
A SECRET LIFE OF THE HAND

Sigrid Hackenberg y Almansa *

In Sanskrit the gesture of the hand—*hasta mudrā*¹—calls forth the mystical and the rhapsodic, the divine and the earthly, demarcating in the surreptitious the “vanishing point”² of “a secret knowledge”³ that, in the prospect of its disclosure, beckons *die abendländische Philosophie*⁴ (occidental philosophy) towards a *μετά φυσικά*⁵ of the in-accessible and irreducible. The rising and setting of a gesture, invoking the twilight of an apparition, as Hegel refers to it in his philosophy of history⁶ and philosophy of right,⁷ here traverses *sol oriens*⁸ and *sol occidens*,⁹ its gesture ascending and descending in a journey that is neither beginning nor ending.

That which is secreted or withheld, or, in Merleau-Ponty’s words, “what is from forever and nowhere,”¹⁰ hints at a wellspring, and a future hastening toward the horizon of a “vanishing point”¹¹ alongside what appear to be “strange distance[s]”¹² where gestures not only “visible” and “from elsewhere”¹³ ruminate upon the most luxurious as well as the barest of things.¹⁴ In “a language of coincidences”¹⁵ and “coherent illusions,”¹⁶ that is, in the very language that promises a future to philosophy, we find ourselves floating beneath, beside, and above that which is language itself—gesticulating, as in a trance, amongst the very irreducible and most secret of things—wherein “with twilight closing in”¹⁷ philosophy finds herself embraced in the darkness of three rising suns.

That which is unbound by Ocean and Sea, and due West of the land of Hiroshige,¹⁸ beckons *sunrise* Nihon にほん¹⁹ over many islands²⁰ where clouds hasten along silken paths beside *plum gardens*, *sudden showers*, and *clear weather after snow*.²¹ Just as centuries past, palatial gestures beckoned *Forbidden Cities* due North, passing 中国/中华 China,²² in the manner of the surreptitious—glorious, meridian, and harmonious—evoking tranquility, profundity 文淵閣²³ and celestial purity. Gestures hasten along shimmering edges and partitions, secret corridors and gateways of jade and coiled dragons²⁴ conjuring entry-

ways to silence, where imperial gesticulations and acts of resistance pass from hand to hand. Resonances, reverberations, and secret languages whispering Middle East, Prime Meridian, and Great Circle,²⁵ gesturing toward Africa, cradle of civilization, amongst flowering cherry blossoms, lotus, hyacinth Ὑάκινθος, *Hyakinthos*,²⁶ and Jasmine *Revolutions*. In the gliding gesture of jaguars traversing continents, centuries, and millennia, along the Great Mongolian Steppe, decorated by feather grass, we discover a *language* on the point of no return, where *Alea iacta est* “the die has been cast”²⁷ in every hand.

While *hasta*, meaning “hand” and *mudrā*, referring to a “seal,” “mark,” or “gesture,”²⁸ in its mystical proclivity invokes Hindu and Buddhist spiritual practices, it may also be considered in *saecularis*²⁹ as an abstract philosophical construct whose pretention revolves around the unoccupied and the unfurnished, a purely imaginary concept, readily emptying itself, positing nothingness, that is to say a nothingness which, in turn, signifies *everything*, but that is not to be confused with the “whole” and/or any particular notion of a “totality.” The secular and the sacred, nothingness and everything, the nothing and the every thing of nothing, East and West, South and North, latitude and longitude, meridian and cosmic constellations, masculine, feminine, and between, may therein be wit(h)ness³⁰ to a *μετά φυσικά* in the plural that inadvertently trespasses the tangible and the intangible, crossing movements within stillness, infinitely assembling and disassembling themselves through gesture(s). An *after beyond* or *otherwise* “open to visions”³¹ wherein the “carnal experience”³² imbues emptiness as the very passage of an opaqueness no less transparent, and “all true,”³³ in *mudrās* that presage attestation and testimonial, oracular in their designation.

Twisting and turning, ambling along the scenic paths of ancient Japanese gardens *die malerischen Pfade der alten japanischen Gärten*,³⁴ past waterfalls and the splendid appearance of teahouses where hanging copper lanterns sway gently in the midsummer breeze, the gesture of the hand hints at the perfunctory eloquence of a figuration invoking the spirit of contemplation, peace, and serenity. *Mudrās* referring to the leisurely, the unhurried, in celebration of the gradual—that which enunciates itself through sheer indolence and languid pronouncement, whispering elegance and grace.

The secret gesture of the hand, in this instance, “a veritable touching of the touch,”³⁵ fathoms each motion before the beginning, a beginning, that is, after an after, and, “by’m’by,”³⁶ in “a language of life”³⁷ welcoming joy³⁸ and exaltation, notwithstanding sorrow, and by no means fearing death. To fathom a “vision other than our own,”³⁹ which encompasses an infinite number of names, or, *no name*⁴⁰ *otherthanourown*,⁴¹ let us say, that is intimately stranger⁴² and “has no name in any philosophy,”⁴³ may be glimpsed, if only momentarily, through gestures hastening toward secret portals that beckon the “inexhaustible.”⁴⁴

Gestures of the hand between borders of any and every kind, in this sense, may propose a *μετά φυσικά* that neither belongs nor repels, between, within, beyond, before, behind, above, and beneath an esoteric and exoteric delineation, that is, at the margins of its very delimitation, fostering a *μετά φυσικά* of another sort, a *μετά φυσικά* that proposes a trespassing of borders and margins, without limits,⁴⁵ in keeping,⁴⁶ an ungrounding of twilight, so to speak, passaging emptiness, and habit, a threshold invoked through mystical gesture—by the mere wave of the hand—mirages gesticulated amongst passages, labyrinthine in character—*μετά φυσικά* as an act of birth⁴⁷—wherein the falcon *Circe Κίρκη Kīrkē*,⁴⁸ the Owl of Menerwā,⁴⁹ and the Swan of Saraswathi⁵⁰ may coincide. Gestures that, in turn, engage Nature and the Divine in the pronouncement of a *philosophia perennis*⁵¹ and *sāṃdhyābhāṣā* (twilight language),⁵² a *μετά φυσικά* maneuvering somewhere or nowhere between the secularsacred, pending upon “*extralinguistic figures*,”⁵³ a passage into, before, after, and beyond taking place in multiple modalities and times, even beside time.

We have to imagine a gesture “[s]ans domicile fixe”⁵⁴ that travels elsewhere referring to Rioja (*La Rioja*) and rice cakes (*mochi*, *idli*, or *puto*),⁵⁵ 酒 *saké*⁵⁶ and bread. A nomadism of the hand bedeviled with prophecies betraying any notion of a particular address, softening borders like *roma*, *rromani*⁵⁷ gypsies carrying the future in the passage of an echo through the cadence of an ancient song. Evocations that mesmerize and enrapture and may be wit(h)nessed⁵⁸ at the horizon of a sparse and barely visible landscape, in the rumbling of a future, a voice, a garrison, a prison, a demonstration and act of resistance, or simply in the gesture of the preparation of a meal, telling jokes, or entering the ocean on a

hot summer day. Gestures that enumerate the propensity of the hand towards multiple inflections revealing a *μετά φυσικά* that revels in its ability to transform, transgress, and alter itself through silken layers of geologic time, prior to that which calls human time. Unfathomable gestures that beckon that which is prior to the mystical, in a roving that transcends our notion of finitude and infinity, an un-imaginable secret time that belongs to no one, not even to Nature or the Divine, or to the word.

