

The Universal Fitting of *Love* in my Instandings

An exercise in time, Time and TIME via *one to many mappings* involving: self, Prof. Rupert Sheldrake, Miss Kari Palm, Mnr A.M. de Lange, Mr. Arnold Wytenburg, Ficino, Prof. David Bohm, Ludwig von Beethoven and the two thousand or so members of the learning-org TM community

At, I'm intrigued by the idea of turning 'love' and 'art' into mathematical formulae, but i must admit, however, that it takes some of the fun out of it for me;-) Just the same, your description did make me curious about the nature of relationship mappings. In your deep understanding of things, do you envision a 'moment' between 'what was' and 'what will be' where/when there may exist a many-to-many mapping? *Metaphorically speaking, I envision such a moment as 'holding' an infinite number of possibilities that can/may resolve into something different than what existed prior to that event (e.g. new/previously unrealized one-to-one and one-to-many mappings.)* My own sense of this moment is that it is much more than simply being a one-to-many phenomena. Other mental images that hold for me in such a scenario include 'inversion points', 'turning points', 'bifurcations', 'inflections', etc. There are many writings in religious belief systems that speak of such a concept in various ways, as well as in the science of folks such as David Bohm, etc.. Any thoughts? Cheers, Arnold-----Original Message-----Arnold Wytenburg writes: Not that I'm an expert, but love does seem to share this dimension with artistry: it requires 'letting go'. Not entirely necessarily, but at least enough for new possibilities to emerge. *By new possibilities, I mean new connections between and among seemingly familiar things.* Arnold

F o u n d F a c i n g

'Man Brings All that he can have Into the World with him. Man is Born like a Garden ready Planted and Sown.' *Will'm Blake*

"The most controversial feature of this (his) hypothesis, says Sheldrake, is the proposal that morphic fields themselves evolve. "The means by which information or an activity pattern is transferred from a previous to a subsequent system of the same kind is called morphic resonance... Any given morphic system, say a giraffe embryo, 'tunes in' to previous similar systems, in this case previous developing giraffes. Through this process each individual giraffe draws upon, and in turn contributes to, a collective pool of memory of its species. In the human realm, this kind of collective memory is closely related to what the psychologist C.G. Jung called the 'collective unconscious'."

Sheldrake summarises the hypothetical properties of morphic fields with the following six points:

- They are **self-organizing wholes**
- They have **both a spatial and a temporal aspect**, and **organize spatio-temporal patterns of vibratory or rhythmic activity**.
- They **attract the systems under their influence towards characteristic forms and patterns of activity, whose coming-into-being they organize and whose integrity they maintain**. The ends or goals towards which morphic fields attract the systems under their influence are called attractors.
- They interrelate and coordinate the morphic units or holons that lie within them, which in turn are organized by morphic fields. **Morphic fields contain other morphic fields within them in a nested hierarchy**. Or holarchy.
- They are **structures of probability** and their **organizing activity is probabilistic**.
- They contain a **built-in memory** given by self-resonance with a morphic unit's own past and by morphic resonance with all previous similar systems. **This memory is cumulative**. The more often particular patterns of activity are repeated, the more habitual they become. The implication of morphic fields according to the hypothesis of formative causation, are that **"morphic fields extend beyond the brain into the environment, linking us to the objects of our perception, and making us capable of affecting them through our intention and attention."**

"Andrew, I am sorry that I cannot make it to your "synchronous workshop" on Sunday. It is a very generous offer. You are welcome to try and create images from my ideas, starting from the interview (materials from the www.dialogonleadership.org interview with Claus Otto Scharmer) and relating to my books and essays. Let me know how you get on. Best wishes,

Rupert Sheldrake"

2001



Rupert Sheldrake studied Natural Sciences at Cambridge and Philosophy at Harvard. He took a PhD in Biochemistry at Cambridge and was a Research Fellow of the Royal Society and a Fellow of Clare College, Cambridge. The author of four books and over fifty papers in scientific journals, he is married, has two sons, and lives in London. I wrote him in London and asked his permission to create images around his ideas as I had done for Francisco Varela (Paris) and Eleanor Rosch (Berkeley)



Flying

“All over the world Indigenous peoples speak of their ability to undertake great voyages and travel long distance during particular ceremonies. Strangers may arrive at a village unannounced to find a meal prepared and their exact number anticipated- I have heard it said that Native people possess the ability to look down on land as if from a great height – that a person does not hunt an animal rather arrives at the right spot at the right time to meet -- by agreement. **Some say it is their vision, or ability to see, that makes the journey some even speak of having special eyes when in this state.**”

Blackfoot Physics, David Peate.

Image by **Kari Palm** (For a narrative account of how this image emerged from a complex set of events, please navigate to...

<http://www.learning-org.com/03.07/0027.html>



“Every one of the classical domains of the humanities has been colonized by the expanding empire of linear mechanistic science. But now, as the twentieth century spirals to its finale, it would seem that science is very much in need of a blast of wind from the pneumatic spirit to set its stagnant waters in motion once again.

