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**Remembering the Future: Wild Time and the Cosmic Imagination**

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**Abstract**

Entropy – the Second Law of Thermodynamics – is generally held to prove “time’s arrow”: that time is linear and unidirectional, and that the universe is following this trajectory. This paper presents a preliminary exposition into a new, integral ontology of time in which time is hyper-dimensional, non-linear and flows in both directions. This is supported through trans-disciplinary praxis at the intersection of aesthetics, cosmology, quantum mechanics, and chaos theory. The metaphysical implications of reverse causality are investigated, and confer a teleological universe that is coherent with the paradigm of an intelligent, self-realising cosmos in which beauty is a fundamental property.

*Keywords:* time, entropy, time’s arrow,

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**Remembering the Future: Wild Time and the Cosmic Imagination**

‘For most of us, there is only the unattended  
Moment, the moment in and out of time,  
The distraction fit, lost in a shaft of sunlight,  
The wild thyme unseen, or the winter lightning  
Or the waterfall, or music heard so deeply  
That it is not heard at all, but you are the music  
While the music lasts.’

*(Four Quartets, T. S. Eliot)*

Time is wild. Yes – time is a wild, wild thing.

Time is wild because time is unseen. Time is wild because it eludes us, escapes us, and defies limitation. Ask someone ‘what’ time is, and you shall see how hard it is to define. In the words of St. Augustine: ‘What is time? If no-one asks me, I know. If I wish to explain it to the one that asketh, I know not’ (St. Augustine, 397- 400 AD)

This thing we call ‘time’ is both slippery and ineffable, and yet so utterly fundamental. It perplexes us, bewitches us, and worries us. We pain over wasting it, just as we delight in savouring it. Sometimes we wish it to accelerate, and jump forward; while other times we long for it to slow down, and stop entirely. We experience it subjectively, and yet we are all bound to it; because time is a medium that we move through, whether we want to or not; it is the how and why of our unfolding. Time, then, is a matrix; an invisible lattice within which our lives are held. But space, too, is a matrix. This begs the question: why is it that, despite Einstein’s theory of general relativity (which shows us that ‘spacetime’ is an indissociable, unified fabric), we can return to spaces and places, but not to other times?

Perhaps the answer lies here: that although space and time are inseparable, space is visible and obviously relates to the *physical world*. Space is something that humans can easily

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delineate, demarcate, claim and control. Time, however, resists such ownership: it is invisible, uncontrollable, and ‘waits for no man’. Although interwoven with the physical world, (time is why our bodies wither and perish; why things change, repeat, rise and fall), time confers a deeper relationship with our immaterial consciousness, with the non-physical. The inextricability of consciousness and time is significant, since consciousness is still the so-called ‘hard problem’ (Chalmers, 1995) and remains scientific materialism’s greatest challenge. Similarly, the atemporality of the quantum realm has deeply troubled scientists and physicists generally agree that time is one of the most difficult aspects of the universe to understand. As I shall explore, the especial relationship between time and consciousness is a mutually enhancing one; one that is entangled with truth, beauty and the meaning of existence, which – so long as we retain an attitude of humility and respect – may reveal to us the secrets of the cosmos.

With this in mind, I seek to present a unified ontology of time; one that merges aesthetics, metaphysics, poetry, mathematics, and cosmology. I suggest that time demands more from us; that it begs us to ask of it, not only ‘what’, but *why* it is, and how its perceived limitations may be transcended. In the words of T. S. Eliot, it is ‘only through time that time is conquered’ (Eliot, 1943).

### **A Conscious, Self-Discovering Cosmos**

It is not within the scope of this essay to deconstruct scientific materialism. However, it is clear that this paradigm is now impeding human evolution. Why? Because its dogmatic and reductive thinking is preventing fundamental discoveries from being made. The reality is that only 4% of the known universe is matter. So-called dark energy and dark matter are entirely

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speculative, and – decades after they were initially hypothesised – there is still no substantive evidence beyond gravitational lensing. But gravity is one of the most mysterious forces of the universe, and our current understanding of it is woefully deficient. The remaining 96% of the universe is, in actuality, a complete mystery, and although this mystery seems to perturb mainstream scientists, I proffer it as beguiling; something to approach with delight and an open mind. Instead of dark energy and dark matter, I suggest these invisible regions correspond to other dimensions; to alternative vibratory matrices and exotic realms wherein imaginary numbers lie, and which take us to the very edge of our understanding.

