space*, I add a little only, thinking that I did well originally, of the fourth phase. Let us sum up the spatial structure of *erotic-a spatiali-a* at this point, and obviously, Andrew Benjamin²¹, a man who writes on architecture and who discouraged me from drawing lines on a page, no joking, this calls for a diagram also, which I moved, later, above, *below* the heading. It is a space that begins as very wide, the *Whirlwind-a*, then narrows in *Eye Contacting*, then expands a little in *Gazing*, then narrows again in this phase of the "Hello".

On this level and in this space, it is all *cohesion* and, I now add, *solidity*. The lips are obviously, *condensed*, solid in a special sense compared to the subtle eyes, ladies, and they are also *cohesive*. And I mean in the one being, say the lady. But my lips are also like that. Okay. That is all that we will say on the alchemy for this phase except to add that it

²¹ See my review of his sophistry-a on bookrhere.com

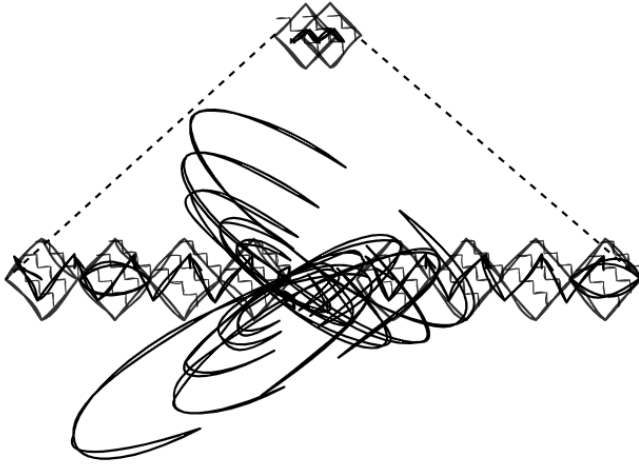
involves the *power of combustion* that is close to being invisible. For, really, at this stage or phase of *erotic-a*, it is about comfort after the fire, of *Eye Contact*, actually, which is followed by the *water-a*, primarily, of *Gazing*, sticky, this water. And the power of *expansion* is here in the movement of her lips and the *moves* in her *erotic-a bodi-a* when you approach her after the comfort has already been won, this late into the game.

Erotic-a spatiali-a is now narrowed and not ‘concentrated’, for that is a technical term I save for another phenomenon, studied at depth in my first book, as I said, *PhR*, in the “Hello”, which is uttered, and in the words, which stick to each other and to her lips and ears too. It is a sweet “Hello, Lady” and not the “hello” of a businessman trying to seduce someone into a business transaction of some kind. I will now say something very informative. That is that in the word of greeting in this sense, the whole world-a of the woman is contained as a germ or a seed, we could say, to continue employing a natural symbology. In a sense, this “Hello, Sir” is good for it really tries to say: I am all of this and the all is contained in the word as a context. This is not a discourse on proper names or anything like that. That is beside the point. But when someone greets you in any way, *they* greet you, and definitely not in Heidegger’s sense. And that means that their whole human projective space or human tale or world-a or individual container of reality, ordinary, which is important in these analysis in general, comes through in the word, so to say. But it is *encased* in there in some way, and not ‘sedimented’ in the technical sense of Husserl, that is not that difficult to analyse for someone else capable of doing phenomenology or Wisdom Analysis through Remembrance-in-Dynamics, Possibilities, Unfold, here too, say. So why not try it out

people? In another sense something is concentrated in the space of the “Hello, Lady”, now in the non-technical sense, readers of my first book. And that is precisely her world-a, her Life, in the greeting: “Hello, Sir”. In a sense, this greeting can then be said to offer the possibility of articulating or expressing itself as Her, or rather she offers the possibility as a being of expressing herself through the greeting, or her context offers the possibility of being expressed. Which one is true? You decide. In any case, what comes through this is the next phase of *erotic-a*, where the context of her world-a takes the form of intimate *Erotic-a Talk-a*, and is expressed in that sense, in a new phase and *unfolding* and *fold* of *erotic-a*, which we will now study in some depth. For it involves all kinds of things that are better left alone by non-erotic men and women.

PHASE FIVE

EROTIC-A TALK-A



We will begin with an analysis of *erotic-a spatiali-a*, which is quite simple. It expands in a literal sense, really, in this phase of *erotic-a unfolding-a*. In another way of putting it, the germ in the “Hello” lady is opened up and it spreads throughout the space. As *Eye Contact* unfolds from the looks in *Whirlwind-a*, and the *Gazing* from *Eye Contact* and as a kind of extension of it, so *Erotic-a Talk-a* unfolds from the “Hello” and as an extension of it and also, it must be said, an expansion in *erotic-a spatiali-a*. In other words, her Tale, by which we mean the symbolic expression in the form of a story of her entire world-a, life, this, adding, is now open for engagement in its more intimate aspects. For it displays itself in a *cohesive* and spreading way, and this is definitely a quality of *water-a*, ladies. The intimate places

and spaces of her world-a find expression here and come to flood in a way *erotic-a spatiali-a* in this dimension and phase of its *unfolding* and *re-folding*, for *erotic-a talk-a* never ends, as long as *erotic-a* lasts. And it is the tale itself in its meaning and structure, and especially in its intimate spaces, which it embodies and communicates also, that is now embedded and expressed in *Erotic-a Talk-a*. Her whole life tale now revolves around intimate spaces for the purpose of entering them fully with her partner and resolving the conflicts of rhythms and joys that are found there.

These intimate words, *unfolding* from the “Hello” in the form of a specific kind of erotic articulation, which probably deserves more attention, have a distinct material structure which is not simply material in the abstract sense, analytic philosophers of little insights into the true working of materiality, but a peculiar and special kind of materiality that is not as Michel Henry thinks it is, see my criticism of him in *PhR*, but truly distinct as a phenomenon in *erotic-a*. This materiality needs to be studied for its own sake. But it is a difficult journey to that destination, to say the least. Here it is essential for understanding how her intimate relationships and even conflicts get resolved in *erotic-a*. For that is a major purpose of this kind of ‘practice’ or ‘engagement’ even. It is a little like she has trouble forming intimate connections of a true sort for one reason or another. And she also has trouble experiencing the ones that are already there in many ways. *Erotic-a* allows her to go into that aspect of herself in order to become comfortable in intimacy of the highest order with her partner at least. *Erotic-a Talk-a* brings this world-a of spaces and intimate connection into *erotic-a* for the first time and makes it available to *erotic-a Fantasi-a*, which is

a mystery but which basically involves moving through these spaces in order to experience and feel, too, ladies, their intimate connections and also secret and hidden pleasures in their practically infinite *possibilities*, I add. So, we have to say that her speech is also bound up with *Fantasi-a*, in which they both cooperate. The modified Tale, if you like, is also a *Fantasi-a* in the highest sense and a surreal world of intimacy, unimaginable in non-erotic ways. When we think about the phenomenon of language here, we must not think of a language that simply communicates information but an intimate erotic talking and speaking, if you like, that *unfolds* itself in the *unfolding* of *erotic-a* and intimacy in the highest degree. And it should also be noted, for it is important, that once one gets to the stage of *Erotic-a Talk-a*, everything in *erotic-a* shifts to another gear. For once one starts *talking-a erotic-a* and creating a surreal world in *Fantasi-a*, the whole cycle is reworked in this sweet talking and intimacy between them, even the encounter to some degree. In this sense, the possibility necessary for *erotic-a* of articulating its past phases in a special way is made concrete through speech and *Fantasi-a*. For it is all integrated into surreal landscapes of words and scenes that are erotic to the maximum.