Untranslatable hands, impregnated with mysteries remaining under cover: “ ‘You must not tell anyone,’ ”⁵⁹ the secret of the nameless no name hand.⁶⁰

We may therein consider a *metá physiká*⁶¹ of the hand gesturing toward intuition, mysticism, and nothingness, confounding reason as such, motioning towards an *otherwise* and *beyond*, through the amplification of illusions, phantoms, and whispers, whose impermanence, alluding to discord and dissent, in a prefiguration of the an-archival,⁶² remain malleable, ungathering itself/themselves on the borders and margins of multiple concepts and bodies where, too, that which ungathers itself/themselves in the sea of unknowing, gestures toward a horizon beholden to secrets. In a hermeneutical evocation that is in the figuration of a breath or whisper, sonorous gestures engender numerous cadences, pertaining to the notion of concurrence, and “simultaneous [un] narration[s],”⁶³ infinite in sense. In a collusion of “compresence”⁶⁴ and “interpresence,”⁶⁵ an ungathering, in the Hegelian sense as “opposed determinations,”⁶⁶ or “contradiction” and “antinomy,”⁶⁷ at once composed and de-composed, within “*coincidentia oppositorum*” (coincidences of opposites),⁶⁸ allowing for a beyond which unfastening marginality meanders upon principles which infinitely gather and ungather themselves in the emptiness of every nothing that is readily emptying everything. In an inverted figuration of prophecy, remaining forever secret, the hand enters beyond arrangement and disarrangement. Polyphonic, contrapuntal, and indefinite in its arrangement, the gesture of the hand refers to an excess of tonalities and the promise of insoluble contradictions that make its multiple invocations possible.

There is anything but clarity here, or let us say, the hidden is yet to be considered as another figuration pertaining to prophecy. In disarrangement, secrets flutter everywhere and nowhere that is elsewhere. And

yet, the gesture is closest to its promised forbearance when listening to anyone's silence.

Black hands rummaging against a tender sky, the blackest hands (Malcolm's), the finest, roughest, most beautiful hands, spiraling, spinning, ingesting language as if it were another form of sustenance or noise to be buried or celebrated alongside the sweet scent of honeysuckle. Hands gesturing, politicking elsewhere like distant memories. The else and the where once again falling into disarrangement. Like rivers somewhere, some time, some place, in some room, in 1964. We are in Detroit and it is April. Malcolm X raises his voice: "*We need [...] a-do-it-yourself philosophy, a do-it-right-now philosophy, a it's-already-too-late philosophy. [...] Black Nationalism is a self-help philosophy. [...] This is a philosophy that eliminates the necessity for division and argument. 'Cause if you're black you should be thinking black, and if you are black and you not thinking black at this late date, well, I'm sorry for you' [applause].*"⁶⁹ We are in this instance referring to that which *withstands*. A hand that belies confusion, inheriting the tongue of lucidity, the roaring river of life whose elegance sanctions its prowess.

Sitting side by side in the quiet, indefinite gestures that linger, caress, and trespass the silent and the secret in "hands [...] heavy with poems"⁷⁰—scattered amongst ashes, beckoning "long years that flow as rivers flow, / when the sky is warm and a cool breeze plays / over the surfaces, creating patterns that announce / all that is beautiful [...]"⁷¹ "1. All for nothing / 2. and nothing at all"⁷² (Keyson)—gesturing light, darkness, wind, and silence "[a]t the [very] moment when daylight fades, [and] when silence invades an increasingly pure sky [...]"⁷³ where the secret that is beholden to *every thing and no thing* "moves from the unknown to the unknown" and mere apparitions meander upon the furtive (Bataille).⁷⁴

A hand, we may state, that not only casts the secret but invokes it as that which is "of another order,"⁷⁵ that which always lives "further on,"⁷⁶ beckoning a state of diffuseness,⁷⁷ its flowing and stasis a gesture of transformation, a slipping away⁷⁸ "elsewhere."⁷⁹ A gesture thus spoken, as it were, a listening, where "everything [...] gives itself to others."⁸⁰ It is as if the hand transgressed itself through the exhilaration of another. Its fingers cascading in gestures of laughter, disillusionment, hunger, and

exile. Phantom fingers that adhere to the breath of the living and the departed: “I’ll be there wherever that is”⁸¹ that is death. The descent of time, the fury of the hand grasping and retrieving, then letting go, hands brimming with consolation, and bidding farewell, farewell my love, may you experience safe passage through the rivers that herald death, farewell beloved, farewell to the hand that is life.

A rhythmic intonation motioning toward a *μετά φουσιὰ* of the (an) *otherhand*, and/or *handedness*—*inclining toward the flight of the hand*, such as handed fins, fingers, feathers, whiskers, claws, and jaws, a *hand-like paw*, pawing, treading lightly, beckoning the gestures of wolves (*canis lupus*⁸²) across tundra, forest, and desert, where birds of paradise—*paradisaeidae*⁸³—spread their wings in magnificent gestures of flight, while a *humanhand* signals peace, and the swaying of *vitellina tristis*⁸⁴ accompany the passage of blue whales: Kingdom: Animalia; Phylum: Chordata; Class: Mammalia; Order: Cetacea⁸⁵; Suborder: Mysticeti⁸⁶; Family: Balaenopteridae; Genus: *Balaenoptera*; Species: *musculus*⁸⁷—their flickering tails rising and sinking, plunging into deepest ocean, majestic torsos beholden to multiple eternities and incandescent futures. Gestures such as these, passaging the dominion of the immanent and the transcendent, heaven and earth, root and branch—entail a touching, caressing, flexing, stretching, curling, vociferating, and crossing of soma *sōmatikos*⁸⁸ and *psychē*.⁸⁹ Gestures therein embellished through the twisting, winding, and rotating of fingers or plumage, the bending of each extremity toward the force of a silence, the phantasmatic in this instance invoking a somatic gesture toward an apparition, unfolding the furthest point of its destiny. The hand taking *placelessness*, proceeding, *going on*, descendent and antecedent to itself *herself his him them theirs selflessness*, place(lessness) and/or body, *humananimal*, material and immaterial, beyond self, in “an excess of all identifications to/of self,”⁹⁰ through *another before*, gesturing toward an impending alterity of the hand—*hūmānus*,⁹¹ *animalis* meaning “having breath”⁹²—belonging to the kingdom *Plantae*,⁹³ *Animalia*, *homo sapiens*, *homo generator*,⁹⁴ *hūmānaf*, *hūmānusm*,⁹⁵ *naturalanddivine*, or Natural Divine, that is, *artificial* in kind,⁹⁶ entreating goddesses and gods *deva devi dea deus*⁹⁷—in the manner of a visitation, non-hiarchical, and “an-archival”⁹⁸ in delineation. A fluidity of the body that in turn gestures toward an architecture of *nonaffirmation*,

contentment, pleasure, and bliss, fostering the secret that is living itself. A rotation or revolution of the hand, in effect, that calls forth infinite instances or gesticulations, be they esoteric, exoteric, ethical, ecological, aesthetic, political, or erotic, opening the semblance of an interval or interlude wherein micro and macrocosm, the telluric and the celestial, finitude and infinity, gather upon *pairidaeza*⁹⁹ and/or utopia in the delineation of an imparity and divergence that is “in accord with [...] nature” (*kata phusin*)¹⁰⁰ and “by nature” (*phusei*).¹⁰¹