The interface between all these dimensions is two-fold: consciousness, and time. Each one gives birth to the other. Hence, the more one understands about consciousness, the more one understands about time; and vice versa. Similarly, our consciousness evolved gradually *through* time, and is thus contingent on time; but so, too, did time emerge *from* consciousness and *because* of it. As Max Planck stated in 1943, in one of his final lectures: ‘All matter originates and exists only by virtue of a force which brings the particle of an atom to vibration and holds this most minute solar system of the atom together. We must assume behind this force the existence of a conscious and intelligent mind. This mind is the matrix of all matter’ (Planck, 1943). My explication of temporality rests on a new paradigm; one that unites cosmology and consciousness, and positions the universe as not random and mechanical, but conscious, intelligent, and fundamentally teleological. Furthermore, I make the distinction between ‘mind’ and consciousness. Mind is the intelligent matrix of the universe, belying all things: it exists in water, wind, galaxies and lightning; whereas consciousness is the self-aware, self-realising *experience* that emerges from this.

This notion of a conscious, teleological universe is far from novel. Pre-empting Max Planck, the Ancient Hermetica (which dates back many millennia) states that, ‘All in Mind, and Mind is All’ (The Three Initiates, 1912), while the metaphysics of 18<sup>th</sup> century German

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idealism points toward the same thing: a conscious, self-realising cosmos. Hegel, for instance, emphasises cosmic evolution as oriented towards ultimate freedom ('the essence of Spirit is freedom') (Hegel, 1807). More recently, visionary physicist David Bohm has proposed the 'holomovement' of cosmic becoming and an Implicate Order where "everything is enfolded into everything' (Bohm, 1980), while Ervin Laszlo speaks of an intelligent universe that is moving towards a state of super-coherence, (Laszlo, 2017). Similarly, twentieth-century Jesuit priest Pierre Teilhard de Chardin posited a co-evolving Mind and Cosmos into a hyper-coherent, hyper-realised 'Omega point' (Teilhard de Chardin, 1938/1955). As Aldous Huxley observes, De Chardin's cosmology articulates 'a three-fold synthesis of the material and physical world with the word of mind and spirit; of the past with the future; and of variety with unity, and the many with the one' (Huxley, 1955).

There are myriad other thinkers who express similar ideas. I hope to innovate this rich body of thinking by exploring the function of time in an integral cosmogony. Quantum physics shows us that at the deepest level of reality, time does not exist. Time, like matter, is essentially illusory. I go one step further and argue that classical time is also an illusion; rather, it is an imaginal act of cosmic mind to allow for its own unfolding. Time exists, then, because time enables an *experience of discovery* – and discovery does not happen all at once. Where would the fun in that be? Instead, the process of (self) discovery happens through a finely wrought interplay of revealing and revelation, stasis and movement, courage and fear. Much like a cosmic video game, time enables a ludic arena through which the cosmos can participate in its own individuation.

### **The Hyper-Dimensional Anatomy of Time**

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What, then, is the anatomy of temporality? Far from being linear, I propose time is complex, multi-dimensional, and flows both ways. While space corresponds to the metric of 3D, material reality, time reaches beyond it. The way time interfaces with material reality is akin to a higher-dimensional shape intersecting with a lower one; our conventional experience of time but a partial slice of a hyperbolic geometry. Take, for example, the relationship between 2D and 3D. Imagine a 2-dimensional plane – a piece of paper. Now imagine a three-dimensional shape – a ball – intersecting it. If one existed on the 2D plane of existence, one would only see a linear slice of the ball, not the entire object (Abraham, 2021). We must take into consideration several things here: we know that other dimensions exist, because they are an essential feature of mathematics. Many equations that would otherwise be insolvable can be solved through the complex plane and numbers such as  $e$  and  $i$ . Furthermore, a recent study by the Blue Brain project in Switzerland – which sought to ‘map out’ the shape of thoughts using AI and algebraic topology – revealed that thoughts occur on up to 11 mathematical dimensions (Blue Brain Project, 2017). We live in three. (Four if we include time). When we coalesce these ideas with the concept of a holographic universe, and the holonomic brain theory (as developed by Karl Pribram and David Bohm), it is a reasonable extrapolation that we are beholding but a shadowy slice of higher dimensions; dimensions which are more ‘real’ and fundamental than our own. Plato’s cave analogy has never seemed more salient.