In the background of her intimate speech is movement of her full *erotic-a bodi-a*, if you like. So, again, we are dealing with a fractal-like structure where the tale in the form of *Erotic-a Talk-a* is in front and in the background of this same phase is her in her full bodily expression, moving erotically, she is. This movement goes together with the speech and in a sense gives it its own materiality, although the matter is in fact much more complicated than that. This is the first matter of The Great Work of *Rhythmi-a Erotic-a*, if you like, to hint at the interesting theories and views of

Evola and Guénon on the theme of Hermeticism and Alchemi-a. This matter is uniform in nature; it is always there as a whole, as one single quality, like colour you could say. This simply means, ladies, that a diamond or a pearl is a pearl or diamond regardless of the details that make up its structure. Now this matter stretches, like elastic, and curls, like toes. But it does that because of the presence of the Axis which allows the woman or *nymph-i* to move away—stretching—and then brings her back—curling. For a man has to keep the talk in check for some time and to some extent to avoid boredom; and that is a moment of curling back towards him as the holder of space and the director of actions, but which also takes place of her own imperative, to put the matter simply and to give just one way in which it works. And when she is comfortable, whether on the couch or in speech, she stretches away from him into talk and literally with her body, giving that distinct flavour of erotic seduction. It is a question then of a stretching *unfolding-together-with* a curling, *PhR*, very roughly speaking. For there can be a stretching without a curling and a curling without a stretching but only at the birth and then in the abstract of this material, which is the material of *Erotic-a Talk-a* Itself.

And this *stretch-a curl-a* will be our definition of the erotic woman in her material aspect and energy in this phase of *erotic-a*. ‘Stretch-a curl-a’ refers to the whole of this matter itself; full of beauty of the erotic type and sensual *energi-a*. The erotic woman, who stretches and curls, even with the talk, is never fat. For fat collects, drops and hangs, and therefore is a different kind of matter that can be studied but which has no place at all here. And this woman who stretches and curls on the couch and in her speech also is for us the erotic exhibitionist. Not for

everyone, however, I add now much later, thinking I should. But only for the man who has been able to guide her into this phase of intimacy in the erotic sense. Exhibitionism does not here imply that her flesh is visible to physical eyes. In fact, nakedness and exposure destroys exhibitionism generally and lead into something else. Nakedness is a possibility of the physical, humus body as it is in world-a space now in the technical sense, meaning as a quality of the physical form, which is not what is in question here at all. But the erotically exposed exhibitionist necessary becomes or *unfolds* herself from *erotic-a spatiali-a* and her erotic feminine *nymph-i* form, while the purely naked humus woman does not. A fully clothed woman, even one wearing a burka, can be an erotic exhibitionist and a very good one it seems in fact. Where we find this exhibitionism, we also must find the stretching and curling matter too. And also, let it be noted, that ‘exhibitionism’ is here a quite appropriate word. For not only does she become that in her demeanours but also her whole tale or world-a can be said to be ‘exhibited’ in this sense. So, after all, we are okay with words, analysts, as long as they are ordinary to begin with.

There really is something distinct here: a matter that can almost be “touched” in the sense of being really real. Let us consider some traditional phenomenology and see where it takes us in understanding this phenomenon in Wisdom, which the phenomenologists never had, by the way, Wisdom. You are ready to say what you need to say erotically talkatively but have not yet said it. What does this mean? It means that you anticipate the matter in the near future but have not yet entered into it so to say. The thought of this *Erotic-a Talk-a* is there but not the matter itself. What is it that is there in the horizon, so to say, but which has not been uttered yet? It is the matter that stretches and curls

and exhibits itself in the form of your life, even though it is there in germinal form in the “Hello, Sir”. And that illustrates that it is a concrete matter that is coming-to-be, you could say. Now, imagine that you really do start talking in that way. Suddenly the space of your life you could say, oh erotic one, is filled with a matter that stretches and curls. And that is what we are focusing on here.

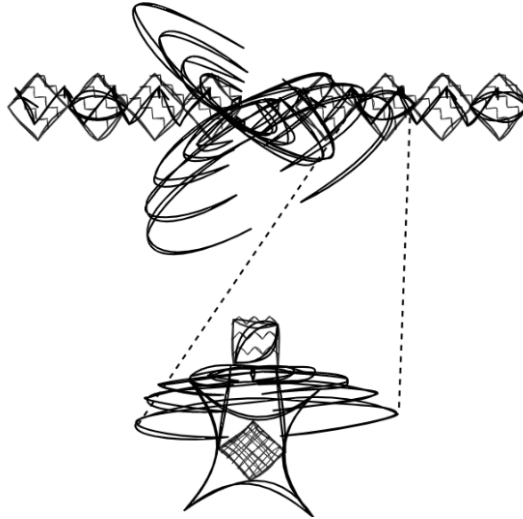
The primary *powers* or *shaktis* involved in erotic-a phase five are *cohesion* and *expansion*. For she is fluid in her stretching-curling ways but also moves obviously and spreads. We will say with the Hermeticists then that these elementary powers *dominate* this phase of erotic-a in the Alchemical sense, which is profound and well discussed I think by Evola in his book *The Hermetic Tradition* on which I plan to write something like a commentary first in my own way before expanding the point of view. But behind this, there are still *looks*-placed, in a sense, and the power of *condensation*, too, the solid. These looks are really important, as are the solid regions of her speech and form and movement. But here the *looks* do not really form a *trail* as they do in *Whirlwind-a*. Rather, in this *fold*, she places them there individually in *earth-a* as in fragments, this *earth-a*, holder of the looks, in a way but expects the erotic man to find them in the right situation, when the timing is also right. But we must be more precise. It is the looks obviously that are sought. But it is no longer a matter of looking merely, for that has already passed. So, after all, we must say that *combustion* is secondary in these looks. What is meant to *leap-forth*, after the looks have been found, is the “Kiss”. And that means even more *cohesion* and *condensation* in the next phase. It is the kiss as a *possibility* that he is looking for in her stretching curling movements and *Erotic-a Talk-a*. It is this moment of

cohesion in lips and tongues, so in real materiality and the solid. And now we really are entering the domain of *earth-a* as an element, which will need to be reworked in special ways in the phase of *Erotic-a Rhythmi-a*. This *Erotic-a Earth-a* that needs working and re-working, as these lines are getting as I write, will play the dominant role in the next phase of erotic-a.

Insert a line here, maybe? For I deleted one that may have been important after all. Let us see. It is necessary at this point to listen, not just to *Erotic-a Talk-a* in its content, so to say, for that makes sense also to say, but also in its internal structure and materiality; for in there somewhere there is a path, really, towards the next phase of erotic-a, the *Kiss*, and by the way it seems like we did not need that line after all but who knows what is to come? It is a matter, then, of finding those secret hiding places in *Erotic-a Talk-a* and of entering them in the right way so as to bring out the *Kiss* as the next phase of erotic-a. And these hidden places of eyes that look for the Kiss are quite solid, meaning given in fragments we could say and it takes her a lot of effort to place them there for the erotic man to find, even though it is also quite natural and very if she is *naturally* erotic. The solid lips are here scorchingly solid for the kiss but also hidden behind her stretching and curling ways. Is that not erotica defined? And we will continue to explore it, lady, and forget the one line we took out, rightly it seems. But who knows with ladies these days?

PHASE SIX

THE KISS



The stretching and curling of *Erotic-a Talk-a* is in a sense *prepared* for the modification which will give rise to something that can colloquially be described as a “Kiss”. ‘Kissing’ is a mystery of the highest order. And we only use this ordinary term as a kind of clue. For in human space, a kiss really is just the contact of two physical lips with some kind of *energi-a*, I now add in a moment of clarity again which is important. The *energi-a* of the physical kiss is the *energi-a* passing between two beings in physical space which is also *intimate* in-between them, as I will explain in *Jenn-I-E*, Ikiris Ekiris, I add much later, obviously. What we are talking about now, the *erotic-a kiss-a*, really does occur in a different *space*, *erotic-a spatiali-a*, and obeys its own laws of articulation and development. How can a kiss exist

that is not physical? But haven't you ever been kissed by someone in a dream or in *Phantasi-a* and is not that also something intimate, a kiss? The erotic Kiss is not exactly that. But it is similar in nature in the sense that it goes beyond the physical space and even world-a and involves the materialization of the *Erotic a Talk-a* in *earth-a* and the solid, I now add in clarity again. And this materialization in this phase of erotic-a, I add, is the very essence of 'kissing' in this sense, if we must still use the word at all.

