

PROLOGUE

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Written for
THE RAINBOW BOOK
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LIGHT TRAVELS ON LIGHT.
IT IS A DUEL WAVE
WITH A SYMBIOSIS OF
ELECTRICITY AND MAGNETISM.
CHANGES
IN ELECTRIC GRADIENTS
GIVE RISE TO CHANGES
IN MAGNETIC GRADIENTS
WHICH THEN
PROPAGATE EACH OTHER.

INTRODUCTION

Not being a scientist, I turned to my friend Frank Oppenheimer to guide me through an understanding of certain principles of physical science when I was editing THE RAINBOW BOOK in 1974-75. He acted as my editorial advisor on the whole of the science section of that survey of color and light from the perspectives of art, physics, and metaphysics. When that book was almost finished, he offered to add a short statement on the physical nature of light. This statement of luminous concision I have used again as the prologue to this collection of poems with his kind permission. It was that statement which inspired this collection of poems.

During the 1970s, when I served as an advisor to his innovative Artist-in-Residence program at the Exploratorium, Frank and I spent many hours talking about the concept of complementarity. He told me it was the subject he and his brother talked about most often. When he later asked me to join the Artists-Scientists-Humanists "conversation group" he set up for interactive dialogues (as a Humanist), he challenged me to write something about complementarity. I had received such a positive response from physicists to my 1978 book of haiku (HEAVY LIGHT: A Collection of Poems on the theme of Modern Physics and Ancient Wisdom) that I decided to write another collection. In short, my response to Frank's challenge was ELECTRO-MAGNETISM. The first edition was printed in 1983, and first read at the 1983 "Quality Conference" John F. Kennedy University, Orinda, where I had recently joined the faculty.

Written 1981
Z
#

The verse form I used for HEAVY LIGHT was that of the classic Japanese haiku: 17 syllables in three unrhymed lines, in a sequence of 5, 7, and 5 syllables. For the following poems I used a different form, as crisp as an aphorism. Each "verse" of three lines is as simple as a sentence, within a range of between 5 and 15 syllables. I also changed the point-of-view. In HEAVY LIGHT, I stayed very close to statements of fact or statements of contemporary physics theory that would be acceptable to contemporary physicists, particularly those who are active on the interface of physics & consciousness studies. In ELECTRO-MAGNETISM, I moved from the literal to the metaphorical. By equating the sun-and-moon with the electric-and-magnetic I have tried to evoke the essential nature of the bimodal value clusters which operate at the center of cultures. Cultural historians have now accepted the left-brain/right-brain model from psychology, and are finding it a very useful tool for the analysis of psycho-social systems.

Since 1983, I have found these little poems to be very useful when I have taught introductory surveys of World Art. They provide a "taste" of how the structure of human awareness has changed during the great ages of World Art from the Stone Age to the present, suggesting the basic alterations that have taken place in the architecture of awareness.

At the request of my students at California State University, Hayward, (where I started teaching World Art in 1991-92), I have printed this Second Edition. It is dedicated to my daughter, Jennifer, who is now a student of World Art. →



LG
Northbank

Nov. 94

E. Harr
Husband ZAE
who finds the
music of words

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Part 1.

UNIVERSE

OUR UNIVERSE IS

ELECTRO-

MAGNETIC.

Everything
in the universe
vibrates.

Two macro
forces work in
the universe.

One is
electric and
one magnetic.

One we can
call Solar and the
other Lunar.

Electric
force generates
power flow.

Magnetic
fields rise up
as a response.

Electric
motion is
linear.

Magnetic
motion is
enveloping.

All matter
is electro-
magnetic.

Every form
has specific
frequencies.

Expansive
is the
electric force.

Cohesive
is the
magnetic force.

Electric
motion is
directional.

Magnetic
motion is
embracing.

Solar force
pushes
things apart.

Lunar force
pulls
things together.

Electric
is the Male
Principle.

Magnetic
is the Female
Principle.

The same two
forces are working
inside us all.

Each of us is
both electric and
magnetic.

Thus does mind
perceive the shape
of form.