I suggest that with some humility, open-mindedness and a sense of free play, we *can* attune ourselves to the higher-dimensions. This attunement, or, indeed, ‘re-attunement’, is equivalent to Jean Gebser’s ‘mental structure’ of consciousness mutating into the ‘integral structure’, as articulated in his seminal work *The Ever-Present Origin* (Gebser, 1949). According to Gebser, the integral structure of consciousness is both ‘atemporal’ and ‘aperspectival’, which is not to say it is *without* time and space; more that it is not bound by their constraints. The integral structure is ‘a consciousness of the whole’ (again evoking Hegel:



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‘the truth is the whole’) (Hegel, 1807). Similarly, ‘integral reality is the world’s transparency’ (Gebser, 1949) it reveals that which is concealed; it provides us access to that which scientist Gaston Bachelard called, ‘the *superlative* element of what is *hidden*’ (Bachelard, 1957). To depart from linear time is to venture into this deeper order. As the physicist Fritjof Capra has observed, ‘all structure is a manifestation of underlying process’ (Capra, 1957). Our task, then, is to understand the process.

### Entropic Time

One of the main issues with materialism is that it atomises everything, including time. But time is not a unit. It is an event. It is not the ticking of the clock, for this is only a measurement. While modern society has necessitated meting time into discrete units, we must not conflate our quantization of temporality with its intrinsic nature. Like an elusive jaguar deep in the jungle, time evinces its existence in the tracks we catch sight of. We see not the creature herself; only the traces she leaves behind. Our experience of regular, forward-flowing time is borne of the changing landscape and the movements of the moon; through the waves lap at the shore, and the leaves which burn and turn crimson-gold, before they fall to the ground once more. We see things rise and fall, wax and wane, leave and return, grow and decay; and we think to ourselves, this is time. Perhaps, though, we know time most intimately through its irrevocability. After all, what is more real than beholding the body’s changing flesh; the accumulation of days that etch themselves upon our face before we eventually wither and perish; like every living thing before us. This is what we think time ‘is’.

However, this is not the intrinsic ontology of time; only a partial slice. What this *is*, actually, is entropy, the second law of thermodynamics. Entropy states that energy tends to

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spread out and slow down, tending towards equilibrium and increasing entropy. Entropy is the movement of heat from hot to cold; or order to disorder, and it always increases. This is why the 2<sup>nd</sup> law gives rise to the infamous time's arrow: because entropy of an isolated system can increase, but not decrease, and therefore time moves in one direction. Thus, entropy is the only law of physics to be asymmetric in time while all other laws are time-symmetrical. However, although entropy reveals to us something of time – specifically, how it interfaces with the physical dimension – contrary to mainstream thinking, it does not mean that the trajectory of the entire universe is defined by irreversible time. That is because entropy is based on probabilistic laws, and cannot be applied with certitude to everything in existence. Secondly entropy refers to a closed system (entropy in a closed system can never decrease); but who is to say that the universe is a closed system? It seems unlikely. After all, that the Big bang occurred in the first-place suggests something 'beyond' the universe, for it was that which brought it into being. David Bohm's theory of an enfolded implicate order also negates a closed system.

Our material bodies embed us in the space-time fabric and give rise to the experience of temporal unfoldment. By virtue of its ability to hold its position, the mass of matter creates 'eddies' in the spacetime fabric; much like a large stone in a flowing river (Welch, 2010). Light, on the other hand, is outside of space and time. It is literally everywhere, all at once. As Kerri Welch has observed, 'material particles build time within the timelessness of light', due to entropy, the slow burn of energy moving through dissipative structures (Welch, 2010). Entropy is energy moving *through* time; it is also energy moving through matter, and it is this that gives rise to time. Our 'slow burn' is a flow rate with an associated frequency and it exists in relation to other flow rates as, 'a tension between frequencies' (Welch, 2010).