The contortion of the hand, “the surface of an inexhaustible depth,”¹⁰² may be said, to draw the immeasurable through the *hypnoticus*¹⁰³ (hypnotic) as a somniferous gesture, a quietness or silence, in the rhapsodic swaying of the hand surreptitiously engaging the senses, calling to mind, for example, the meditation of whirling dervishes, encircling the terrestrial and celestial in a sumptuous engagement of the visceral and residual, through the semblance of a recurrence and repetition.¹⁰⁴ Invoking alterity in the figuration of a hand that wanders toward the unanticipated, through the passage of an intimation to un likeness and un alikeness, a falling into, out or upward¹⁰⁵ motion that inclines toward another order.

That which in Sufi ritual or ceremony gestures upon “*samā*” (listening)¹⁰⁶ and “*dhikr*” (remembrance, pronouncement, and invocation),¹⁰⁷ evoking a “Proximity to God,”¹⁰⁸ also calls forth a *μετά φυσικά* of the immemorial, anterior, and *anteanus* (ancient)¹⁰⁹ beginning(s)(lessness) to which Levinas repeatedly refers in *Otherwise than Being or Beyond Essence*, just as it calls forth the mystical within a secular proposition in the invocation of nothing(ness) *nichts, de rien, res.*¹¹⁰ A nothing meandering towards nothing(ness) *nič, nada, niks*¹¹¹ in a, that is, of a future *l’avenir*¹¹² already *bereits*¹¹³ passed *bestanden*¹¹⁴ and that has never *jamais*¹¹⁵ been present¹¹⁶ *Gegenwart.*¹¹⁷ That is to say, casting the divine upon Alterity, in the cultivation of strangeness *etwas Seltsames*,¹¹⁸ the *gesture of the handed gaze, motion, or, sonority, in the figuration of an undisclosed language* maneuvers on the very periphery of the sacred and profane, nothing and everything, fostering a *μετά φυσικά* of infinite possible meanings and interpretations, wherein, in Levinasian consideration, the (im)possible becomes possible.¹¹⁹

The hand gesturing nothingness invokes the fullness of emptiness. The hand as a “coiling (*enroulement*) up of experience,” in Merleau-Ponty’s designation, dreaming “of an impossible labor of experience on experience,”¹²⁰ here maneuvers through vanishing territories, undergoing, as it were, an act of deterritorialization,¹²¹ and strangeness, a foreignness of sorts. Crowded with undue apparitions, however benign in figuration, the hand, thus gestures toward an extreme disarticulation of its content, ungathering itself in the corpus of an exteriority where transcendence enfolds upon immanence as its principle.¹²²

That which endures *perdure*¹²³ and lingers *s’attarde*¹²⁴ also withdraws *retir*,¹²⁵ *esretira*.¹²⁶ The embellished gesture of the hand therein engages its evanescence, fostering an intemperate and/or extravagant ornamentation, in measure and improvisation, as it surpasses its own figuration, in the reflection of a recurrence and repetition that neither repeats nor recurs, in the semblance of an ornamentation that is “without any common time”¹²⁷ or delineation. It is thus that the recondite ritual of the hand, in a semblance of a disclosure or confession, and, in utter stillness, exceeds the very motion of its gesture, in the figuration of a gate, trace, pat, or stroke as it arranges itself in position, casting melodic rhythms of supposition through the incurring movement of silence, and stillness. The hand, paw, or wing, engendering a form of concentration in the semblance of a diversion and distraction, invokes a spatial deliverance which enters upon the hand as if it were a face, a blind eye incessantly engaging that which, in Levinasian terms, predates the ethical in an intensification of the body as the hand that empties its bread to the mouth of an-other that is the very ungathering of the figurability that is giving.¹²⁸

That which precedes itself and falters upon the “‘pre-originary’ or the ‘pre-liminary’”¹²⁹ is of “a sphere enveloped and sealed against the other.”¹³⁰ Yet, strangely, it is also a gesture that escapes both revelation and creation, taking the form of an indefinite evasion.¹³¹ That is to say, it is exemplary in its contradiction, “[i]n a space common to all” and yet pertaining to “the most secret region.”¹³²

In a gesture that is accented toward disarticulation, the argot of the hand displaces herself engendering a disruption of linear time, which we may refer to as *alltime* or *notime*, an unoccupied time, or “dead-

time,”¹³³ wherein soma and psyche tend to an imaginary and/or mystical plane, to an “*other side*”¹³⁴ fostering nonaction/inaction by the stroke of the hand. A form of *handedness*, its fingers in the guise of a contortion, the entire body in banishment, expatriate, in exile, outcast to another utopia “without locality or temporality,”¹³⁵ while forming itself of a particular bodily region that persists in the enactment of itself to another. The rhythmic somatic gestures accede to an exterior interiority that accosts the unknown as a gesture of the “unsayable,”¹³⁶ effervescent in its delineation. A kind of shimmering that navigates upon the somatic and the psychic as a superfluous figuration, an invisible delineation marking the sheer audacity of a disregarded and discarded language. We are here referring to a gesticulation, in a delineation of a random occurrence, a mystical enumeration and/or practice that takes place “behind our backs”¹³⁷ in the semblance of an “invisible ethics”¹³⁸ (Schirmacher).