Part 2.

MIND

OUR MIND IS
ELECTRO-
MAGNETIC.

Our mind
is electro-
magnetic.

Left-brain is
linear. Right-brain
is not.

Linear
mind is
electric.

Non-linear
mind is
magnetic.

Active mind
generates
form.

Receptive mind
perceives
form.

Solar force
moves Nothing
into something.

Lunar force
moves something
back into Nothing.

Solar is
our awareness
of self.

Lunar is
our awareness
of other.

Sun-like
is our love
for self.

Moon-like
is our love
for each other.

Solar mind
alone is
off-balance.

Lunar mind
alone is
one-sided.

Sun-Moon
mind is
harmonious.

Part 3.

SOCIETY

OUR SOCIETY
IS ELECTRO-
MAGNETIC.

Particularizing
is the
Sun force.

Sythesizing
is the
Moon force.

Sun-like
is our
self-hood.

Moon-like
is our
social-hood.

(Expansive
is the
electric force.)

(Cohesive
is the
magnetic force.)

Solar forces
push
people apart.

Lunar forces
pull
people together.

(Electric
is the
Male Principle.)

(Magnetic
is the
Female Principle.)

Individuals:
isolated
electric units.

Societies:
magnetic
collectives.

The Solar
force:
Individualism.

The Lunar
force:
Collectivism.

Solar thinking
focuses
your reality.

Lunar thinking
focuses
our reality.

Solunar people
are focused
on both.

Part 4.

HISTORY

OUR HISTORY
IS ELECTRO-
MAGNETIC.

World History
divides into
Great Ages:

Old Stone Age,
New Stone Age
Bronze Age & Iron Age.

Each Age
has a unique
global culture.

Each Age has
a distinctive
psycho-structure.

Each Age has
dieties of
Sun and Moon.

But Sun/Moon
powers change
from Age to Age.

The relationship
reveals the
psycho-structure.

Stone-Age
societies tend
to be Lunar.

Iron-Age
societies tend
to be Solar.

Bronze-Age
societies tend
to be both.

Lunar creation
myths name Goddess
first, then the God.

Solar creation
myths name the God
first, then the Goddess.

Thus do cultures
express the order
of their primal values.

Stone-Age creation myths
usually start
with the Goddess.

She usually creates
the world with
Her son, the God.

Old Stone-Age
myths say She
does it all alone.

New Stone-Age
myths give some
credit to the God.

Bronze-Age myths
stress the
Divine Relationship.

Bronze-Age myths
often give credit
to both equally.

Brother Sun
and Sister Moon
make the world together.

Earth Mother and
Sky Father unite
continuously.

Iron-Age myths
give the Goddess
a lesser role, if any.

In the three
great "Religions
of the Book" --

Judaism,
Christianity,
Islam ---

The Great Goddess
disappeared
from view.

All priestesses
were replaced
by priests.

In short,
Femaleness itself
lost its divinity

As the Solar God
of Maleness
assumed the Throne alone.

So this is
the road we
have travelled

from Earth
as Holy
to Earth as slave.

Old Stone-Age
Hera bore
Heracles alone.

This Great Greek
Goddess did not
need a male.

Iron-Age Hera
shriveled up
into an old shrew.

In other words,
the Sun
burned out the Moon.

Now left-brain
values
dominate the world.

And the world
is out
of balance.

Epilogue

GREAT HERA

IN GREEK
MYTHOLOGY
THE ONCE
ALL-POWERFUL
QUEEN OF HEAVEN
AND EARTH --
UNSUPPORTED
BY RESPECTFUL INPUT
FROM HER SOLAR MATE --
SHRANK
(LIKE A FAILING MAGNETIC FIELD)
TO BECOME LITTLE MORE THAN
A SEMI-POWERFUL
OLD SHREW.
EVER SINCE,
(FOR THE LAST 2000 YEARS),
THE MALE-ORIENTED
LEFT-BRAIN VALUES
OF SOLAR THINKING
HAVE DOMINATED
WESTERN CIVILIZATION.