Different frequencies equate to different rhythms, so that nested spirals of entropic frequencies play together; like notes on a keyboard. Welch articulates the poetry of this

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temporal tension in her work *Modern Physics*: ‘Brain waves nestle within heartbeats, between breaths, between eye blinks... Outside of our bodies we nest within earth pirouettes, laced in moon cycles, texturing seasons, dragon fly lives and mercury cycles ... within Neptune cycles and a giant tortoise generation, within Pluto cycles and a Koi epoch, within the lifespan of redwoods and religion, [and] a procession of the equinox...’ (Welch, 2009). This description of nested entropic frequencies is akin to different notes of a keyboard being played; but notes within the same octave, (the material octave). It also evokes the imagery of a stone dropped in water, concentric circles rippling out from an omni-genetic ‘big-bang’; like sinusoidal waves of the cosmic mind flowing through matter and spacetime. Perhaps the lower frequencies of deep time and super slow-burning life (like redwood trees) are comparable to a double bass in an orchestra, or the Delta waves of deep sleep? It seems that – through *deepening* into matter and time – these frequencies approach timelessness.

The notion of the cosmos as intelligent mind coheres with Einstein’s equation  $e=mc^2$ , since mass is condensed energy (the purest energy being light). Matter is actually frozen light, hence why all matter is both a wave *and* a particle at the same time (Bohm, 1951). And as Walter Russell explicated in *The Secret of Light*: ‘God is Light. God is Universal Mind. Mind is Light. Mind knows’ (Russell, 1947). Could it be that the universe cooled itself down in order to experience time and play the game of remembering? I suggest that yes, it did. After all, it was the cooling process that allowed for complexification; the emergence of atomic nuclei and subsequent chemical bonds. In contrast to mainstream thought, I propose entropy as purposeful, designed for conscious experience in the material realm.

The irreversibility of entropic time is inextricable from matter. If we break an egg, we cannot ‘unbreak it’. However, time – as we witness it through repeating cycles and dissolution – hints beyond its surface appearance toward an enfolded, hyper-dimensional ontology of time; and in two ways. Firstly: patterns. Patterns are established through repeated motifs, and provide

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an underlying structure. Patterns confer order, cohesion and stability; otherwise, it is total chaos. The rhythm of our lives and our relationship to time is founded upon this: imagine a world where one day was 24 hours long, the next 54, the following only 3, and so on. Life would be impossible! And moreover, we would never have been able to gauge time.

Instead, we equate time with predictable patterns, such as the sun rising and falling without fail, at the same intervals; day in, day out; year in, year out. Time, then, is patterned. But patterns bestow more than mere repetition. Patterns are meaningful; patterns demonstrate design. Take for example, the artistic process of weaving a tapestry. In order to weave something of any aesthetic merit, there has to be a pre-conceived blueprint; a pattern; a design that shapes the weaving. A pattern can be incredibly complex and intricate with myriad layers; but it has to be cohesive. Patterns, then, refer to the *whole*. Another way of thinking about patterns is ‘codes.’ A code refers to a secret meaning; meaning that is concealed in something else. Encrypted messages are simply hidden patterns. They can only be deciphered through someone’s ability to recognise the pattern, and uncover the meaning embedded in the relationship between the constituent parts.

Secondly: change. Life’s impermanence is indicative of constant flux. This is the essence of the Buddhist notion of ‘annica’, as well as process philosophy. It is what Heraclitus meant when he said, ‘we never step in the same river twice’; because things are always changing, and this is how we know that time has passed. But pattern and change are intrinsic to time’s ontology, not because the earth spins around the sun or because things inevitably fade: it is much more fundamental. It is because time, itself, is a code – because time conceals hidden meaning, (and pertains directly to the meaning itself). Time simultaneously *is* the pattern and that which reveals the pattern. The process is inextricable from the meaning itself. Much like a piece of music, it is time that creates the relationship between constituent parts;

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and therein lies the meaning. It pertains to *change*; but not arbitrary change. Rather, change as *transformation*; and not of the physical form, but of consciousness.

