

	[Actions]	[Openers]	[Orifices]	[Positions]	[Subjects]	[Parts]	[Fetishes]
B	<i>baiser</i> kissing	<i>penis</i>	<u>vagina</u>	missionary	<i>Male</i> <i>(hetero)</i>	<u>face/</u> <u>cheeks</u>	<u>feet</u>
C	<i>caresser</i> stroking	<i>tongue</i>	<u>anus</u>	dog-style	<i>Male</i> <i>(homo)</i>	<u>breasts/</u> <u>nipples</u>	<u>hair</u>
D	<i>pincer</i> pinching	<i>fingers</i>	<u>mouth</u>	spoons	<i>Male</i> <i>(bi)</i>	<u>arse/</u> <u>buttocks</u>	<u>voyeur</u>
E	<i>embrasser</i> hugging	<i>fist</i>	<u>right nostril</u>	St. George	<i>Male</i> <i>(trans)</i>	<u>legs/</u> <u>thighs</u>	<u>bonds</u>
F	<i>frotter</i> rubbing	<i>dildo</i>	<u>left nostril</u>	reversed	<i>Female</i> <i>(hetero)</i>	<u>back/</u> <u>shoulders</u>	<u>whips</u>
G	<i>pénétrer</i> thrusting	<i>vibrator</i>	<u>right</u> <u>earhole</u>	soixante- neuf	<i>Female</i> <i>(homo)</i>	<u>waist/</u> <u>navel</u>	<u>materials</u>
H	<i>sucer</i> sucking	<i>vegetable</i>	<u>left earhole</u>	sideways	<i>Female</i> <i>(bi)</i>	<u>clitoris/</u> <u>glans</u>	<u>spanking</u>
I	<i>mordre</i> biting	<i>liquid</i>	<u>right</u> <u>eyeball</u>	sandwich	<i>Female</i> <i>(trans)</i>	<u>lips/</u> <u>foreskin</u>	<u>strangling</u>
K	<i>tirer</i> tugging	<i>toe</i>	<u>left eyeball</u>	scissors	<i>Herm-</i> <i>aphrodite</i>	<u>bridge/</u> <u>balls</u>	<u>excretion</u>
	[Actiones]	[Absoluta]	[Prædicata]	[Questiones]	[Subiecta]	[Virtuta]	[Vitia]

Alphabet of the Art

One important – indeed virtually omnipresent – motivation which I have left out of the discussion up to now, preferring to treat it separately, is sex. Kimberly constantly, and with a growing obsessiveness, indulges in sexual behaviour and sexual intercourse. This is a major source of self-reproach for her, but also enables her to achieve intimacy with Alban towards the end of the narrative.

As this factor is so important, I have tried to analyse Kimberly's responses diagrammatically, in the hope of deducing more generally applicable rules.

My model here is the twelfth-century Catalan mystic Ramón Llull's "Ars Combinatoria" [Art of Combination], which aspires to represent all terrestrial phenomena with the aid of a certain set of wheels and tables. I should stress, though, that this Eroticon is not intended as a Satanic *inversion* so much as an *extension* of Llull's insight. How does it work, then?

Four figures are required to make sense of the table:

1. The first figure enables us to make connections between two different categories on the table, but still solely in *terms* of that letter and its attributes. For instance, with the two letters "BB", one is obliged to make connections between all of the different categories. For that reason, I have used different typography for each column: Roman for [Actions], *Italic* for [Openers], Underlining for [Orifices], **Bold Roman** for [Positions], ***Bold Italics*** for [**Subjects**], **Bold Underlining** for [**Parts**], ***Bold Italic Underlining*** for [**Fetishes**].