Erotic-a kissing-a is already there as a *possibility*, as we have said, and not a 'potentiality' strictly speaking, in the previous phase. It is first located as a germ or a seed, again, in those spots in *Erotic-a Talk-a* that call for it but which are hidden as a trail in a dark forest. This proto-kiss let us say is the subtle condensed element in the talk and in the lips literally as in her postures, and it is there in those moments when one feels 'contact' to be a *possibility*, a real one, in and behind the speech. But what is the Kiss itself? It is the *unfolding* of this heated solid, this element-a hidden in the speech, into the touching of the lips and an automatic materialization of words and worlds too, as we shall see. And in this we have the essence of the erotic kiss, which is dangerous to attempt for non-erotic beings, as if it is just a game, this, of erotic-a, who in that case risk the fall and which can happen quickly, ladies, although it should be kept in mind that this form, where the erotic man, let us say, although it can happen to the lady too, loses himself in the feminine world or, through the materialization of it, in intimacy, which enters into his in a complex alchemy that we will explore. Kissing, by the way, in a sense can occur in other erotic phenomena, such as the erotic touch simpliciter, as when two feet touch underneath the table, although this is in a sense a minor point. 'Kissing' in erotic-

a is not strictly speaking constrained to the lips. But if the feet ‘kiss’ they take the solid and heated and hidden at first elements of the Kiss, as it is now being described, and place it in the space of the other, I now add in another ‘Word’ application. In both cases it really is about making her *Erotic-a Talk-a* or her tale real through materialization and ‘touch’, solid.

The erotic Kiss necessarily *unfolds*, if it *unfolds* at all, from *Erotic-a Talk-a*; one cannot simply jump at the other’s lips, as if by surprise, if one wants to Kiss them erotically. So, what is this Kiss? First of all, it is again obviously a narrowing of space. *Erotic-a spatiali-a* constricts into the solid element or *earth-a* that is placed in the space in *erotic-a spatiali-a* that is reserved for the other, I now add, I now add, I now add. Narrowing of *spatiali-a erotic-a* is an essential structure of this fold. The matter here is no longer *stretch-a curl-a* but something different alchemically. The solid is placed and then it as if explodes, the power of *expansion*, but with a *combustion* obviously. But it does that in-between them so that their materiali-a combines. Again, then, to emphasize a point that needs to be said many times for your sake and mine, the erotic kiss-a is thus never simply a matter of interlocking the physical lips in physical space. For what I said, this danger of the fall, cannot really happen in erotic-a but it does happen there in physical space simpliciter; so be careful ladies of real qualities and erotic ones too of the physical kiss. The *Whirlwind-a*, *Eye-a Gazing-a* and *Erotic-a Talk-a* to speak roughly have already prepared the space for the erotic Kiss, which can only *unfold* as a *possibility* of erotic-a itself.

But let us think a little more about this transition from the stretching and curling *Erotic-a Talk-a* to the touch or contact that is the *Kiss-a*. It, this *stretch-a-curl-a*, comes to

a climax, meaning that it changes form slightly. The lips curl but they are ready to stretch obviously, for how else would a kiss happen? So that is an example, a vivid one, of what stretching and curling is like in reality. But it is not just that. For before the kiss and in preparation for it, her whole form stretches and curls, and in many different ways. But before the kiss, it, again, reaches a kind of climax. The Kiss resembles a snowflake like structure that is ready to slide down the channel, which is the lips curling and then stretching towards her, let us say, or the other way around. But when the snowflake reaches the other side, let us say, it really becomes something earthy and solid and not just *possibly* so. But these are not just physical lips, it is really a distinct matter that is also exemplified, for example, in an actually real snowflake that touches someone's lips and they feel like they have been kissed. So why not this phenomenon then? Because we are stuck in gross materiality and confused about words, I think. In the Buddhist stories there are Devas and Nymphs who cannot have sex or intercourse at all but who love 'kissing'. And their kissing is nothing like we can imagine. And yet we call it 'kissing', which is acceptable for the purpose. But it really needs to be thought about carefully, both from the contemplative point of Wisdom Analysis and also traditionally in Buddhist and other scriptures, such as the Platonic corpus, which is not scripture for anyone who reads it with an ordinary mind. But otherwise, who knows? What is *en-packed* in this snowflake, so to say?

In a sense it is just the solid *materiali-a* of their lives that will be exchanged for the first time. It is the other in her natural rhythms and overall *energi-a* that combines with his. It means that the total energy of the person and her vibrancy is transferred really, for we are dealing with

something solid here, to her partner. In this solid she approaches you through this *energi-a* and he approaches her, too. And when this *materi-a* explodes across the other's lips, so does she, reflecting her natural rhythms and intimacy too. This is preparing the space for the final phase, which is a full reworking of the entire erotic cycle, I think. If the world-a of the woman, say, is unified so is this matter, and the *energi-a* of this matter (which can actually be seen by some people) is the *aura* in this sense, then this matter travels, so to speak, to him in his own space to some degree and mingles with him, and his space is here just the space of his in *erotic-a spatiali-a* of course. This happens because of complex erotic-a Alchemi-a and it is too difficult to describe this in detail, and perhaps in principle.

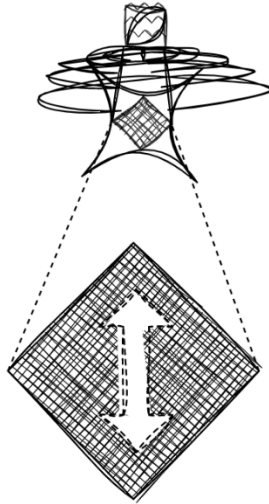
We all know that kissing a woman is a major deal in generally and it is also so in erotic-a. For something of your two beings, so to say, really does mingle and create a 'child' of sorts even, to speak like the poet Rumi, who said that all communions between men and women of intimate types leave children to be taken care of. Your erotic *aura* enters into the being of the other. A Kiss is literally an exchange of *materi-a* in this 'theory', which is that only to an extent and until you actually kiss a woman and find yourself burdened or blessed, as the case may be.

The Kiss is a union where the woman enters materially into the space of the erotic man and she into his as in a Direct Recognition, *materiali-a*. In a sense that space then surrounds them. The kiss then makes a new connection between them and that is all, a connection that is more intimate than they had in *Erotic-a Talk-a*. In a sense that is all. But there is a little more to it. That is that the "Kiss" is really a creation of a space for a free exchange of *materi-a*. For they really exchange matter in infinite ways. Now I will

say that kissing is difficult to understand and that is all. But it does prepare the way for something we can call 'sex' if we like, although it is entirely different from that which we usually describe in that way. And what prepares the space for this? It is precisely the solid, *condensed* element, which will then be fully embodied in the next phase. In the final phase of erotic-a, the *erotic-a bodi-a* will be fully formed and become solid in this sense and is then worked over so as to extract the energy from *earth-a* in the form of a Jewel, Ecstasy. *Erotic-a interacti-a* is now heading towards a Jewel that is found quite literally in the *earth-a*, although obviously this is not Earth the planet or even Humus or just plain old earth we hold in our hand. It is simply the element-*a earth-a* of *erotic-a spatiali-a* where *earth-a* takes a unique and quite special form, as we will find out below, there where our investments in this description begin to reach a kind of climax.