### **Time's Beauty**

It is the wildness of time that gives birth to its beauty. Out of time is borne nostalgia and regret; anticipation and hope; presence and reminiscence, as well as awe, wonder, and eternity. Poets and writers have been captivated by it for centuries: by the turning of the seasons and the movements of the moon; by faded memories, and the felt absence of what once was but is no longer; by the apparent irreversibility of time; by love, of course, for it is one of the few things that transcends it; as well as ancient civilisations: the presence of another consciousness that traverses time, and somehow communicates across it. Time allows us to experience a constellation of meaning without which our lives would not be worth living. It offers both ekstasis and catharsis: the Kairos moment, when things happen in 'perfect timing', and everything makes sense; as well as the terrible beauty of loves lost, and grief for those who have passed.

The essential inter-connectedness between beauty and time is understood by the Mayan descendants, the Tz'utujil people of Guatemala. Their understanding of time is more-than-this-world, indicated by the fact they have, 'shaman thinkers, who, chosen by Time, [are] the official translators of the language of Time' (Pretchel, 2002). Time is revered in the Tz'utujil culture. It is, in the words of Martin Pretchel, 'a Deified vital force' (Pretchel, 2002). The temporality of life and the beauty borne from it is acknowledged through lengthy rituals, which reciprocally 'feed' time; a ritual feeding of the world in a 'time-articulated existence' (Pretchel,

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2002). Time has its own spiritual needs – namely, it feeds upon beauty – presumably because it is the ground of Beauty; hence why these ritual ‘feedings’ are a paean to beauty, wrought through hands, speech, movement, and the sustained duration of *time*. The geo-anatomy of time is recharged by ‘the fat of the newly supplied beauty from the world’s rituals.’

For the Tz’utujil, Time and Beauty are indissociable, each one feeds the other. They conceive of time as both a fire and a flower; an igniting and a blossoming; an interwoven flowering fire that continually brings itself forth: ‘fires are flowers and flowers are fires’ (Pretchel, 2002). There is an inversion in this paring that sheds light on temporality and the cosmic unfolding. Firstly, it is fair to state that blooming flowers and tongues of fire are widely perceived as beautiful. They inversely mirror each other, since flowers are matter, and fire is energy. Flowers delicately unfurl, while fire burns, and sometimes rages. Flowers are material manifestations of the cosmic geometry: the symmetrical, blossoming of solidified starlight. Fire, on the other hand, is the releasing of star-light into the invisible aether; it is asymmetrical, and confers dissolution. However, theirs is an inverse reciprocity, because flowers are invisibly *asymmetric*, (bound to the material decay of time’s arrow) as fire is invisibly *symmetric* – since light is outside of space and time.

The final words of T. S. Eliot’s meditation on time, *Four Quartets*, reads: ‘And all shall be well, / And all manner of things shall be well, / When the tongues of flames are enfolded, / Into the crowned knot of fire, / And the fire and the rose are one’ (Eliot, 1943). Both flowers and fire express higher timelessness and cosmic evolution, insofar as fire represents the Mind of Light returning back to itself, and the configuration of flowers’ petals present an emergent, spiralling structure that is embedded in time. That is because all beings are becomings; flowers, like everything, are an expression of time. But, furthermore, a flower such as the Rose indicates a deep geometric patterning within time that pertains to archetypal, inner movements, and therefore the evolution of consciousness. I am referring specifically to the ‘Rose of Venus’, the

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harmonic pentagram created by the movement of Earth and Venus during Venus' eight-year orbit. The dance between the two planets produces a rose-shaped geometry of exquisite beauty. This speaks to the self-similarity of the cosmos across scales, and echoes the Hermetic principle 'as above, so below', since both the Rose and Venus represent love, beauty and feminine energy. Their nested geometries across space-time evoke Ancient Mayan time, which is based on great interlocking cycles of gargantuan scale. It is apt, indeed, since we now live in the time of prophecy, and the timelines of many ancient prophecies are converging. It is the dawning of the Sixth Sun, the beginning of the Satya Yuga, and the long-anticipated Age of Aquarius. The implication of all these epochs is a new structure of consciousness.

### **Aesthetics and Non-Linearity**

The more consciousness evolves, the more it is able to perceive and participate in Beauty. Not only is it *the truth* – as Keats said, 'truth beauty, beauty truth' (Keats, 1819)– it is an interface with higher dimensions: just like consciousness, and just like time. Mainstream scientists unsurprisingly avoid discussing it, because they cannot explain it. Materialism will never be able to explain why we stare up in wonder at the starry-night sky; paint upon the walls of caves, and revel in the scent of roses. And it most certainly cannot account for why certain mathematical theorems evoke an aesthetic response, and a Beethoven quartet can move us to tears. This question of what is beautiful (and *why*), is fundamental.