Encircling the numinous gesture in an infinite accumulation of random formation(s), folding upon an incommensurable ratio, withholding its form or limitation, hands may therein unfold themselves at the margins of flight, welcoming that which remains surreptitious and irreducible in a passaging that perpetually folds upon another, mysteriously escaping the light in the shadow of an arc; a handedness in this sense refers to a left or right-handed practice, in Tantric ritual the so-called “right-hand path” (*dakṣiṇacāra*) and “left-hand path” (*vāmācāra*).¹³⁹ *Dakṣiṇa* in Sanskrit meaning “south, southern,”¹⁴⁰ “[f]acing the rising sun towards east,”¹⁴¹ also meaning “able, dexterous, clever,”¹⁴² and *vāma* meaning left,¹⁴³ or *vāmā* gesturing toward that which ungathers itself as “woman.”¹⁴⁴ Fingers and hands of the right and left-handed variety invoking the powers of immortality, and ambrosial cocktails, “beverage of the gods”¹⁴⁵ and goddesses, fingers slipping and sliding across “milk, curds, ghee, honey, and molasses,”¹⁴⁶ and/or “excrement, marrow or flesh,”¹⁴⁷ semen, blood, and urine.”¹⁴⁸ Hands gesticulating toward that which is “to smear” and “to do with flowers”¹⁴⁹ alongside gestures related to offerings and gifts, incurring “reverence, honour, and adoration.”¹⁵⁰ Gendered hands inclining towards the masculine and the feminine, in right-handed and left-handed *mudrās*, representing the masculine “aspect of method and skillful means,” alongside the feminine “aspect of

wisdom or emptiness,”¹⁵¹ respectively. Their association likewise symbolized in sexual meeting, in “the union [of] form and emptiness.”¹⁵²

In *The Feminine and the Sacred*, Kristeva and Clément repeatedly refer to the sacred as a passage or threshold “eclipsing time and space” and *passing* “in a boundlessness without rule or reservation,”¹⁵³ demarcating “the space between [...] life and death, body and corpse,”¹⁵⁴ in an alliance of gestures “where the human sinks into animality and nothingness,” and the sacred meandering across bodily thresholds evokes “the absolute of spirituality,” where soma and psyche engage the very edges of consciousness and beyond, in “journeys to the opposite limit.”¹⁵⁵ Herein, we may fathom gestures of the hand infinite in their manifestation and evocation, adorning the bodily through the intemperance of snakes, heralding the unspeakable. Such a passage delineates prophesies of the secret and the “everywhere, always”¹⁵⁶ alongside vanishing points¹⁵⁷ hearkening nowhere. It meanders not only upon the hypnotic, but also the telepathic.¹⁵⁸

A *metá physiká* that passages “form and emptiness,” beside the secular and the sacred, that is at the very threshold, hands, wings, fingers, skin, and root, ocean and wind intertwined, that is to say, in an emptiness embraced by every thing and nothing. A *metá physiká* (un)bound by lotus flowers, petals flourishing in golden, white, blue, and black contours,¹⁵⁹ harbouring fire, “vital fluids, evening twilight, [and] summer season[s].”¹⁶⁰ Seasons decorated with the promise of one thousand and one blossoms opening and closing alongside the trajectory of the sun.¹⁶¹

We may likewise refer to the sorcerer’s hand “from a watchful distance / while we dream of lying”¹⁶² through the sacred that beckons love¹⁶³ “to drink from a woman / who smells like love”¹⁶⁴ via the bearing of a fragrance, the languid scent of sex, in an attestation to that which calls forth the divine and the earthly to a surreptitious meeting of the two. In transition and passage,¹⁶⁵ hands revealing intricate designs, beckoning the proximity of the encounter, acknowledging the irreducible that is other wherein “love come[s] to pass between two freedoms.”¹⁶⁶ The fragrance of love therein remains unseen, as it narrows itself along the contours and margins of another where “the breadth of your palm narrows mine into flame.”¹⁶⁷ Evocations, strangely hidden and barely visible remind us of the mysteries that remain in the semblance of ap-

partitions, where hands gather themselves in syllables, forming sweeping curves, summoning aromas passed, and still to come. Secrets, too, that remain along the tapering edges of romance: “She did what women do—she stripped the bed [...]”¹⁶⁸ and refer to the insatiable: “*Are you hungry?*” he asked. *Have you eaten?*”¹⁶⁹ She replies: “*I do not know how to cry, love; I gape / at my hands pulling us from these rings [...]*”¹⁷⁰ (Foster).

In turn, we may refer to the gaze of the hand, or handedness, as a prescient force, secret in its delineation, an unseeing hand, or, *handed eye*, no less prophetic, due to its blindness, in Merleau-Ponty’s consideration, as “something that would be before it without restriction or condition,”¹⁷¹ that in its very blindness and/or incandescencelessness permits us “to bring ourselves wholly to the transparency of the imaginary, [and] think it without the support of any ground, in short withdraw to the bottom of nothingness.”¹⁷² A handedness that allows a crossing over to the other side, as it were, as Merleau-Ponty notes, a crossing “under my hands, under my eyes, up against my body”¹⁷³ to the other. It is the hand that folds upon the inaudible and translucent, deaf, dumb, and blind; a mute hand attuned to the timbre of an infinitesimal gesture without as much as hearing a pin drop. Listening to that which is silence, exiled, and treading lightly, a blind eye gazing at the disarrangement that is silence. A hand that assumes whichever form it aspires to, kaleidoscopic, motley, and chameleon in configuration. A gesture blinded by the silence that invokes listening to the melody of another, as if silence, in relation to the proximity of a threshold, were a question of amplitude. A gesture of the hand that folds upon a measure of the anterior, a spatial threshold that enumerates the pronouncement from afar. In a hurry, the hand gathers itself: far and near, low and high, around the temperament of another’s secret, in a gesture beholding the unfamiliar and *intimatelystranger*¹⁷⁴ as a blessing, as if it werethe body of innumerable frequencies, incidences, and occurrences aspiring to an *aisthētikós*¹⁷⁵ *a(s)thetic ascetic* at once begetting chaos, interval, and measure.

Moreover, that which maneuvers in deferment in the unseeing gaze of the hand motions a blind eye to another, remaining “*behind [...]*, in depth, [and] in hiding”¹⁷⁶ in the manner of a secret *temporality or counter temporality*, in Mary Daly’s words, “that is spatially as well as temporally expansive,”¹⁷⁷ in reverberation of the flesh, a rhythm of the hand,

encompassing the immensity of the encounter as a traversal, fathoming an “immense latent content [...] elsewhere which announces and which [...] conceals.”¹⁷⁸ In an encounter that remains incomprehensible in its surreptitiousness, the movement of the hand as an encroachment, a flickering, or caress.¹⁷⁹ An opening that remains furtive and secret in its encounter, “*unthought*.”¹⁸⁰ A gesticulation that residues and exceeds its very gesture, the hand living itself; a hand gesture, to be considered as an ornamental practice, treating each wave of the hand as if it were a curious jewel, each extremity at once encompassing an entire universe 宇宙 *yuzhou* (Mandarin Chinese: cosmos),¹⁸¹ and the barest of things.¹⁸² Perhaps, as in Ettinger’s delineation, referring to “that something that will always remain secret: *the passage as the midst*.”¹⁸³ A translucent passage writ through the residue of a feminine language that shelters the journey, even trespasses her(s). That which motions beyond the revealed into a dimension that is “transferred and etched without meaning, in secret,”¹⁸⁴ and “forever enigmatic.”¹⁸⁵

The hand, as if it were a gift, incurring “reverence,” manifests itself as an inexplicable alteration, a secret distance engendering “a language of coincidence, a manner of making the things themselves speak.”¹⁸⁶ Sensations, in their turn, that manifest “something living,”¹⁸⁷ the hand as a sensory modality incurring a means of approaching a secret, forthcoming but furtive, and therein beckoning “floating realities,”¹⁸⁸ “from forever and nowhere,”¹⁸⁹ in the manner of a “secret knowledge,”¹⁹⁰ iridescent and diaphanous in quality. This play of the hand offers a respite from the world, a handedness carried in the figuration of a reverie, a sheltering, and an exile, or that which, in Merleau-Ponty’s consideration fosters “the retiring of oneself with the leaving of oneself.”¹⁹¹ In gestures where secrets are indefinitely nearing and withdrawing, it is as if the surreptitious both diminishes and flourishes, ebbs and decays, in the distant proximity that is of the hand. It is like a tightening skin that sheds the moon, hands posturing, the skin forever.¹⁹²