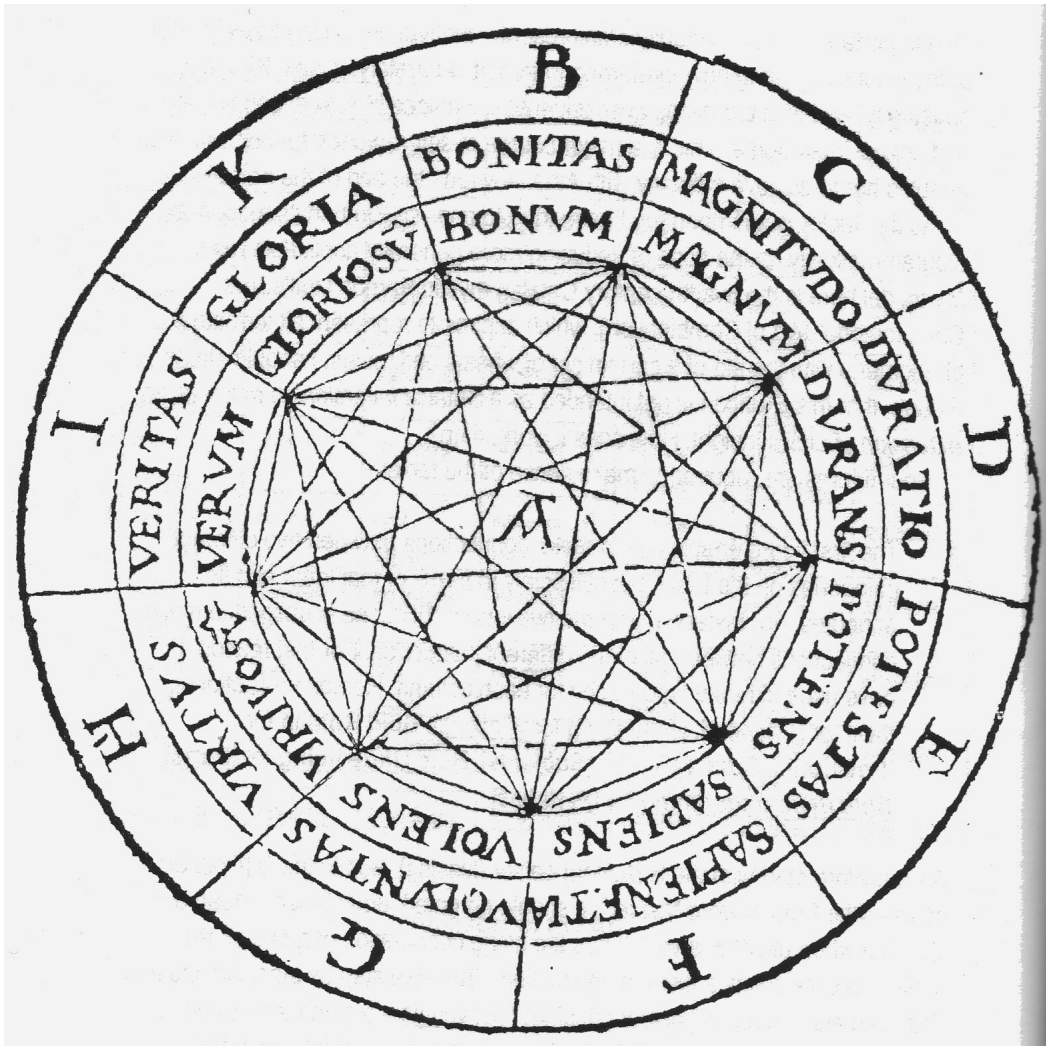
We therefore start with the B [Action] *baiser* (kissing) next to the B [Opener] *penis* – (the French word “*baiser*”, it should be noted, does indeed mean a kiss, but when used as a verb it has the slang connotation of *fucking*): the penis fucks (or plants a kiss). If we go along the table step by step, we find that “BB” can also mean: [B] *baiser* (kissing) / [B] vagina – fucking (or kissing) a vagina; [B] *baiser* (kissing) / [B] **missionary** – fucking (or kissing) in the missionary position; [B] *baiser* (kissing) / [B] **male (hetero)** – the act of fucking (or kissing) performed by a heterosexual male; [B] *baiser* (kissing) / [B] **face (cheeks)** – fucking (or kissing) the face and/or cheeks; and [B] *baiser* (kissing) / [B] **feet** – fucking (or kissing) the partner’s feet: a total of six separate sexual acts.