In the words of Gert Eilenberger, a German physicist: 'why is it that the silhouette of a storm-bent leafless tree against an evening sky in winter is perceived as beautiful, but the corresponding silhouette of any multipurpose university building is not, in spite of all the efforts of the architect' (cited by Gleick, 1987). James Gleick responds to this observation in

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his seminal text, *Chaos*, speculating that it is because trees are fractal – just like clouds, mountains and lightning – and represent a harmonious arrangement of order and disorder (Gleick, 1987). Fractals belong to non-linear dynamical systems, or chaotic systems (as per chaos theory), and are characteristically complex, unpredictable and wild. Kerri Welch, Laurent Nottale and Susie Vrobel have each made compelling cases for time’s fractal topology, and fractal space-time (Welch, 2010; Nottale, 2008; Vrobel, 2007) Based on their evidence, I also posit time as fractal, and that its fractal nature is compatible with its hyper-dimensionality.

That we find fractals inherently beautiful – whether it be the computer-generated variety, or natural formations – is indicative of time’s intrinsic beauty. The question remains, then: why? I suggest it is because fractals are liminal; because they exist at the threshold of our material reality and a deeper realm; between time and timelessness. This offers scientific substance to William Blake’s famous phrase: ‘If the Doors of Perception were cleansed, man would see everything as it is: Infinite’ (Blake, 1790). Mystical truth is inextricable for temporality, and fractals, then, are signposts towards something ‘more’. Fractals appeal to our aesthetic faculty, because we intuitively sense that there *is* more to life than meets the eye. Hence why religion still exists even though mainstream science offers a secular, evidence-based explanation of the world. A synthesis of science and spirituality, as per the Hegelian dialectic, is required.

Fractals contain infinity within finitude (as in the Koch curve), and often exist on the complex plane (the Mandelbrot set). Fractals, then, are both intra-dimensional and trans-dimensional; they speak to imaginary numbers and the dialectics of deep and large – to that which lies beyond, and that which lies within. Fractals manifest throughout nature: in our lungs, our blood vessels, in river deltas, coastlines, leaves, mountains, and vegetables. It is as though matter – as well as spacetime – is fractally, holographically emerging from a quantum foam; from the fertile ground of the cosmic imagination. To experience the beauty in this requires



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more than an intellectual understanding, but a felt, embodied experience. In the words of Maurice Merleau-Ponty, ‘knowledge is felt’ (Merleau-Ponty, 1945).

While linearity (linear architecture, linear time, linear thinking) does not necessarily preclude beauty, it does inhibit it. This is because linearity equates to a limited perspective; to perceiving a ‘lower-dimensional’, partial reality. Although the body ages in a linear fashion, life does not. The deeper entwinement between time and consciousness reveals itself in our lived experience. Because the substance of our life does not march forward in a line. On the contrary, it is messy, fractal and organic: patterns repeat themselves; themes recur; people weave in and out; plot twists surprise us; that which is repressed, always returns; and healing is a spiral. Life is more like a dancing arabesque than anything else; it arcs and curves and spins back on itself.

In contrast to this, the mental structure of consciousness would have us believe that life is as random as a roll of the dice; full of arbitrary challenges and chance happenings. However, the more one’s consciousness evolves, the more one is able to see *through* this illusion and perceive the meaningful pattern belying one’s life, (hence the ‘diaphaneity’ of Gebser’s integral structure). This pattern is wrought through one’s experiences, and their interface with temporality: the circumstances, the choices, the relationships, the places, the themes, and one’s most burning desires. It is an invisible structure, a kind of sacred geometry, and it speaks to the aesthesis of music and gestalt phenomenology. This is because music, like time and consciousness, is intangible; it is pure form, and it is the patterned relationship between its constituent parts that generates its beauty. Also, as per our conscious experience, music unfolds through time; and we experience its individual notes as a coherent and unified whole.<sup>1</sup> As more time elapses, more musical notes are heard, and motifs reveal themselves. This allows the

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listener to detect the pattern and sense the musical whole – the gestalt – and thus anticipate the future unfolding.