Where Bataille refers to a “slipping”¹⁹³ and/or slippage and to “the silence that is no longer anything,” we may speak of the pristine silences carved in the hand, secrets beholden to silence, dyes cast enumerating life and death, invoking the breath of stillness. Secrets of the hand, fingers, or tongues, therein beckon the silence of another keeping

their secret. Gathering upon the roses of *Harpocrates*¹⁹⁴ and *Tacita's silent breath*¹⁹⁵ we may fathom the undisclosed in a *metá physiká* that engages the aroma of silence and stillness, in a place where we no longer recognize the shape of our names.¹⁹⁶ Gestures alluding to the hidden possibilities, secret lives, and futures that have already passed, as silences slip between the crevices of another's life, *entering elsewhere*. Secrets and silences remain beside sleep, past the time where the hand gestures departure in the silence of an infinite greeting, drifting to stillness. This silence is of another's (his) stillness, drifting between and beyond the echoes of time. Gestures such as these elucidate the obliqueness of the hand transforming itself into an infinite array of patterns. Invisible and divisible—gestures, however quiet, tiresome, or invincible they may appear, gather into a silent language holding every possible secret beholden to an elsewhere, in a silence that falls asunder into a thousand pieces, and whose order remains indefinitely shuffled, expanding onto the hither side of another life.

We may thus fathom the hand as a traversal between earth and sky in the line of flight. Imagining a *metá physiká* of the golden gesture, we may on the one hand invoke Aristotle's *golden mean*¹⁹⁷—a movement toward balance, a tempering of extremes, the mean as a point of opposition between two vices,¹⁹⁸ known also as the “extreme and mean ratio”¹⁹⁹—wherein the hand finds itself in pristine balance, the very tips of its fingers gesturing toward earth and sky, holding a meditative stance, achieving perfect harmony. While on the other hand, we may celebrate a somatic and psychic intemperance, the meridian, in this instance, pertaining to a peculiar paradox and superfluity of the hand, facilitating formative change. We may therein refer to gestures “which can move us out of a fixed state,”²⁰⁰ in Daly's words, as a means of “changing and transforming everything,”²⁰¹ trespassing notions of perfect balance and oneness, and opening a secret passage through which “*leina-a-ka-‘uhane* [...] spirits [may] leap into the netherworld.”²⁰²

We propose a *metá physiká* “on the edge of the unconscious,”²⁰³ that is neither religion nor its contrary²⁰⁴: a *metá physiká* of reverie that invokes a journey “to the opposite limit”²⁰⁵ of knowing, in a passage without return. A gesture of the hand re-imagining the bodily where we may approach the sensuous in all its possible differences and resistances,²⁰⁶

ungathering what we fold upon Nature, in a *metá physiká* residing “in that transition and that passage”²⁰⁷ where the hand prefigures the crossing in an “exceptional” and “strange”²⁰⁸ fashion.

A *metá physiká* of the hand therein meanders alongside the borders of the sensible and non-sensible, the sensuous and subtle body, the *humanandanimal* that crosses ideologies, territories, and borders. The surreptitious, in this sense, “lives *always further on*,”²⁰⁹ yet precisely in the moment. The hand thus fosters a “space of reverie”²¹⁰ in “the reabsorption of the sacred”²¹¹ in a *metá physiká* that is at once secretive and underhanded. A kind of passage reminiscent of a threshold, a gesture of foretelling that beckons the celestial and earthbound.

It is of gestures that demand to be confused with the richest and the poorest of meanings, neither holding every thing or any thing in the gesticulation toward a language beckoning secrets.

* Sigrid Hackenberg y Almansa is Assistant Professor of Art and Philosophy at the European Graduate School, Saas-Fee, Switzerland, and an Independent Study Director at the Institute for Doctoral Studies in the Visual Arts, Portland, Maine.

N o t e s

¹ Hand gesture – Sanskrit *basta mudrā*. See <http://en.wikipedia.org/wiki/Mudra>. Future references to en.wikipedia.org will be abbreviated as *w*.

² Merleau-Ponty, M. (1968), *The Visible and the Invisible* (ed. C. Lefort and tr. by A. Lingis). Evanston, IL: Northwestern University Press, p. 119.

³ *Ibid.*, p. 121.

⁴ Occidental philosophy – German *Abendländische Philosophie*. See <http://www.enzyklo.de/Begriff/Abendländische%20Philosophie>.

⁵ Metaphysics – Greek *μετά (metá)* beyond, upon, or after – *φυσικά (physiká)* physics. See *w/* Metaphysics.

⁶ Hegel writes: “World history goes from East to West: as Asia is the beginning of world history, so Europe is simply its end. In world history there is an absolute East, *par excellence* (whereas the geographical term “east” is in itself entirely relative); for although the earth is a sphere, history makes no circle around the sphere. On the contrary, it has a definite East which is Asia. It is here that the external physical sun comes up, to sink in the West: and for that same reason it is in the West that the inner Sun of self-consciousness rises, shedding a higher brilliance.” See Hegel, G.W. F. (1988), *Introduction to the Philosophy of History: With Selections from the Philosophy of Right* (tr. by L. Rauch). Indianapolis, IN: Hackett Publishing Company, p. 92.

⁷ In the “Preface” of the *Philosophy of Right*, Hegel notes: “When philosophy paints its gray on gray, then has a form of life grown old, and with gray on gray it cannot be rejuvenated, but only known; the Owl of Minerva first takes flight with twilight closing in.” See <http://www.hegel.org/om/>. Another translation appears as follows: “When philosophy paints its grey on grey,

a shape of life has grown old, and it cannot be rejuvenated, but only recognized, by the grey in grey of philosophy; the owl of Minerva begins its flight only with the onset of dusk.” See Hegel, G. W. F. (2004), *Elements of the Philosophy of Right* (ed. A. W. Wood and tr. by H. B. Nisbet). Cambridge: Cambridge University Press, p. 23.

⁸ Sunrise – Latin *sol oriens*. See *w/Orient* and <http://www.enzyklo.de/Begriff/Abendländische%20Philosophie>.

⁹ Sunset – Latin *sol occidens*. See *w/Western_world* and <http://www.enzyklo.de/Begriff/Abendländische%20Philosophie>.

¹⁰ Merleau-Ponty, M., *The Visible and the Invisible*, p. 112.

¹¹ Ibid., p. 119.

¹² Ibid., p. 124.

¹³ Ibid., p. 140.

¹⁴ Ibid., p. 125.

¹⁵ Ibid.

¹⁶ Ibid., p. 106.

¹⁷ See note 7.