This is, of course, only the beginning. Now we must go on to the next term in the table: [B] *penis*, and put *it* beside all the other categories, thus: [B] *penis* / [B] vagina – the penis, as it were, invaginates; [B] *penis* / [B] **missionary** – the penis is employed in the missionary position; [B] *penis* / [B] **male (hetero)** – the penis utilised by a heterosexual male; [B] *penis* / [B] **face (cheeks)** – the penis is applied to a partner’s face and/or cheeks; and [B] *penis* / [B] **feet** – the penis is rubbed by the partner’s feet. There are only *five sexual acts* in this application, as we have already used up [B] *penis* / [B] *baiser* (kissing) above (reversing the order of the terms was not regarded by Lull as affecting interpretation).

A simple exercise of logic informs us that the next set of juxtapositions will yield *four* sexual acts, the next after that *three*, the next *two*, and the last *one* – a total of twenty-one. It seems tiresome to taxonomise them all, but here, in order, they are:

- **B/B: vagina / **missionary**** – the vagina entered in the missionary position;
- **B/B: vagina / **Male (hetero)**** – the vagina approached by a heterosexual male;
- **B/B: vagina / **face (cheeks)**** – the vagina applied to the face and/or cheeks;
- **B/B: vagina / **feet**** – the vagina touched by the partner's feet;
- **B/B: **missionary** / **Male (hetero)**** – a male employing the missionary position;
- **B/B: **missionary** / **face (cheeks)**** – the partner's face in the missionary position;
- **B/B: **missionary** / **feet**** – the partner's feet in the missionary position;
- **B/B: **Male (hetero)** / **face (cheeks)**** – a male touches his partner's face;
- **B/B: **Male (hetero)** / **feet**** – a male touches his partner's feet;
- **B/B: **face (cheeks)** / **feet**** – the face touches the partner's feet.

So, successively, for CC, DD, EE, FF, GG, HH, II, KK ... Since each pair of letters encodes 21 possible interpretations, 9 letters gives us **189** sexual acts or attitudes.



First Figure of the Art

2. No physical act (deliberate, instinctive, or simply recreational) can be entirely separated from the emotions. The second figure relates these sensual realities to those of the spirit or intellect.

In sum, then, under each of the three letters BCD we find these three lines:

sensuale & sensuale
sensuale & intellectus
intellectus & intellectus

in the realm of the senses
a mixture of brain and instinct
purely cerebral

Under HIK we find:

substantiã & substantiã
substantiã & accidens
accidens & accidens

substance (reality)
substance/accident
accident (contingency)

Under EFG we find, respectively:

Causa Cause
Quantitas Amount
Tempus Duration

Coniunctionis
Mensurationis
Eternitatum

Togetherness
Weighing up
Forever

Perfectionis Completeness
Germinationis Kindling
Privacionis Fasting

Each of the letters is touched by the tip of a triangle. There are three triangles:

B
differentia
difference

C
concordantia
similarity

D
contrarietas
opposition

E
principium
beginning

F
medium
middle

G
finis
end

H
maioritas
more

I
æqualitas
the same

K
minoritas
less

Triangles of Relationship

BC	CD	DE	EF	FG	GH	HI	IK
BD	CE	DF	EG	FH	GI	HK	
BE	CF	DG	EH	FI	GK		
BF	CG	DH	EI	FK			
BG	CH	DI	EK				
BH	CI	DK					
BI	CK						
BK							

Third Figure of the Art

How, then, does this relate to our purpose? There is no art of combination associated with this figure, so the letters B, C and D: **difference**, **similarity** and **opposition**, can each be considered in relation to (1) a purely sensual experience, (2) a partly instinctive, partly thought-out action, and (3) a decision of the intellect. For example, *sensual difference* could be a woman achieving orgasm from her partner's tongue, the two experiencing the scene quite differently. *Part instinctive, part thought-out similarity* could be two partners reining in their arousal in order to come simultaneously. *Intellectual opposition* could be a fetishist's decision to gratify/torment his partner by smacking her upturned behind.

There are **27** such possibilities on this table, with unusual latitude for interpretation.