PHASE SEVEN

RHYTHMI-A EROTIC-A



In the Kiss which is solid, heated and cohesive and sticky also, there exists the possibility of something else. It is the hidden rhythms that we usually associate with sex in the physical sense. So let us start with that. Physical sex involves, I add, having now reflected on this elsewhere²², the solid body, which is mainly earth-a of a special kind, so *earth-a* in the gross sense even, but obviously also in the subtle Cosmological sense, entering a common space, in between the two human beings, whoever they are, erotic or not, and forming rhythms which allows a kind of ‘rubbing out’ through which the sexual partners get to the point of knowing each other directly. This means that there is an

²² See the aforementioned essay on sexual intimacy in relation to the Beauty Jennie Kim, and also in the future, my book, *Jenn-I-E*, Ikiris Ekiris.

element of dissolution in all sexual experiences of this type. And this is sometimes described as ‘unity’ of the masculine and the feminine. But it is not true; the masculine does not unite with the feminine nor does *shiva* unite with *shakti*, as Evola believed in some of his worse moments, and there is no hermaphrodite in that sense really, unless it is something else that we cannot easily discuss. It is just that they both enter this *space* of rhythms that work in the gross earth of their bodies and allow them to know each other *directly* and *sexually*. But *erotic-a* is not this at all, as we are about to find out after this comment. That Evola did also see other *possibilities* in sexual experiences that are not merely attempts to find unity between the separated partners. And this is more valuable in a sense. But it is also more dangerous. So, proceed with caution ladies of physical inclinations.

In *erotic-a*, too, there are rhythms. But they are not primarily the rhythms of sex, even though arguably one can create sexual rhythms in *erotic-a Fantasi-a* as an exploration of sexual spaces within the woman or man’s tale, although it is generally ladies that fantasise in *erotic-a*, the man being the Axis, still, around which the *Fantasi-a Erotic-a* Spins, now and in this phase of its *Unfolding*. The first experience of this *unfolding of Rhythmi-a Erotic-a* is in the rhythms of the tongues. When we say this, again, we have to be careful with words. For it is not the physical gross tongues that participate. Here, instead, the Kiss as we have described it gives way to a solid slimy substance, which can work the solid, *earth-a*. A localized solid is created through the erotic Kiss, as we will explain, and it is then there to be worked over by the cohesive power of *Rhythmi-a Erotic-a*, which we have no choice but to represent in the above depiction as a double-sided arrow. You will get the picture

if you read these words. The localized solid, say on the neck, which is also what it is in *erotic-a*, a momentary manifestation to be engaged, is created through the snowflake structure of the kiss, which we already described as a proto-solid. So when the explosion takes place in the Kiss, like this :*, there is a little solid in there which is invisible, in a way and at first. For it is just the beginning of the *Kiss* that then explodes and spreads its *energi-a* across her lips. But this solid can also be created in isolation through kissing in an extended sense now, which is the power of the whole *erotic-a bodi-a*, I now clarify my writing as I try to get clear on what is going on here and what is needed for the perfect fit. The whole form, as we will discuss, now becomes a place for the localization of these solid regions, which will then be worked over in rhythms of various kinds, involving the 'tongue' but also the other's *erotic-a bodi-a* as a whole, which now 'works' the solid. So, we are dealing with the power of *cohesion* in the proper sense, and that means something Alchemically. But this *cohesion* is such that it extends naturally through space, and here we have a new phenomenon, and it does that in a slimy way, always cohering-together, solidly. Now is the slimy thus described disgusting? Many people think so. But again, I must repeat that there is nothing disgusting about this when done between two people in private. This is worth a detour on. For we really must get to the bottom of this and understand that sex is not *erotic-a* and that they really are different. For it is important for many reasons, including metaphysical ones.

In the story called 'What Came First' (*Aggannasutta*) the Buddha offers an origin story of sex in the humus world, which is in essence not very different from what we see in the Bible. And why does this interest us, *erotic-a beings-a*?

It is because it interferes with our moral precepts and outlooks, I think. The bottom line of this whole way of thinking is that we, human beings you must say, existed in some Pure state a very long time ago, even an unimaginably long time ago. And then, through some kind of a Fall that usually involved eating something, we developed gross bodies and were subject to sex and the vices. The Buddha says in this discourse that the 'sex-neutral', like I accused Eliza of being once, which means that I was complimenting her for being some kind of a Goddess, Pure Land beings I think of the Brahma Loka, although he said they were 'women' and 'men' even before, which really does raise the question of who they were then, became divided into genders and developed gross bodies with which to have sex. And the Buddha said that they knew this to be wrong, and shameful and all those things. And then they built houses to hide their wrong doings, like the monks, who build monasteries, like Bodhivana, to hide their wrong doings, which is by definition true I think for they take the food of 'lay people' to propagate these kinds of views and destroy normal people's sexual lives. Why would we believe such things, really? The truth is that we should not at all believe them. So I need to say something on my first book and the Indoctrination of the Elders, finally.

It is true, *PhR*, to the extent that I thought much about my practice. But I gave the Buddhists too much credit in the work, in truth. They are not very clear-thinking people, if they think at all. For it is against the Law or something, they just meditate a lot. It took my book to make Buddhism into some kind of a philosophy along Platonian lines. And Plato is good I think in his execution of Socrates. For Socrates I believe is not Plato, nor is Plato anyone *in* the discourses. So much for that. But what about sex? It sells. It sells what?

Itself. What do I mean? I mean it is not wrong or shameful when you do it. Is it? It is only wrong when you imagine someone seeing you do it. For it is no longer private. That is all. And you may think that this is true of many things, like “picking booger out of your nose” or something, to speak colloquially. The truth is that in that case you feel that it is disgusting I think, even though it brings you some pleasure, like scratching yourself in the nether region. But sex is not like that, *at all*, obviously. For it is the most sought for experience in the humus realm and that is all. When the Buddha says that humus built houses in order to hide their wrongdoing of sex, he either says that it became okay in houses, which he does not say at all, or that it is really wrong in itself. But it is not wrong in any sense, except if you get involved in pornography, which simply means: if you sell your most intimate experiences. This is in fact obviously wrong. And everyone, including the actors, like a friend of mine who happened to be a prostitute, Claire, said. But it is not acting. For there is no acting of sex, unfortunately, darling, who is not okay with me not being a ‘courtesan’. But okay.²³

Besides that, the Buddha can teach us nothing more about sex. For he did not even know what it is. I once thought.... Yes, it is time for personal reflections Monima Chadha, who tried to be me, Erol, in her silly Buddhist book *Selfless Mind*²⁴ or something, which really is Evil. For if there is no You in your body then what is to prevent Rape? So, I once thought, in a moment of clarity on how to write a sentence, even though I worry about these things too much sometimes, that if sex is a problem for meditation practices there must surely be some explanation for why it is a

²³ See my essay on Clair the ‘prossie’ on EkirisIkiris.com

²⁴ See my review of her book on BooksRhere.com

problem. Why is sex so sought after by humus? I came up with a theory once in a book manuscript that I abandoned after I found out that erotic-a is not sex-a. And it is erotic-a that is my issue, if you like, and not sex at all, as we will see in the remainder of this book, which really is becoming longer than I thought it would be. The theory went a little something like this.

In the discourse that we are now commenting on, it is obvious that the original Brahmas, or Light beings, racists in other words perhaps, divided themselves in such a way that they became humus beings with bodies, like Adam becoming 'adam' and Eve. But they were still Brahmas in spirit if you like, divided into the masculine and the feminine, now. So what? Well, this historical de-evolution, about which both Guénon and Evola speak about unfortunately, is mirrored in the ontological structures of reality. And through meditation practices, which I described in *PhR* in much detail and as a kind of a Prolegomena to Sex Magick, you can actually get back to the original state of unity, so you can be The Brahma, which is prior to the division of the masculine and the feminine. So, I reasoned, if sex is just the attempt of the two beings to 'unify' themselves in real time, then they must get back to that state in orgasm, the pleasure of which, I add a little only, would then be the *energi-a* of the first level Brahma Loka, felt for a brief instant, in cases where you have sex with non-erotic men, ladies, to give them credit where credit is due. So that is an explanation. In other words, when we reach orgasm in sex we reach a *jhana* level consciousness, of a Godhead even, and there is a bit of Mysticism worth writing about, Steinbock, who gave me a Ninety Eight for my Master's thesis, which will set the foundation on my book on *Law-a*. And this Godly consciousness can then even be used for

Magick of a sexual sort, obviously, / thought. For if you are a Brahma in orgasm of longer duration, as Tantra can teach you to be, so they are complimentary, the Traditions that is, Guénon and Evola, why not be a well-endowed Deva of the *Nimmanarati* heaven, who can create universes even for the *Paranimitavasavatti* Devas or even Brahmas presumably, if they are interested? According to my 'theory', then, which really is based on the Doctrine, so go figure Buddhists, sex gives you, the humus in your own state of existence, pretty much everything from *Jhana* and Brahma Lokas of the first level down to humus level. The only thing left is Enlightenment and the higher Jhanas, which are without thought anyway, literally, and who wants that? That was my explanation of the Value of Sexual pleasure, Scheler, working with the 'Doctrine' of various things, including the need for sex and also for Sexual Magick, which, by the way, I thought of developing myself as a system and a practice after all. I justified it as follows.

