



# The Metaphysics of Sex

by John Roland Stahl



an analogy drawn from the  
Author's more abstract text:  
*Patterns of Illusion and Change*

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What is this strange entanglement of living energies that we call sexual congress?

One reason for the confusion over this question is that what we usually think of as “sex” is just one of eight possible patterns of the “cosmic superimposition of life forms” (to use the description of Wilhelm Reich). Why eight, exactly? Well, since this is to be primarily an essay on sex, I will try not to dwell too extensively on theoretical metaphysics, but I must briefly introduce the subject:

The numbers of mathematics are the clearest and most wonderful symbols for the principle mysteries of the cosmos. This was realized by Pythagoras, and represents his most important contribution to the history of ideas. To illustrate the idea very simply, I supply the mathematical images suggested by Pythagoras: the number one: a point; the number two: a line; the number three: a plane (triangle); the number four: a solid (pyramid). To these four, I add the number five: movement. The idea is that these symbols and images are keys to the primary mysteries of nature.

One: the undivided whole; two: the distinction between subject and object; three: a point of perspective between subject and object that establishes a field of energy; four: the emergence into manifest reality (Spring, Summer, Fall, and Winter); five: the process of change.

For the present discussion, I pass over the first three Arcana (primary mysteries of philosophy), and move right along

to the set of four patterns produced by the conjunction of two distinctions of yang and yin (expressed in the I Ching, a binary system, as: young yang:  $\overline{\text{---}}$  , old yang:  $\overline{\text{---}}$  , young yin:  $\text{---}$  , old yin:  $\text{---}$ ). Anyone who is interested in the first three Arcana may refer to my more formal presentation of metaphysics: *Patterns of Illusion and Change*.

I could begin the discussion of sex here, but I prefer to use the more entertaining patterns that form when a third line is introduced. Three lines produce eight trigrams, and produce a set of patterns at a level of complexity most suitable to an analysis of the possible patterns of sexual relationship. The first and third line may represent the Subject and Object of an encounter, and the third line in the middle introduces the value of the charge: positive or negative.

PASSIVE  
COPPER  
VENUS  
GENTLE  
WIND, WOOD  
SUN



COAGULA  
GOLD  
SUN  
CREATIVE  
HEAVEN  
CH'ÏEN



PEACE  
SILVER  
MOON  
ABYSMAL  
WATER  
K'AN



LIGHT  
TIN  
JUPITER  
JOYOUS  
LAKE  
TUI



CONFLICT  
QUICKSILVER  
MERCURY  
CLINGING  
FIRE  
LI



HEAVY  
LEAD  
SATURN  
KEEP STILL  
MOUNTAIN  
K'ËN





ACTIVE  
IRON  
MARS  
AROUSING  
THUNDER  
CH'ËN





SOLVE  
PRIMA MATERIA  
EARTH  
RECEPTIVE  
EARTH  
K'UN

## Sex begins here:

The first pattern (Chên  Thunder, Red) is an active subject attacking or pursuing a passive, defending, or fleeing object. Sexually, this is aggression or sadism; as a perversion it is when the infliction of pain or suffering is perceived as pleasurable.

The second pattern (Li  Fire, Orange) is an active subject in conflict with an active object. Sexually, this is simply fighting. Ever notice the similarity between wrestling and sex? Because of the warped nature of our society, a great many people are conditioned to obtain their sexual gratification from some form of fighting.

The third pattern (Tui  Joyous, Yellow) is an active subject offering loving service to a passive or retreating object (boy chases girl, who runs away). Sexually, this is simply love that is not returned, although it may be accepted. If it were not accepted, the pattern would more resemble the first pattern, above.

The fourth pattern (Ch'ien  Creative, White) may be the only one easily recognizable as sex: both subject and object actively expressing love for each other. This is the creative act, which can result in the creation of new life.

The fifth pattern (Sun ☰ - ☷ Gentle, Green) is similar to the third, with positions reversed: the subject is passive, receiving the loving attentions of the devoted object.

The sixth pattern (K'an ☵ - ☵ Water, Blue) is characteristic of the latter stages of the life cycle of a field of energy: there is a bond of "love" between subject and object, but neither one is actively expressing any energy. The union is only maintained by inertia.

The seventh pattern (Kên ☶ - ☶ Mountain, Violet) is the opposite of the first: it is the passive subject that is subjected to the negative energy of the active object. Sexually, this is masochism, where the subject obtains pleasurable stimulation by being the object of negative attention.

The eighth pattern (K'un ☷ - ☷ Receptive, Black) is not, strictly speaking, a variation of sexual possibility at all: it is the absence of sex; there is no contact at all between subject and object.



Obviously this catalog is greatly oversimplified; however, it provides a framework by which we can discuss the merits of any particular sexual activity. We can make a distinction, for example, between the actual forms, and the projections of those forms into fantasy. Consensual role playing between sadists and masochists may be a harmless way to experience an

unusual source of sexual excitement at some stage along the way of their personal evolution, as they discover new ways of making contact; actually inflicting real pain or suffering upon another life, in order to derive pleasure from it, is a criminal act. A game such as football or chess can be a harmless ventilation of aggressive energy; actual warfare is a regrettable lapse into barbarity, above which civilization strives to ascend.

We take the position that love is essential to the foundation and functioning of life, and that the world needs a whole lot more of it if there is to be any hope of the survival of life on earth. All alliances based on expressions of love should have positive effects, regardless of the forms, the genders, or the ages of the love makers. There is no limit to the number of ways in which individual needs may be gratified, in pursuance of anyone's unique karma, so a much wider tolerance for these variations would relieve a source of tension in the world.

Expressions of hostility in any form or for whatever reason can have problematic consequences, and anyone caught up in a web of hostility should try to evolve towards a transcendence of that web of darkness into the light, reaching up to love. Sometimes these "webs of hostility" form vortices of negative energy that behave like living beings, feeding on themselves, deriving more negative energy from the continuing negative energy. These energy streams may be looked at on a global scale as if they were weather patterns, with storms going on in many places around the planet. There are places where storms have been raging for so long that one wonders if there may be some geophysical causes for these endless wars, *e.g.*, the Middle East.

The colors of the Aura associated with these eight forms can be used to determine or describe the level of life energy expressed. The darker colors below the center point in the illustration above (on either end of the spectrum of light) indicate lower levels of life energy and vitality. The brighter colors higher up indicate much richer levels of life energy and greater overall health.

This depiction of the Life Force in terms of the colors of the aura may be applied to plants and animals as well as to people. It may also be applied to Gaea, the personification of the entire field of life energy on our planet. If there is to be any hope for the survival of life on earth, it is essential that these colors and these auras evolve in a positive direction up from the angry reds and violets of today to the brighter colors of green and gold, indicating a healthy growth and flowering of life energy, rather than the decaying and dying energies so apparent on the planet these days.

The energy of every age is clearly represented in its art, music, and literature. Today's popular music celebrating anger and violence sounds to my ears like canaries warning us that something is not right – life on earth is dying off, and the pace of that decline is accelerating.

This must be turned around on every level, as quickly as possible. We can begin with our own personal growth, so that we may more easily express love for those around us. From there, this love may extend to the other people, plants, and animals, and everything will begin to get better; and perhaps it may be possible for life to survive on earth, after all.