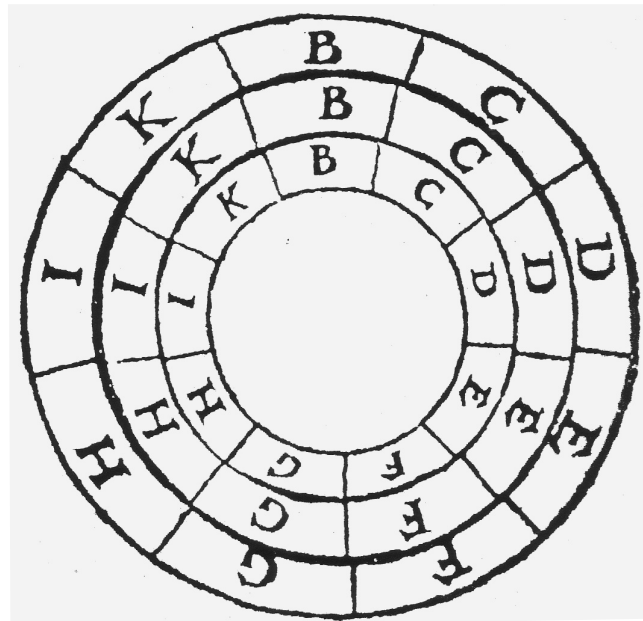
3. The third figure lists all the possible concatenations of two different letters:

- BC: kissing with the tongue; BC: kissing the anus; B**C**: kissing from behind (dog-style); B**C**: kissing a homosexual male; BC: kissing the breasts or nipples; BC: kissing the partner's hair.

Here are six concatenations already, but the rule is that each letter can only be paired with a letter from another column; otherwise one would end up with repetitive acts like BC: kissing & stroking, which don't match the *dynamic* and *predictive* nature of Llull's scheme.

Next, then, one moves to *BC*: stroking the penis; *BC*: a penis enters the anus; *BC*: the penis employed *a tergo*, from behind ... another six possibilities. $7 \times 6 = 42$.

Since each pair of letters can be interpreted in 42 different ways, $36 \times 42 = 1512$ sexual combinations to add to the **189** from figure one, a total of **1701** separate acts.



Fourth Figure of the Art

4. The fourth figure is different from the others in that it contains the possibility of movement. Lull did not allow tautologies on this level of the art, so the figures did not include BBB, BBC, BCC, or even BCB, but were confined to BCD BCE BCF BCG BCH BCI BCK BDC etc. **49** triplets can be generated in this way by each of the nine letters, giving us a total of **441**. And, naturally, since these also are to be read according to our Alphabet of the Art, each level of variation provides an exponential increase in the number of interpretations available.

Lull saw these variations as opening the way to a science of universal communication – almost as if he had foreseen the behavioural problem preoccupying us here. For now, at last, we reencounter our primary text. Lull's fourth figure works best in reverse, translating the actions of our narrative into diagrammatic form. For example, in her first sexual encounter with Alban, Kimberly is penetrated by a dildo while the Count simultaneously pleasures her vagina with his tongue. These actions could be encoded, respectively as BFG: vagina, *dildo*, thrusting; BCH: vagina, *tongue*, sucking.

The same scene can, of course, be described in different ways. If we type Alban as **B**: male (hetero) and Kimberly as **H**: female (bi) we could see it as (active) **BH**: **Male**, **clitoris**, **sandwich**; or (passive) **FGH**: *dildo*, thrusting, **female**. It would be true to say, though, that at this point in the narrative we are not really aware of the sexual orientation or proclivities of the two protagonists. Nor are they. The book is, in a sense, a voyage of discovery for both of them (particularly Kimberly), so it would probably be falsifying to define them thus in advance.

What, after all, are the emotions of the occasion? Kimberly's are made up of *humiliation* [p.7], the *sensation of violation* [p.8], and *forced arousal* [p.8]

Looking at Llull's second figure, we could see these as the three points B C D on the triangle of **differentia** (difference), **concordantia** (similarity), and **contrarietas** (opposition), each of which points to an admixture of the sensual and the intellectual.

There is, admittedly, considerable latitude for interpretation here, but one begins, at the very least, to see the *possibility* of an immense set of interlocking wheels, encoding actions, sensations, and emotions, which can be dialled as simply as a telephone when the occasion requires.



EBK 4

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