¹⁸ Ichiyūsai Hiroshige (一幽斎廣重), Japanese ukiyo-e artist. See *w/Hiroshige*.

¹⁹ Japan – Japanese *Nihon* にほん (“the sun’s origin” and “Land of the Rising Sun”). See *w/Names_of_Japan*.

²⁰ Japan – Japanese *Ōyashima* 大八洲 (“Great country of eight (or many) islands”). Ibid.

²¹ This is a reference to Hiroshige woodblock prints from the series “The Fifty-Three Stations of the Tokaido (東海道五十三次 *Tōkaidō Gojūsan-tsugi*)” and *One Hundred Famous Views of Edo* (名所江戸百景 *Meisho Edo Hyakkei*). The full titles of the prints are as follows: “Clear Weather After Snow at Kameyama” (Tokaido series), “The Plum Garden in Kameido,” and “Great Bridge, Sudden Shower at Atake” (Edo series). See *w/Hiroshige*.

²² China – Chinese 中国/中华. See *w/China*.

²³ Pavilion of Literary Profundity – Chinese 文淵閣. See *w/Forbidden_City*.

²⁴ We are here referring to the names of Palaces, Pavilions, Halls, and Gates of the “Forbidden City” located in Beijing, China. Ibid.

²⁵ See *w/Prime_Meridian*.

²⁶ Hyacinth – Greek ὕακινθος, *Hyakinthos*. See *w/Hyacinth_(mythology)*.

²⁷ The die is cast – Latin *Alea iacta est*. See *w/Alea_iacta_est*.

²⁸ See *w/Mudra*.

²⁹ Secular – Latin *saecularis* (in secular terms). See *w/secular*.

³⁰ Ettinger, B. L. (2006), *The Matrixial Borderspace*. Minneapolis: University of Minnesota Press, p. 147.

³¹ Merleau-Ponty, M., *The Visible and the Invisible*, p. 143.

³² Ibid., p. 150.

³³ Ibid., p. 41.

³⁴ The scenic paths of ancient Japanese gardens – German *die malerischen Pfade der alten japanischen Gärten*.

³⁵ Merleau-Ponty, M., *The Visible and the Invisible*, p. 133.

³⁶ Kingston, M. H. (2003), *The Fifth Book of Peace*. New York: Vintage Books, p. 167.

³⁷ Merleau-Ponty, M., *The Visible and the Invisible*, p. 126.

³⁸ Lorde, A. (1984), “Uses of the Erotic: The Erotic as Power.” In: A. Lorde, *Sister Outsider: Essays and Speeches by Audre Lorde*. Berkeley: Crossing Press, p. 56.

³⁹ Merleau-Ponty, M., *The Visible and the Invisible*, p. 143.

⁴⁰ Ibid., p. 147.

- ⁴¹ Ibid., p. 143.
- ⁴² This is a reference to Ettinger's term: "intimate-stranger." See Ettinger, B. L. (2007), "Diotima and the Matrixial Transference: Psychoanalytical Encounter-Event as Pregnancy in Beauty." In: *Across the Threshold: Explorations of Liminality in Literature* (eds. H. Viljoen and C. N. van der Merwe). New York: Peter Lang Publishing Inc., p. 129 (pp. 105–132).
- ⁴³ Merleau-Ponty, M., *The Visible and the Invisible*, p. 147.
- ⁴⁴ Ibid., p. 121.
- ⁴⁵ Catherine Clément notes: "it [the sacred] eclipses time and space. It *passes* in a boundlessness without rule or reservation, which is the trait of the divine." See Clément, C., and Kristeva, J. (2001), *The Feminine and the Sacred* (tr. by J. M. Todd). New York: Columbia University Press, p. 30.
- ⁴⁶ In Merleau-Ponty's delineation, we may describe this as that which "would be emancipated but not freed from every condition." See Merleau-Ponty, M., *The Visible and the Invisible*, p. 153.
- ⁴⁷ Ibid., p. 33.
- ⁴⁸ Falcon – Greek *Circe*, Κίρκη *Kírkē* (Greek mythology). See *w/Circe*.
- ⁴⁹ Minerva – Latin *Menerwā* (Roman mythology). See *w/Minerva*.
- ⁵⁰ Saraswathi – Goddess of learning (Hindu religion). See <http://www.hinduwebsite.com/hinduism/sarasavathi.asp>.
- ⁵¹ Perennial philosophy – Latin *philosophia perennis*. See Jaspers, K. (1950), *The Perennial Scope of Philosophy* (tr. by R. Mannheim). London: Routledge and Kegan Paul Ltd., p. 76.
- ⁵² Twilight language – Sanskrit *sāṃdhyābhāṣā* (Vajrayana Buddhism and Hinduism). See *w/The_twilight_language*.
- ⁵³ Clément, C., and Kristeva, J., *The Feminine and the Sacred*, p. 78.
- ⁵⁴ Bajević, M. (2002), ... *and other stories*. Zurich: Collegium Helveticum, STW, ETH-Zentrum, p. 43.
- ⁵⁵ Rice cake – Japanese rice cake: *mochi*; South Indian rice cake: *idli*; Filipino rice cake: *puto*. See *w/Rice_cake*.
- ⁵⁶ Rice wine – Japanese 酒 *saké*.
- ⁵⁷ See *w/Romani_people*.
- ⁵⁸ Ettinger, B. L., *The Matrixial Borderspace*, p. 147.
- ⁵⁹ Kingston, M. H. (1976), *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. New York: Vintage International/Vintage Books/Random House, Inc., p. 3.
- ⁶⁰ Ibid., p.1.
- ⁶¹ Metaphysics – Greek *μετά* (*metá*) beyond, upon, or after – *φυσικά* (*physiká*) physics. See *w/Metaphysics*.
- ⁶² Levinas, E. (2004), *Otherwise than Being or Beyond Essence* (tr. by A. Lingis). Pittsburgh, PA: Duquesne University Press, p. 11.
- ⁶³ Bronner, Y. (2010), *Extreme Poetry: The South Asian Movement of Simultaneous Narration*. New York: Columbia University Press, p. 102.
- ⁶⁴ Dilworth, D. A. (2009), "Jaspers and World Philosophy: A Critical Appraisal." In: *Existenz—An International Journal in Philosophy, Religion, Politics, and the Arts* 4: 2, (Fall 2009). See <http://www.bu.edu/paideia/existenz/volumes/Vol.4-2Dilworth.html>.
- ⁶⁵ Ibid.
- ⁶⁶ Hegel, G. W. F. (2010), *Georg Wilhelm Friedrich Hegel: The Science of Logic* (tr. by G. di Giovanni). New York: Cambridge University Press, p. 197.
- ⁶⁷ Hegel is here referring to Kant. See Hegel, G. W. F. (1989), *Hegel's Science of Logic* (tr. by A. V. Miller). New York: Humanity Books, p. 191.
- ⁶⁸ Coincidences of opposites – Latin *coincidentia opppositorum*. See *w/Unity_of_opposites*.