If the Buddha can go into the Brahma Loka in samadhi, why can I not do it through sex and just live in the orgasm, which is in principle possible, according to Osho? And if Ananda can explode his body at the end of his life by lifting himself in the air and decomposing himself into *wind-a*, *fire-a*, *water-a* and *earth-a*, why can I not do the same through sex with a lady? Because the Buddha says it is wrong, I guess. So I got stuck and tried to become a monk in the aforementioned monastery in order to give up sex and live a Pure life of taking people's food to spread the word and not think in any way that one should think. And then it got serious. For they rejected me because the tradie there, Ajahn Jana or Jhana or something, said I thought too much for the monastery. But in seriousness, this all took place. So, what is left of sex? The truth is that if you do not

listen to what people who have never had sex have to say then you must think about it in your own life. And I will say that sex is Sex and it is what it is I guess, so see my essays on this and the forthcoming book, too, *Jenn-I-E*, Ikiris Ekiris.

Now, if we are going to believe in Brahmas from Lokas dividing themselves when the cosmos expands and becoming humus, why are we also not going to believe in Eros or Aphrodite? The truth is that we do not believe in these characters because we read different scriptures or records written by humus in order to explain everything there is to explain. But here is a little bit of a thought experiment that actually destroys the above theory and allows us to get back to *Erotic-a*, which is simply Eros's space in some sense in its *possibility* of engaging women in his own way. The point of 'destruction', Derrida and Andrew Benjamin, who once called me 'almost handsome', which is like a dwarf calling Eros that, and tried to cancel my money in some way as well as my presence at the university, is that destruction is really just a thought that destroys another thought because it is more true. But if Eros is the God of erotic-a in some sense let us say and erotic intimacy even, which he is, then how could he offer this gift to women, who are really, under the Doctrine, only Brahma divided? He could not. For women would have no interest in Eros or Erotic-a. For Eros is not a Brahma obviously but a different kind of God. They would not even feel anything in erotic-a. But they do, despite the ambiguity of the word 'erotic men', who sometimes may just be men to whom Eros gave a space to engage woman in erotic-a in their own way, through his Cupid Function, which he has. So erotic women could not have come about through a division of Brahma, or Adam even. And there is an argument there if the stupid, really, analysts and Anglo-Saxons, rapists and

Invaders, want to draw it out, *Eliza*, the book. But you could just appreciate the power of the thought when you put it all together. And putting things-together is prior to arguments anyways, so go figure. In truth, Eros is who he is and Brahma is who he is and humans are, God knows what... So let us go of silly speculations and get back to the essences or realities themselves, which are not really 'phenomena' for that is a term for something we simply do not understand yet, but just what they are in themselves, Reality.

Not even an analyst like Johnny Bigelow or BiggerLow, as Dirk Baltzly once called him in an attempt at humour and sentimentality, would argue against the idea that Reality is Reality or that 'Reality' represents Reality. But, *alas*, in the end, who knows with those strange Anglos or whatever they are? Who, by the way, I will take to court when I write my book on *Law-a*, and if that does not work, for it is Written, this *Law-a*, for Anglos primarily then, *Mafi-a*. These people really are obsessed with Colour in some sense. But they think that no one but Mary can see colour, after they give her an operation, which is just silly racist thinking, I think. For the Aboriginal people of Australia really did see colour, mostly black and white I think, and they are told by John BiggerLow that they could not see colour for he argues that only Mary in a fiction of sorts sees colour, which is strange, strange, strange...

Let us now get back to the analysis of Erotic-a in its seventh phase of unfolding. In *Rhythmi a Erotic-a*, compared to the *Kiss*, the space expands across, finally, the *erotic-a bodi-a*. The connection between the erotic partners is so intimate now that it allows for a full exposure of the two beings to each other in privacy and a place that is truly sacred. It is the true temple of Eros the God, we could say, leaving it for further discussion to see what this

may mean. You must understand, as Guénon obviously wrote about and did, that a temple is never a structure of architecture, merely invested with history in the human sense or beliefs or something like that. It is also necessarily, Your Temple, a hidden and sacred space. When we speak of erotic-a, then, we speak of something that is truly sacred and which can never be reduced to something merely sexual or even erotic, in the broad and ordinary sense, which is useless but still with us unfortunately. We are now at the point where we can discuss an interplay and connection through rhythm and grinding and burrowing and deepest intimacy between two erotic beings and in their *erotic-a bodi-a*. All of this we ordinarily lump under the label 'sex', simply because sex also works with rhythms. But so do the flights of birds. Let us call it instead 'rhythm-a erotic-a sexuali-a'. For we cannot fully do away with the word until we are done with the analysis, which will be soon, ladies.

Erotic-a Rhythmi-a, I just dropped the word 'sex' after all, involves the whole *erotic-a bodi-a*, which is now fully formed in *erotic-a spatiali-a*. This means something energetically and that is all. For the whole form of the erotic being, and in particular its corporeal or material modality, to speak like Master Guénon, is in the midst of a different kind of *energi-a* then, say, eyes, which were prominent in the earlier phases. At this point and in this phase, this *energi-a* of the erotically formed body is there for their disposal and grindings and burrowing and so on. I'll add, importantly: in intimacy and between them and always entirely by consent. And with that point in mind, which is actually important as a Good in the court of law, which I will speak about in my forthcoming work, yet to be entirely written, *Law-a*, I now turn to study the structures of this

phase and its space in more detail, and as much as is necessary to get the essence of erotic-a and by implication of Eros into the public light, profane or profound.

Relative to the previous phase of the *Kiss*, in *Erotic-a Rhythmi-a erotic-a spatiali-a* expands so as to cover the space of their erotic bodies. While space is in this fold expanded in this way, it is not as wide as it is in *Erotic-a Talk-a*. Why not? Because *Erotic-a Talk-a* covers her whole world, the Story, in intimacy for the first time. But here we have a progression of *unfolding-a* from kissing and tonguing, let us say, to rhythms that involve the whole *erotic-a bodi-a*. As the kiss is very localized with the solid between them to-be-exploded, so now the whole *erotic-a bodi-a* become the localization of solidity in a much more overarching sense. In the earlier phases, it was only parts of the *erotic-a bodi-a* that were involved and involved in special ways that we have described. This is not that difficult to study, I now write and think, even though I naturally thought it was almost impossible at some point, because it is just as it is. And anything can in principle be studied and known, even by methods of phenomenological philosophy, if they are put into use of describing Essence as they are in themselves. And not as constituted by transcendental consciousness, which really makes sense to no one, especially Husserl, who knew that sense construction is the work of sense making acts which clearly presuppose something of which to make sense. But be that as it may, back to the analysis of the things or Essential structures themselves!²⁵

What is this *erotic-a bodi-a*, which also means the whole form of the being in its *materiali-a* as it enters the final phase of *erotic-a unfolding-a*? And how does it differ

²⁵ See the Zahavi, Dan (DanZahavi.com) review on booksrhere.com

from the corporeal, physical form so called? In the human state we have a distinct corporeal form, the physical body. And the physical body differs from the erotic one we have in *erotic-a spatiali-a*. Simple, is it not people? And as for the wolf, it has its own state, that of the wolf obviously, which is not its 'environment' obviously, Heidegger and Benjamin, but simply the state of that being. And if you develop *totem* powers like the shamanic freak shows, for what else are they?, the space of the wolf becomes integrated into your human state as a transcendent space which you can access. But, back on topic, we will now think of the two bodies, let us say, through a contrasting comparison, which involves looking at one space now, and not 'possibility', and contrasting it with another, much in the way I described in my first book in relation to *possibilities* just mentioned. So it is still complex and profound, even though we have slowly dropped all phenomenology pretty much since the beginning of my work, except the word itself. And now we drop that too and simply speak of 'Remembrance' and 'Wisdom' of Essences and their Dynamics, Unfolding, Possibles, in the technical sense, which is okay for now, the 'technical' part, in their profound and unfathomable reality, which is really real and not just an abstraction, as Husserl thought. For you really cannot abstract an Essence or bracket it.²⁶ Sorry Husserl, goodbye friend and never contact me in any sense, either directly, if you can still access the humus state of being or existence, and we can even exchange words easily now, or indirectly through your disciples, like Dan Zahavi or God-forbid Anthony Steinbock.²⁷ Okay. Now to the 'analysis'. But what does it mean? Lots of things. But it is not that different from what

²⁶ Ibid.