This pattern, this cosmic geometry of which I speak: in essence, *it is destiny*. It belongs to the cosmic telos and its unfolding self-realisation. Since the universe is fractal in nature, it is self-similar across different scales. It makes sense, then, that a macro cosmic destiny is echoed in micro, individuated consciousness. I suggest, too, that the universe is becoming increasingly personalised through the integration of actualised individuals; but I emphasise the aesthetic aspect. Virginia Woolf intuited as such when she wrote in her memoir: ‘I believe that behind the cotton wool is hidden a pattern; that we—I mean all human beings—are connected with this; that the whole world is a work of art; that we are parts of the work of art. Hamlet or a Beethoven quartet is the truth about this vast mass that we call the world.’ (Woolf, 1946)<sup>2</sup> Woolf’s sentiment sounds like a distant echo of Pythagoras’ idea of a musical cosmos: ‘There is geometry in the humming of the strings. There is music in the spacing of the spheres.’ String theory is the closest cosmological model to substantiating these intuitions. In the words of Michio Kaku, ‘the universe is a symphony of strings, and the “Mind of God” is cosmic music resonating in 11-dimensional hyperspace’ (Kaku, 2006).<sup>3</sup>

### Free will and Destiny

The concept of destiny necessitates an exploration of free will and determinism, and the tension therein. I proffer reconciliation between this ostensible dichotomy, grounded within an integral ontology of time. In the words of Carl Jung: ‘until you make the unconscious conscious, it will direct your life and you will call it fate’ (Jung, 1951). The operative word here is *fate*; the crux

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<sup>2</sup> Woolf, V. *Moments of Being* (London: Penguin, 1946)

<sup>3</sup> Michio Kaku, *The God Equation*, (London: Penguin, 2006)

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being the semantic distinction between fate and destiny. While ‘fate’ confers doomed inevitability and a distinct *lack* of agency, ‘destiny’ bestows fortuitous outcomes and *necessitates* agency (in order to actualise it). While fate is arbitrary and disempowering, destiny is reasoned and empowering. Thankfully, though, fate does not (and cannot) exist, because this is not an arbitrary universe. As Jane Goodhall and Ervin Laszlo have observed, the mathematical probability of life on Earth evolving accidentally into the complex, coherent ecology we see today, is equivalent to a gust of wind blowing through a scrapyard and creating a Boeing 747 (Laszlo and Goodhall, 2017). Our reality could only have unfolded through intelligent, intentional evolution.

Fate, then – like disorder and acausality – is an illusory perception that corresponds to a linear, lower-dimensional perspective. Chaos theory shows us that what appears as chaotic at first glance is embedded within a deeper order. There is no chaos, only perceived chaos (Bohm, 1980). The same is true of time and destiny; the hidden geometry is not easy to perceive ‘on the ground’, so to speak (embedded, as we are, in material bodies the entropic space-time continuum). However, it *is* possible to perceive the geometry of destiny; but only if one knows how to look. It necessitates movement into hyperbolic temporal dimensions through one’s consciousness. (Remember, other regions of time are also other regions of consciousness, since the whole universe is a mind). From there one has a higher vantage point, and is able to see a greater portion of the *whole*. And that is what destiny is: the unfolding toward wholeness. It is inextricable from the evolution of consciousness because in order to actualise destiny, one has to synchronise with the frequencies of higher intelligence, transcend linear thinking, heal trauma patterns, and therefore *evolve consciousness*

This accords with Jung’s statement insofar as ‘fate’, the polar opposite of destiny, is associated with *unconsciousness*; with a deficit of consciousness, or *inert* consciousness. Consider for example, a person who desperately yearns for true love; a person whose deepest

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desire is to get married, have a family and live happily ever after. Despite their best efforts, said person flails from one abusive relationship to another, and ends up marrying an alcoholic (just like their father), and everything ends in tears: a handful of torn-up dreams and the anguish of unrealised potential. In their twilight years, this person reflects upon their unhappy life and believes it to have been fated. Because despite how hard they had wished and willed and tried for their dreams, in the end, they had not come true. Their inference of fate is borne of an under-explored psyche, and subsequent inability to make sense of their life. The irony is that this person lived under the belief that because they (ostensibly) had free will, they therefore had full control of their life. If that were true, everyone would be living their dream life. But it is not that free will does not exist, per se – because it does – it is just more nuanced than the ‘flatland’ perspective allows for (Abbott Abbott, 1884). Moreover, ‘forcing’ one’s will upon the world is an interference in the evolutionary cosmic current, and only serves to reify the illusion of fate and cause-and-effect linear time.