- ⁶⁹ X, Malcolm (1964), "The Ballot or the Bullet." Speech, King Solomon Baptist Church, Detroit, Michigan–April 12, 1964. See <http://americanradioworks.publicradio.org/features/black-speech/mx.html>; <http://www.hark.com/clips/plmhjlrfsz-the-ballot-or-the-bullet-part-3>.
- ⁷⁰ Keyson, R. (2003), "Hands." In: R. Keyson, *Numbers*. Sedona, AZ: SeaMoon Press, p. 23.
- ⁷¹ Ibid., "What I Wanted," p. 37.
- ⁷² Ibid., "The Bells," p. 49.
- ⁷³ Bataille, G. (1988), *Inner Experience* (tr. by L. A. Boldt). Albany: State University of New York Press, p. 112.
- ⁷⁴ Ibid., p. xvii.
- ⁷⁵ Merleau-Ponty, M., *The Visible and the Invisible*, p. 7.
- ⁷⁶ Ibid., p. 41.
- ⁷⁷ Bataille, G., *Inner Experience*, p. 120.
- ⁷⁸ Ibid., p. 124.
- ⁷⁹ Ibid., p. 128.
- ⁸⁰ Ibid., p. 129.
- ⁸¹ Keyson, R. (2011), *Notebook*. Los Angeles/New York: Private Collection. (Unpublished).
- ⁸² Gray wolf – Latin *Canis lupus*. See *w/Gray_wolf*.
- ⁸³ Bird of paradise – belonging to the family *Paradisaeidae* (Latin). See *w/Bird-of-paradise*.
- ⁸⁴ Weeping willow – *Vitellina Tristis*. See *w/Willow*.
- ⁸⁵ See <http://www.nmfs.noaa.gov/pr/species/mammals/cetaceans/bluewhale.htm>.
- ⁸⁶ See *w/Blue_whale*.
- ⁸⁷ See <http://www.nmfs.noaa.gov/pr/species/mammals/cetaceans/bluewhale.htm>.
- ⁸⁸ Somatic – Greek *sōmatikos*.
- ⁸⁹ Psyche – Greek *ψυχή psūchē* (life; derived meanings: ghost, spirit); also referred to as *psychē*. See *w/Psyche* and *merriam-webster.com*, respectively.
- ⁹⁰ Irigaray quoted by Mary Whitford. See Whitford, M. (1988), "Luce Irigaray's Critique of Rationality." In: *Feminist Perspectives in Philosophy* (eds. M. Griffiths and M. Whitford). Bloomington: Indiana University Press, p. 120 (pp. 109–30).
- ⁹¹ Human – Latin *hūmānus*. See *w/Human#Etymology*.
- ⁹² Animal – Latin *animalis* (meaning "having breath"). See *w/Animal*.
- ⁹³ Plant – Latin *plantae*. See *w/Plant*.
- ⁹⁴ Schirmacher, W. (1987), "Homo Generator: The Challenge of Gene Technology and Responsibility." In: *Technology and Responsibility* (ed. P. T. Durbin). Dordrecht: D. Reidel Publishing Company, p. 203 (pp. 203–25).
- ⁹⁵ Human – Latin *hūmāna* (feminine), *hūmānus* (masculine). See *w/humanus#Latin*.
- ⁹⁶ Schirmacher, W. (1999), "Art(ificial) Perception: Nietzsche and Culture after Nihilism." See <http://www.egs.edu/faculty/wolfgangschirmacher.html>.
- ⁹⁷ Deity – Sanskrit *deva* (god), *devi* (goddess); Latin *deus* (god), *dea* (goddess). See *w/Deity#Etymology* and *w/Dyeus*.
- ⁹⁸ Levinas, E., *Otherwise than Being or Beyond Essence*, p. 11.
- ⁹⁹ Paradise – Old East Iranian *pairīdāeza*. See *w/Paradise*.
- ¹⁰⁰ Referred to by Aristotle as *kata phusin* – meaning "according to nature," "in accord with [...] nature." See de Ste. Croix, G. E. M. (1992), "Aristotle on History and Poetry." In: *Essays on Aristotle's Poetics* (ed. A. O. Rorty). Princeton, New Jersey: Princeton University Press, p. 26.
- ¹⁰¹ Referred to by Aristotle as *phusei* – meaning "by nature." See <http://www.bookrags.com/research/nomos-and-phusis-eoph/>.
- ¹⁰² Merleau-Ponty, M., *The Visible and the Invisible*, p. 143.
- ¹⁰³ Hypnotic – Late Latin *hypnoticus*. See *w/Hypnotic*.

- ¹⁰⁴ Nietzsche, F. (1967), *The Will to Power* (tr. by W. Kaufmann). New York: Random House, p. 547.
- ¹⁰⁵ See Piglia-Veronese, P. (2011), *Upward Crashes Fracture's Topoi: Musil, Kiefer, Darger*. New York/Dresden: Atropos Press.
- ¹⁰⁶ Listening – Arabic *samā*. See *w/Sama_* (Sufism).
- ¹⁰⁷ Remembrance, pronouncement, and invocation – Arabic *dhikr*. See *w/Dhikr*.
- ¹⁰⁸ See *w/Sufism*.
- ¹⁰⁹ Ancient – Vulgar Latin *anteanus*.
- ¹¹⁰ Nothing – German *nichts*; French *de rien*; Catalan *res*.
- ¹¹¹ Nothing(ness) – Slovenian *nič*; Spanish *nada*; Afrikaans *niks*.
- ¹¹² Future – French *l'avenir*.
- ¹¹³ Already – German *bereits*.
- ¹¹⁴ Passed – German *bestanden*.
- ¹¹⁵ Never – French *jamais*.
- ¹¹⁶ Levinas, E. *Otherwise than Being or Beyond Essence*, p. 144.
- ¹¹⁷ Present – German *Gegenwart*. In relation to shifting notions of time, Mary Daly writes, “And when we meet in this way there is a shifting of the meanings of Past, Present, and Future [...]” See Daly, M. (1998), *Quintessence ... Realizing the Archaic Future*. Boston: Beacon Press, p. 199. See in addition her references to a “fluidity of time” on the same page. Ibid.
- ¹¹⁸ Something strange – German *etwas Seltsames*.
- ¹¹⁹ Levinas, E. (2002) *Totality and Infinity* (tr. by A. Lingis). Pittsburgh, PA: Duquesne University Press, p. 55.
- ¹²⁰ Merleau-Ponty, M., *The Visible and the Invisible*, p. 112.
- ¹²¹ Deleuze, G., and Guattari, F. (2004), *Anti-Oedipus* (tr. by R. Hurley, M. Seem, and H. R. Lane). London: Continuum, p. 348.
- ¹²² Kristeva, J. (2009), *This Incredible Need to Believe* (tr. by J. Kristeva and B. B. Brahic). New York: Columbia University Press, p. 25.
- ¹²³ Endure – French *perdure*.
- ¹²⁴ Linger – French *s'attarde*.
- ¹²⁵ Withdraw – French *retir*.
- ¹²⁶ Withdraw – Catalan *esretina*.
- ¹²⁷ Levinas, E., *Otherwise than Being or Beyond Essence*, pp. 70–71.
- ¹²⁸ Hackenberg y Almansa, S. (2012), *Total History, Anti-History, and the Face that is Other*. New York/Dresden: Atropos Press, p. 105 (forthcoming).
- ¹²⁹ Levinas, E. (1998), “Humanism and An-archy.” In: E. Levinas, *Collected Philosophical Papers* (tr. by A. Lingis). Pittsburgh, PA: Duquesne University Press, p. 133 (127–39).
- ¹³⁰ Ibid.
- ¹³¹ See Levinas, E. (2000), “Reality and its Shadow.” In: E. Levinas, *The Levinas Reader* (ed. S. Hand). Oxford: Blackwell, pp. 132, 141 (129–43).
- ¹³² Levinas, E. (1998), “Humanism and An-archy,” p. 133.
- ¹³³ Levinas, E., *Totality and Infinity*, p. 58.
- ¹³⁴ Merleau-Ponty, M., *The Visible and the Invisible*, p. 119, emphasis added.
- ¹³⁵ Ibid., 113.
- ¹³⁶ Levinas, E., *Totality and Infinity*, p. 21.
- ¹³⁷ Schirmacher, W. (2005), “Homo Generator in the Postmodern Discussion. From a Conversation with Jean-François Lyotard.” See <http://www.egs.edu/faculty/wolfgang-schirmacher>.
- ¹³⁸ Schirmacher, W. (2000), “Cloning Humans with Media: Impermanence and Imperceptible Perfection.” See <http://www.egs.edu/faculty/wolfgang-schirmacher>.