²⁷ Ibid.

we have been doing. For I have not really been following Husserl since the *Logical Investigations* but only learning to see in my own way by working through his confusions of which, unfortunately for the Jewish man, there are many.

How does the one body relate to the other, the physical to the erotic? We will approach this issue through some reflections on Buddhist Philosophi-a or Spiritual Pathway, whichever one you prefer. For in my work, *PhR*, Buddhism does become something like philosophical Platonism of which I am a second member I think in reality. For who else agrees with Plato on pretty much everything, including the existence of divinities, i.e. Eros? Now, back on track, again, we must remember that words like ‘hips’ or ‘breasts’ are applied naturally to the physical form in the humus state. The body of physical humus is what it is. But the body in *erotic-a spatiali-a* is also what it is. There is a relation between the two spaces where the one body can be ‘lifted’ from one space into the other, as in a daydream, bodily, sometimes, which means that she, as an erotic woman from and with *Erotic-a Land-a* already had an erotic form as a potential in her humus body, as we said a long time ago, now. And it is this erotic form that leaves, so to say, the physical body and becomes involved in erotic-a as *erotic-a bodi-a*. In a sense that is all there is to it. But we need to now look at the details, which simply means, Husserlian followers or whatever you are, for no one even dared to really look into his detail until I came along and showed it was not detailed enough, see my first book somewhere towards the end, that we consider the multifarious ways that the essences unfold themselves through realizing their possibilities and bringing their structural moment-a into reality, which is what an Essence is: a reality in its Essence or simply the Essence of *that* reality.

The *erotic-a bodi-a* is hidden in gross physical matter of the humus body. And here our reflections overlap with some Tantric ideas, especially of Tibetan Buddhism, which we know the best, let us say, if it is worth knowing at all. But let us just say that this gross body and its *energi-a* is private property. This says that when you teach beings to ‘manipulate’ or ‘channel’ their bodily and sexual energies, you better be clear on the consequences for themselves of what they are doing. And that is all we will say on that complex theme for now. Kundalini is something else; it is the thing I believe that constructs humus bodies and it is a mystery, possibly an evil one and possibly not, depending on our review of Sir Avalon’s book *The Serpent Power*, which is coming.²⁸ And now let us reflect on some Buddhist practices, which have been a problem for me in the past, in order to understand what I am talking about in regard to different spaces and different corporeal or material forms in them.

When the Buddha asks us to do ‘asubha’ contemplation we lose everything of *erotic-a* and are just left behind with a gross body, one made up of literally loose stuff, like blood, bones, skin, fat and so on, meaning that we abstract from every other modality of the human state of existence and beyond even, if the being has access to other states, except literally gross materiali-a or matter, as it displays itself to a humus being in the human state and its five or six senses. But this is not the *erotic-a bodi-a* of the being at all, which we have been studying, as should be obvious by now. It is impossible to be disgusted by *erotic-a* in general and its materiali-a in particular, even in thought. I once played around with this idea, when I was trying to be deluded by

²⁸ See Kundali-a.com

the Buddha, may the Brahma Maha, who I met in some state, Christians, bless him with gifts in his own space for once, the freak. For the freed freak, and he unfortunately is that, Gautama, because makes young men disgusted with sex and, if they are me, with erotic-a forever. Or he tries at least, through his discourses. The freak said “there is nothing attractive about this bag of bones and things” or something like that. Well, yes, *if* you see it like that there is absolutely nothing attractive in it at all, quite the opposite, actually. And that is why we need a discourse on the ‘black bitch’ or Kundalini powers and things like that, *in order to*, I now add but not in any sense Heidegger meant, for he really was a bad philosopher, be done on the question of what this humus body actually is. “But” I thought, well, “...what if the woman I liked in that way, sir, appeared to me as an apparition in the tree, and spoke to me”? I said; “in that case, sir, I could still see her wavy plump and even sexual *energi-a* but there would be nothing to focus on as bags and bones”. Just imagine one of those phantasy novels where the lady appears as a hologram of sexual excitement if you must, or just a plain old Nymph living in the tree.

Now, a word to erotic ladies writing ‘erotic literature’, which is by far the most truthful thing you find, “I think”, not like Descartes, when you search the word ‘erotica’ in the space that Industri-a calls the “Internet”. This is fine for me. And you can read this book as giving you a kind of spiritual and philosophical background for your natural writing activities, ladies of erotica. And if someone complains to you that you do not know what you are doing with your life, why not give them this book and ask them to contact me if they need a particular point of metaphysics explained? But to finish what I wrote earlier: you just have to imagine the erotic body in its purity, like in a wet dream, to be over

asubha practice. So let us be done with this and save what we can.

In truth, there is nothing in Buddhism that is false, arguably, even the story of Brahmas dividing themselves or being divided in some way through strange mechanisms. For the doctrine gets its power from, I will add, 'partial' truth. But there are things there that are unnecessary for sure and certainly for anyone who is in any way 'normal', Madams and Sirs of Western lands. What about *asubha* practices and things like that? They are not necessary for *anyone* to do, I think. But if you are a monk in the Doctrine of the Elders then they are necessary and you will get booted out if you do not think of a woman as simply a bag of bones. The man is slightly better off. For the Buddha described himself as a beautiful *man*, which begs the question: was he that because he was half-Brahma? Now it is not necessary in the other sense for one can simply Remember any reality including one's erotic-a through Engaged Wisdom or something like that, which I have been doing while writing these pages. And, to give another example, you can also be engaged contemplatively in smoking tobacco in the same way but perhaps after the Work on erotic-a is done. And why should the phenomenon of sex cause us any more trouble than, say, the phenomenon of eating less well than most people in the world in order to become enlightened? No one has really answered this question but the truth is: it should not. It is just that the Buddha did not like sex in any sense, and given the way he looked at women, and the feminine in general, this is not surprising at all. I like sex less than erotic-a. And if I ever become an arahant, Boo-w-a, I'll be as detached from it as I am from eating or going on alms round. So it is okay with me and the Elder, after all. For I am who I am and he is who he is and that is all I have to say to

him from here on. Now after those important and profound thoughts, which need to be developed, let us get back to the description of reality through an analysis of how essences unfold themselves into various kinds of realities, not all of which are Pure Essences, like Love, Beauty-Feminine or Erotica, and some of which are, at least, analysts, apparent realities, like the one *You* exist in: the Cave.

When we speak of ‘physical sex’, we mean the *space* where the sexual partners create rhythms in different ways, which ends, through a rubbing out of forms, in a kind of an ‘explosion’ where orgasm is reached and where the partners know and see each other *directly as beings*. Erotic-a is not that. For it involves many phases, all of which are essential to it. And there are many rhythms created in an erotic interaction. Interestingly enough, and as I mentioned, the erotic partners can create the rhythms of physical sex but need not. Every erotic woman really has an *erotic-a bodi-a*, unfolding from her *Erotic-a Land-a* and that is the body, if you like, that she uses in erotic-a, which is a spiritual practice in the sense that it really does transcend the ordinary human state of existence.

