

ORDER

Notes on it from the perspective of super-model theory

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We are all asking questions about the world, life, universe, colors, sensations, feelings, thoughts, patterns etc etc when we are at leisure, as children, growing up and learning and questing. Adults may help this process of wonder in various ways, in case these adults have had a lucky, meaningful upbringing.

This process involves what we as adults like to call 'philosophical questions'. And this field of philosophy is therefore native and a first mother-tongue to us all and there is no institution of scholars who have the right to this concept, which, in its roots, means something like the love of knowing, or love of wisdom.

One of the big philosophical words in the English language is 'order'. And so any quest into this concept is necessarily touching on philosophical themas.

While I am aware of many attempts to define something like the concept of order without referring to time or process, let us recall the sense of order as we easily encounter it in daily life and also when we engage in artistic, or even mystical, experiences, such as contemplation over a sudden expanse of horizon, or amazing design, or beauty.

In our natural experience, when is it most natural to use the word 'order'--such as in the phrase, 'a sudden sense of order?' I once attended a concert in which the first minutes, or maybe it was half an hour, had little harmony about it; and when the harmony came, through a sudden change of music that nevertheless was part of the same musical piece, it was intoxicating. Yes, I would easily say about this harmony, that that was indeed an experience of order. And yet if the concert had begun with it, I wonder whether I would have felt like giving it a similar expression. The order erupted out of the not too orderly beginning--masterfully present, as if it had been the point all the time, yet surprising to a first-time listener.

In other words, in the experience of order, there is or may be a sense of contrast and a process, time, and comparison, such that something that is not as orderly is involved as well.

And one may be stunned by an impression that seems to reflect an unexpected full order on a background where things seem rather different; and in some cases, that expression turns out--though at first experienced as real order--to contain the disorder of pretense; in other words that there was a mere appearance of order but it was but a facade around something not having anything near the integrity and fullness and true excitement of that order. As a further possibility, there is a vast order and it has a facade of a different type of vast order, such that, instead of getting disappointment in penetrating the facade, the pretense, one gets instead the surprise of a different yet fully worthy type of order. The imaginative reader can, I am sure, concoct a variety of fascinating examples of all these and more combinations; they teach us to respect the types of orders that have integrity, that

go more or less all the way through, that are not mere cardboards; they may also teach us that people are good at picking up what is true and what is not true at least at a subconscious level; and all this enters into our perception of order throughout all life.

There is also the order of the concept of synchronicity, as coined by C.G.Jung and his friend the physicist Wolfgang Pauli. The order of a particular experience of synchronicity, or deep meaning of what appears to be a coincidence, or a combination of such.

When synchronicities are abundant, without subjective illusion or over-interpretation by a feverent mind, one may sometimes get the impression that--and I think it is a relatively good metaphor--that events of the universe do not merely follow as independent 'streams' of 'cause' and 'effect' but rather unfolds as patterns together as on the side of a fractal.

What is order? It obviously involves the play of similarities and contrasts, abundantly, yet playfully; and in listening to experience, order, in its truest sense, is a bringing together of what should be brought together, and that there is space, where there should be space. In super-model theory, we speak of this as PMW, or the Principle of a tendency of Movement towards Wholeness. With order, we have a sense of movement from unfulfilled intention to a fulfilled intention, in a suitably deep sense of the word 'intention' (compare the notion of 'samyaama' by Patanjali).

In some cases, as we have seen, this is a perception that is complex, that has stages, and in some of these stages, there may be the appearance of order that is shown to be something other than the full order it seemed to be, and

which again may yield so as to let a yet deeper order emerge.

Clearly, then, order involves comparison. The 'what should be' in this case is no mere subjective ideal or folly, or the illusion of limited, petty desire, but it is the higher, deeper 'what should be' of letting that which is high stand together, and apart from that which is low, when we by these words "high" and "low" signify a measure according to norms or such, that have a deeper cosmic meaning. This togetherness can itself be measured, and seen to be of a type that is high; thus order is on a meta-level as well. In my own super-model theory, we speak of how the super-models are 'active' relative to one another. This weaves the patterns of energy and space, as it were, and the unfoldment of time is a progression through a set of pre-determined stages in or maybe sometimes around more subtle super-models. The 'true time' is a deeper perceptive process underlying all this.