Rupert Sheldrake is one of the few scientists with no reservations whatsoever about discoursing on those metaphysical topics - such as the existence of the soul, reincarnation, or the soul of the world. He is the biologist made famous with the concept of morphogenetic fields, which he articulated in his first book, *A New Science of Life* (1981), as a creative response to the challenge set by nineteenth-century debates between mechanists and vitalists over the development of organisms.

In the 1990's, the "organicists" first proposed the idea of morphogenetic fields as a kind of *golden mean* between the extremes of mechanism and vitalism. The models proposed by these thinkers, however, tended towards Platonism, with their vision of morphogenetic fields as transcendent "laws" of organization. But **Sheldrake's** innovation was to see these fields as themselves evolving along with the forms that they produce. And indeed for Sheldrake, the "laws" of the universe may not in fact be laws at all, but rather deeply ingrained habits of action which have been built up over the many eons in which the universe has spun itself out. **The "laws" of the universe may be thought of as runnels engraved in the texture of space-time by endless, unchanging repetition. And the longer particular patterns persist, the greater their tendency to resist change.** Sheldrake terms this habitual tendency of nature "morphic resonance," whereby present forms are shaped through the influence of past forms. Morphic resonance is transmitted by means of "morphogenetic fields," which are analogous to electromagnetic fields in that they transmit information, but differ in that they do so without using energy, and are therefore not diminished by transmission through time or space.”



The Florentine Academy under Ficino was concerned with the cultivation of "virtù", namely the individual's total development beyond all limits and the shaping of one's life into a work of art. This calls for recognition of a timing factor, namely a recognition and appreciation between the artist and the audience (especially within the same person) of the significance of the moment. This relates to the Greek term *kairos*, namely the situational context of the moment:

Kairos is an ancient Greek word that means "the right moment" or "the opportune." The two meanings of the word apparently come from two different sources. In archery, it refers to an opening, or "opportunity" or, more precisely, **a long tunnel-like aperture through which the archer's arrow has to pass**. Successful passage of a *kairos* requires, therefore, that the archer's arrow be fired not only accurately but with enough power for it to penetrate. The second meaning of *kairos* traces to the art of weaving. **There it is "the critical time" when the weaver must draw the yarn through a gap that momentarily opens in the warp of the cloth being woven**. Putting the two meanings together, one might understand *kairos* to refer to a passing instant when an opening appears which must be driven through with force if success is to be achieved." (Eric Charles White, 1987)

Ficino, like any creative artist addresses the enigmatic challenge of interrelating the external (material) and internal (psychological) worlds. The former serves in the process of mapping the latter in ways that are vital to the coherence of inner experience in the moment. Imbued with such psychological integrity, all objects and processes in the external world take on significance for the coherence of the inner world. Ficino may well have been influenced by Nicholas de Cusa who placed high value on what he termed "enigmatic metaphors". In any case **this bridge between the inner and outer world is achieved by image-making** -- a curious irony to a contemporary civilization dominated by image building and spin doctors --.

The top image, Cumulus Nimbus 2003 is a polyphonic work. The lower image is a high resolution scan of a detail comprising about 2% of the picture surface. In the detail polymorphous figures confront a visage in circular form with a crescent moon like visage to it's right.



Greetings Arnold,

In your "letting go" I sense what is for me **two different things**. The one is what I call the "creative collapse". Here is a biological example. In meiosis (for sexual reproduction), (the) diploid (chromosome dublets) cell first produces two daughter diploid cells which then divides into four ($2 + 2$) granddaughter haploid (chromosome singlets) cells, also called gametes. The "creative collapse" is the step leading to the gametes. Later two gametes (egg + sperm/pollen) may then fuse to form the sigote (first offspring) cell which is *again* diploid. There is some wonderful changes in entropy during this process. The other one is what I call the "one-to-many-mapping". Here is an explanation with numbers. We have for the mathematical relation "=" ("is equal to") the following property: $2 = 2$, $3 = 3$, $4 = 4$, $5 = 5$ but never, for example, that 2 could be related to 3, 4, 5 like $2 = 3$, $2 = 4$, $2 = 5$ This property is a one-to-one-mapping. But for the mathematical relation "<" ("is smaller than") we have the following property: $2 < 3$, $2 < 4$, $2 < 5$ Here, 2 is related through the < to 3, 4, 5. Thus the "=" affords a "one-to-one-mapping" while the "<" affords a "one-to-many-mapping". Guess what? The Law of Entropy (S) Production affords us the "one-to-many-mapping" since its mathematical form is $0 < \int \Delta S$ and not $0 = \int \Delta E$ as in the case of the Law of Energy (E) Conservation.

Love involves creative collapses and one-to-many-mappings, "letting go" of the self into the *not self* so as *not to stay the same*. (one-to-one-mapping.) One of the reasons why I love Beethoven's music so much is his mastery of "creative collapses" and "one-to-many-mappings" in them.

At

This image, right, is derived by using a **binary wave function** :-)) from the original image (previous page) called 'Cumulus Nimbus', so that it is a new 'nested' reality of the total fabric. If you view this image in PowerPoint [™] at 400% scale you will possibly see some of the **very many in this one**:-))