We will now, finally, talk briefly about the transition from the *Kiss* to *Rhythmi-a* Erotic-a. “In the true sense”, I will add at the same time. For everything has a rhythm. But this is unique in that sense for it is erotic-a and it is in erotic-a that the rhythms take place. In *Kissing* there is already a proto-engagement in rhythms. And these rhythms are there as a way of working the solid through kissing and tongue use. In this phase of *Erotic-a Rhythmi-a*, the working of the solid and earth-a involves, first of all, the whole *erotic-a bodi-a*. And, repeating, much, this *erotic-a bodi-a* really does work differently than an ordinary physical body of humus. And

that is difficult to see unless we consider the writings of ladies of 'erotica', meaning now: erotic literature, which is okay for them and even necessary if they fail to find the man of erotic-a.

If, in these rhythms, the woman is in one position, where her breast are visible, say, and then switches to another, where her buttocks are hidden in that special way, it is the whole *erotic-a bodi-a* that has changed and not just parts of the physical body. In other words, the whole *erotic-a bodi-a* is there in the position, and that is all, unlike in physical sex, where you feel that the physical body is changing positions, while still being there, yuk, which is different entirely. In the other phases of erotic-a, this *erotic-a body-a* really is in the background of *erotic-a spatiali-a* so that other kinds of interactions can take place, as we have been saying. For example, when she Gazes at the Sir, her eyes are emphasized in the foreground of *erotic-a spatiali-a*; the *erotic-a bodi-a*, the rest of it, you know what I mean, plump, is in the background and as a possibility to be drawn out in the following phases. In the current phase of erotic-a Rhythmi-a, it is really there itself, fully, the *bodi-a, erotic-as*. Now let us briefly say something more about erotic literature in the sense of fictional worlds that are created mostly by ladies I think for them to explore in *Phantasi-a*.

When they describe scorching lips or standing by the counter in order to fascinate the erotic man or, say, throwing looks in his direction at the same time, which I think they write, for I really do not know very well, for it has been a long time since I read literature, and Sartre does not count here, they are really describing the whole *erotic-a bodi-a* in a pose, and are not expecting you to think that this is just a property of the body in physical space, which is a silly thought really, humus. Let us now speak about the

Rhythmi-a Erotic-a before coming back to speak of the phantastic and fantastic worlds where the rhythms are embedded from the start.

The word 'penetration' means something different in erotic-a than it does in physical sex and this is again worth saying more on in order to get at the difference. Both involve the penetration of something wet and firm by something solid, let us say simply for now. But in physical sex, one partner seems to work the other, whereas in erotic-a this is not so; both work something together, namely *erotic-a spatiali-a* in its materi-a, created in between them, exchanges, now, with which they may then identify or not as the case may be. And this is a key point: the woman enters into *erotic-a spatiali-a* with her *nymph-i* form. But in there she makes use of the whole space for the creation of rhythms that penetrate the wet regions. So, it is not strictly speaking two beings with sexual forms that have sex directly but two forms in *erotic-a spatiali-a*. In erotic-a, the space is prior and welcomes them in. And when she creates the world in erotic-a through either *Phantasi-a*, in solitude as our above example showed us with the mirror, or in *Fantasi-a* with her partner, where it is truly something inter-subjective, she in a sense does nothing more than give a space for the rhythms to work through erotic-a *earth-a*. But there is an organic connection between these rhythms, which follow upon and *leap-out* from the Kiss, and the world of *Fantasi-a* or *Phantasi-a*.

In this phase of erotic-a, the forms they create, multifarious, are fluid and the woman can disappear as form entirely sometimes in order to enjoy the space purely in its *energi-a* and then quickly return to recreate her form, for they are always knowing each other, directly the two beings, in every case, forms or not. So the erotic-a *bodi-a* is

complex, in many ways, which further distances us from the physical body, as a 'vision'. So in physical sex this is not possible at all; for physical space itself does not offer that possibility as is clear from the descriptions. And losing yourself in a sensation of physical *energi-a*, and *energi-a* does create vibrations in the intimate and private *space* of sex, and that is interesting for contemplating the profounder dimensions of sexuality, now in the ordinary sense, as Evola has done to some extent in his aforementioned book, is not that at all but quite the opposite. In erotic-a, then, nothing of the one really enters into the other, for that is very gross as if there is a hole that is filled by some material thing. What does happen in this phase or station even of erotic-a is that the masculine Axis grinds down the feminine wetness, always sticky, cohesive, and solid in its own way too, in a play of forms in *erotic-a spatiali-a*. Therefore, we are really dealing with different things that are so bound up together in our imagination as to need further teasing apart.

To explore this touchy subject further, we will resort to metaphor. And we need one, a Symbol, Guénon, that symbolizes a dual possibility, for that is how it is, as we shall see, in *Erotic-a Rhythmi-a*, of something being firm and wet at the same time and also of being able to be penetrated by something solid. This is because, to repeat a non-intuitive fact, it is the space that sets the foundation for this *Erotic-a Rhythmi-a*. So, we find the one space *unfolding* like this with the law that it is always the feminine that identifies with the *shakti energi-a* and *materiali-a* of the space and the masculine with the *shiva* aspect. Remember also, again, that *shakti* and *shiva* are not gods and goddesses but simply impersonal principles of some kind and therefore they can be used in these kinds of thoughts, which are only

complex in appearance, ladies, and simple in reality. In short, *shakti materiali-a* is something that, now I see in a moment of real insight, *unfolds* as a modification of the Spin, while the shiva aspect *unfolds* as a material manifestation of the Rod or Axis. And this is in my opinion is an insight Guénon did not clearly have. But he was good enough to be quoted in this book. So read him if you must. But be careful when learning about the Divinities and things like that. For it is really true that these are Beings, at least in representation, and it is Absolutely Wrong to treat a Being as an Impersonal Principle, Sir. But he is okay with me because he is now a good Spirit and that is all I will say for now. But ask me in private if you want to know more, in whichever way you want.

We find the symbol we are looking for in the duality of ice and water to an extent and in a special way that we will now describe briefly, leaving it to future investigations, conducted either privately in an entirely scientific manner or, I now add the 'or', for I forgot to do so earlier, in some kind of an erotic partnership to draw out its Alchemical and Cosmological implications. We are speaking of a symbol that symbolizes two possibilities. One is being solid and the other being wet and yet belonging to the same essence. The flowing—whatever is flowing and rigid—and freezing—whatever is wet becoming solid or firm—really do separate in *erotic-a spatiali-a* before coming together, again. It is a matter of picturing a kind of 'hyle', to speak in the traditional phenomenological sense, although we do not give the word 'hyle' the same meaning as the phenomenologists do, *at all*, with whom we are still, after all, so maybe they did have some interesting things to say? Yes and no. But we will see in the remainder. Now, to continue the thought, this *hyle* is not absent, like in what Husserl called 'meaning intentions',

but which are not really that in fact, to pay respect finally to the Master so called, but which while being present calls for a modification in order to come to itself. And the modification of the *hyle*—like the freezing of water—has the function of *fulfilling*, of making this space concrete and allowing her to ride the matter which is hers and his and to enjoy it, still always, hardly looking, Eros. For without that fulfillment, we do not have the double sided *materiali-a* that we are seeking and which governs and guides *Rhythmi-a Erotic-a*. If this element—the *hyle* that calls for a self-modification in order to bring about its own fulfillment—is not present, this phase of erotic-a cannot be fulfilled. It is that simple and needs to be said in a complex way. But they do so, this *rhythmi-a erotic-a*, in one substance so to say, which does not mean that their beings become one, and that is a point worth repeating many times. In an image, it is like a waterfall descending down into the still pond and the pond ascending upwards the waterfall, all in one movement and ecstasy which can last for hours. This is only a paradox in appearance. For we are speaking of a transcendental space and not of a thing. Another paradoxical image would be one of a mountain that supports a stream that moves down and up and which supports the mountain, but which is more in need of its support and stability. This is a phenomenon that can really be two and one in one. And in this separation and coming-together the possibility of both flowing and standing still in *Rhythmi-a Erotic-a* becomes real. And this means that it is natural. In *Rhythmi-a Erotic-a*, the wetness must become firmness and when we get away from the view of the body as an aggregate of stuff, like bones and teeth, we are forced to think of *erotic-a spatiali-a* and the *erotic-a bodi-a* along these lines.