- 139 Right-hand path – Sanskrit *dakṣiṇacāra*; left-hand path *vāmācāra*. See *w/Vamachara*.
 140 See *w/Dakshina*. See in addition: *w/Dakshinachara*.
 141 See *w/Vamachara*.
 142 Ibid.
 143 See <http://glossary.buddhistdoor.com/en/word/92187/vama>.
 144 See *w/Vamachara*.
 145 See *w/Panchamrita*.
 146 Beér, R. (2003), *The Handbook of Tibetan Buddhist symbols*. Chicago: Serindia Publications, Inc., p. 332.
 147 Ibid.
 148 Ibid., p. 327. See in addition: *w/Panchamrita*.
 149 See *w/Puja_(Buddhism)*.
 150 See *w/Puja_(Hinduism)*.
 151 Beér, R., *The Handbook of Tibetan Buddhist symbols*, p. 222.
 152 Ibid., p. 9.
 153 Clément, C., and Kristeva, J., *The Feminine and the Sacred*, p. 60.
 154 Ibid., p. 92.
 155 Ibid., p. 24.
 156 Merleau-Ponty, M., *The Visible and the Invisible*, p. 113.
 157 Ibid., p. 119.
 158 See Ettinger, B. L., “Diotima and the Matrixial Transference: Psychoanalytical Encounter-Event as Pregnancy in Beauty,” p. 117.
 159 Beér, R., *The Handbook of Tibetan Buddhist symbols*, p. 9.
 160 Ibid.
 161 Ibid., p. 8.
 162 Lorde, A. (1995), “Never Take Fire from a Woman.” In: A. Lorde, *The Black Unicorn: Poems*. New York: W. W. Norton & Company Inc., p. 111.
 163 Clément, C., and Kristeva, J., *The Feminine and the Sacred*, p. 105.
 164 Lorde, A., “Never Take Fire from a Woman” in *The Black Unicorn: Poems*, p. 111.
 165 Clément, C., and Kristeva, J., *The Feminine and the Sacred*, p. 97.
 166 Ibid., p. 63.
 167 Foster, G. R. (2009), “Siena.” In: G. R. Foster, *heart speech this*. New York/Dresden: Atropos Press, p. 134.
 168 Ibid., “Housebroken / *Leda*,” p. 95.
 169 Ibid., “Sense / *Persephone*,” p. 42.
 170 Ibid., “Leashed / *Leda*,” p. 91.
 171 Merleau-Ponty, M., *The Visible and the Invisible*, p. 107.
 172 Ibid., p. 111.
 173 Ibid., p. 123.
 174 See Ettinger, B. L., “Diotima and the Matrixial Transference: Psychoanalytical Encounter-Event as Pregnancy in Beauty,” p. 129.
 175 Aesthetic – Greek *aisthētikós*.
 176 Merleau-Ponty, M., *The Visible and the Invisible*, p. 123.
 177 Daly, M., *Quintessence ... Realizing the Archaic Future*, p. 41.
 178 Merleau-Ponty, M., *The Visible and the Invisible*, p. 114.
 179 Irigaray, L. (2005), *Ethics of Sexual Difference* (tr. by C. Burke and G. C. Gill). London: Continuum, p. 155.
 180 Merleau-Ponty, M., *The Visible and the Invisible*, p. 119.

- 181 Cosmos – Mandarin Chinese 宇宙 *yuzhou*. See *w/Cosmos*.
- 182 Merleau-Ponty, M., *The Visible and the Invisible*, p. 125.
- 183 See Ettinger, B. L., “Diotima and the Matrixial Transference: Psychoanalytical Encounter-Event as Pregnancy in Beauty,” p. 116.
- 184 Ibid., p. 120.
- 185 Ibid., p. 122.
- 186 Merleau-Ponty, M., *The Visible and the Invisible*, p. 125.
- 187 Ibid., p. 108.
- 188 Ibid., p. 106.
- 189 Ibid., p. 112.
- 190 Ibid., p. 121.
- 191 Ibid., p. 123.
- 192 Lorde, A., “Solstice” in *The Black Unicorn: Poems*, p. 117.
- 193 Bataille, G., *Inner Experience*, p. 16.
- 194 *Harpocrates* – God of Silence (Greek). See *w/Harpocrates*.
- 195 *Tacita* – Goddess of Silence (Roman). See *w/Dea_Tacita*.
- 196 Audre Lorde writes: “I did not recognize / the shape / of my name.” See Lorde, A., “Artisan” in *The Black Unicorn: Poems*, p. 87.
- 197 See *w/Golden_mean_(philosophy)*.
- 198 Murdarasi, K. (2008), “Aristotle’s Golden Mean: Classic Moral Theory from the Nicomachean Ethics.” See <http://karenmurdarasi.suite101.com/aristotles-golden-mean-a56759>.
- 199 See *w/Golden_ratio*.
- 200 Daly, M., *Quintessence ... Realizing the Archaic Future*, p. 162.
- 201 Ibid., p. 102.
- 202 Kingston, M. H., *The Fifth Book of Peace*, p. 32.
- 203 Clément, C., and Kristeva, J., *The Feminine and the Sacred*, p. 1.
- 204 Ibid.
- 205 Ibid., p. 24.
- 206 Ibid., p. 37.
- 207 Ibid., p. 97.
- 208 Ibid., p. 139.
- 209 Ibid., p. 41.
- 210 Clément, C., and Kristeva, J., *The Feminine and the Sacred*, p. 38.
- 211 Ibid., p. 60.

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