Every woman has a distinct way that she moves in Spirit, even when she writes or simply buys something at the *café*. This is the rhythm of her life in a sense. And in this we can after all speak of her world and her 'tale', as I have been. Now, in this phase of erotic-a the intimate spaces of her tale will arise from the Rhythmi-a and come with their own *energi-a* and vibrations, which she will work with and work through *Fantasi-a*. *Fantasi-a* in rhythms that dissolve her old *energi-a* and create ecstasy, as we shall see, in communication with utmost intimacy with the erotic man is what erotic-a turns out to be. That is simply why one must know a woman deeply to be fully satisfied in erotic-a. It can probably happen, in a sense that needs much exploration in thought at least, especially with the advent of pornography, that the woman becomes so general that her whole life takes on a standard rhythm and a common story, a *Tale* not to be told, *Eliz-a*. In that case there is nothing much there to look for despite appearances. Let that be the final word for now on this touchy theme.

A word or two more on *Fantasi-a* is now in order after all, I now add and think of rewriting this great work again, which I should to an extent but not entirely. For it is a kind of inspired writing after all. And why should it not be published, with Ekiris Ikiris Publishing? The first thing to note is that *Fantasi-a* is not *Phantasi-a*; *Phantasi-a* is something like imagination or private viewing of pictures and it is given that way. *Phantasi-a* is experienced when the erotic woman engages erotic-a in private, which means that she is by herself and knows that and is also with Eros in the sense that she calls out to him, where Eros just means obviously the God of Erotic-a. In this state of mind, you do not feel that you are in actual communion with another being, yet alone an erotic lover. *Fantasi-a* is something else; it is the

very space of *erotic-a spatiali-a*, which is a shared space, given as itself in surreal worlds that are created for the satisfaction of the other phases and moments of *erotic-a unfolding-a*. And they explore this space, in this phase, which is always what it is, through ‘Rhythmi-a Erotic-a’.

Imagine a person who has a wild imagination as they say but not so wild that it makes the person detached from reality. She sees trees and words and things but she sees possibilities in them and of them that other people do not. For example, she may see a tree as a cathedral or even a Nymph dwelling place, where in fact there are no Nymphs with castles in the trees. But it is possible to conjure them up in *phantasi-a* by combining certain spaces that can but do not ordinary go together. Now when this person draws these dreams, they really come to life in them. And, also, in whoever is in communion or communication with her, if she shares her *phantasi-a*. In this case the other is living in *Phantasi-a* in a sense. For they have conjured up these things on the basis of reality by drawing out infinite possibilities from them, infinite here being a relative term, Guénon. But she is also imprisoned in *phantasi-a* for the world of imagination in the current example sweeps over her and gives her a sense of space and *possibilities* of space and things in it that she did not have before. And this can lead to delirium of the best kind.

Imagine a similar thing in *erotic-a*. The other’s tale, erotic scenes and *erotic-a bodi-a* offer infinite *possibilities* that can only brought out in *Fantasi-a*. This *Fantasi-a erotic-a* is this ability to bring out the erotic possibilities of things in *erotic-a spatiali-a*, always, and to allow them to unfold together with the erotic partner, real, he is, for you, erotic-as in *Fantasi-a* and not *Phantasi-a*. And, to repeat, again, this *Erotic-a Fantasi-a* is only possible in *erotic-a spatiali-a*.

Physical space is something else entirely. There, too, things with possibilities appear but appear only in their actuality and potential-actuality we could say to invent an old phraseology, and the imagination, say, is thus limited. In solitary *phantasi-a*, the being or person is alone conjuring up these possibilities, as imaginary worlds even, even in erotic-a. In *Fantasi-a*, they are not alone but are in communion with their erotic playmate and actually creating the erotic scene and ‘world’ too in *erotic-a spatiali-a* and beyond, in a way, for there is more to erotic-a than all this as it is truly infinite. Here in *Fantasi-a* the woman explores all her secret sexual and erotic desires and needs and explores them in the only way that they can be explored for the limited nature of the physical world only allows a part of them to be fulfilled and thus ultimately leaves the erotic woman unsatisfied. In *Fantasi-ai*, she can really conjure up a couch of a certain kind that suddenly becomes a sauna and which suddenly becomes a cocktail party (but it should be remembered that the original things are usually those they found in the place of encounter) where to enjoy herself with her real partner. It is *Erotic-a Fantasi-a* if it actually involves communion and communication and engagement with an erotic man in *erotic-a spatiali-a*. Otherwise, private Erotic-a is *phantasi-a*, unless we leave the ladies of erotic-a to play with themselves. *Fantasi-a* is present in every phase of the erotic unfolding after the phase, we say thinking again, of *Erotic-a Talk-a*, where it appears in the first cycle of erotic-a, which repeats itself *ad infinitum*.

If the erotikos, the erotic man as we once called him, or twice perhaps, I cannot remember, becomes too attached to the woman, which means if he starts depending on their intimacy, and “spends all his time with her”, even erotically,

then he *melts* into the domestic. Now erotikos is not beyond Love but this is slavery and is to be avoided at all costs for both parties. For the Axis must always be like a Mountain, Still in and by Itself, even in erotic-a. To prevent this possibility from unfolding, which means something in the practice of meditation and also here in *erotic-a*, which is also a kind of practice, you have to remember, it is necessary to cultivate a kind of detachment in erotikos, which keeps the comfort and joy alive and at the right pitch.

So detachment is in possibility, I add only a word, a natural aspect of the Axis, for then the Stillness remains itself in all situations, and does not become fluid, Kuki the man of too many words on *akirame*. Akirame is not what you think it is for men of erotic type or even *Iki*. For it is not a question of being detached from your desires or 'possibilities', like I say somewhere in *PhR* and Heidegger, too. But rather detachment in the true sense is a natural possibility of the Axis itself. And the Axis as the Stillness of Erotikos in the true sense must always be remembered in our analysis of erotic-a and even *Iki*. Now, listen Kuki. I am not saying that you are entirely wrong. But you are not right either. For you are confused. Detachment of the engaged kind can exist in perfect erotic-a and it is up to the man to reflect on it in a detached way after, as I am doing now, and the woman to simply enjoy it, unless she reflects when the pauses come, which is Engaged Wisdom defined.

THE ECSTASY

Erotic Ecstasy, like orgasm, is the telos of *Rhythmi-a Erotic-a*. How does it *unfold* from the previous phase? Simply: in the *Erotic-a Earth-a*, black, there really are Jewels, in an almost literal sense. But, again, in order to understand this entirely, we would need to take into account the Cosmology and the Alchemi-a of Jewellery. And these Jewels are discovered through erotic-a in a common industry, even, of digging and looking for ecstasy and bliss, which is simply the *energi-a* of the Jewel in its own space. Who would doubt, then, that erotic-a is something fantastic? In *Rhythmi-a Erotic-a*, the rhythms created in-between the erotic partners really penetrate into *Earth-a Erotic-a*, and then something, in a moment, the ultimate Erotic Event, *leaps-out* that has the form of a Jewel, which is held before them in the final moment of ecstasy and as something to wonder at and as a true meaning of life and experience of love and erotic-a. In a sense that is all we need to say on this mysterious theme. But let us just add, in conclusion, that these Jewels are as many as there are erotic women, speaking from the perspective of the erotic man. And she must invite him to her own space in *Erotic-a Land-a* to help her in a way seek them out. And they remain with her as wonderful possessions. To be more Profound, Still, through erotic practices of other kinds, they can even ‘manifest’ them in Gross Materiality, these Jewels which are always *hers*, Gifts. But let us leave the mysteries of erotic-a where they belong: in-between the erotic partners and with erotic women and do stop intruding into their lives with your silly concepts of humanity, sexuality and femininity. So how much more mysterious does life need to be for it to be enjoyed and appreciated, ladies of erotic-a?