Take, for example, Sophocles’ play *Oedipus Rex* (429 BC), where Oedipus is fated to copulate with his mother and kill his father. The attempt from his father Laius to thwart the prophecy, ironically ends up being the causal factor in fulfilling it. But, let’s imagine for a moment that Laius had had a higher level of consciousness; let’s imagine that he were operating on Christ level-consciousness. If this were the case, it is unlikely he would have ordered the murder of his baby son. What is much *more* likely, is that he would have surrendered the outcome to the cosmic intelligence (in whose infinite wisdom he trusted), and done nothing except strive to be the most loving father and king possible. Things, then, would not have played out so tragically. One may argue that the prophecy would have fulfilled itself through another iteration (since, well, such is the nature of fate); but the implications of this are entirely different. Why? Because of the newly-introduced, highly-evolved consciousness of Laius. Such is the redemptive power of consciousness to transcend all suffering and forgive all

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grievances, that the story would have been more like the passion of the Christ than a Greek tragedy.

Another insight to be gleaned from the *Oedipus Rex* example is in regard to causality. Oedipus' tragic fate occurred because the prophecy was delivered in the first place: it is a self-fulfilling prophecy. This logic is also presented in the film *The Matrix* (1999), when the protagonist Neo meets the Oracle. The first thing she says to him is, "don't worry about the vase", which bemuses Neo, causing him to turn around and thus break the vase. 'Sorry!', he proclaims; to which she responds in a honeyed, knowing voice: 'I said, don't worry about it'. In presenting the vase as a forgone conclusion, the Oracle consciously manipulated the outcome of the situation. Had she not said anything, nothing would have happened. Nor would the Oedipus prophecy have fulfilled itself had it not been foretold.

This is one of the key differences between fate and destiny: fate is in illusion that can be architected, whereas destiny belongs to cosmic truth and cannot be created. It can only be remembered, and then realised. The tension of this polarity is rendered in the archetypal magician, who may be negatively or positively polarised. True magicians are temporal wizards, well versed in the language of reverse causality (hence, Merlin from the legends of King Arthur 'travels backwards in time' [Welch, 2010]). Oracles belong to this archetypal category, as do Shamanic Translators of Time in the Tz'utujil culture. These beings know how to traverse dimensions and glide through the jewel-like, hyperbolic corridors of time to see what most others cannot. They how to *play* with time and consciousness, whether it be to architect fate, or help guide someone towards their pre-ordained destiny.

It is the light of consciousness that we must shine into the darkness in order to transmute fate into destiny, fear into love, and the illusion of 'free will' into actual freedom. Because it is not just linear thinking that keeps people trapped in proverbial flatland, but unresolved trauma

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and pain.<sup>4</sup> The renowned psychologist Gabor Maté describes trauma as, ‘a psychic wound that hardens you psychologically, and then interferes with your ability to grow and develop’. Unresolved trauma keeps people frozen in time, on a loop; like a scratched vinyl record that jarringly glitches, repeating the same noise over and over. Fate is a trauma cycle. It presents like a configuration of distorted frequencies ‘stuck’ in the cosmic hologram. It manifests in nested hierarchies: inter-generationally, in individuals, families, communities, and our species at large. The distorted ‘noise’ inhibits our perception of the ‘hidden music’, the refrain that T. S. Eliot weaves throughout *Four Quartets*, and which I posit as celestial music cascading from higher octaves of the cosmic symphony, wherein the euphonious call of destiny can be heard.

**Reverse Causality**

To fulfil one’s destiny is to actualise one’s fullest potential. Destiny, then, supports evolutionary momentum, and is coherent with a beautiful, beneficent, and evolving cosmos. Furthermore, it is co-creative enterprise wherein an individual – far from being a fated and impotent passenger in a cosmic pablum – must consciously participate in their actualisation. This is where the illusion of ‘free will’ and linear time dissolve. However, if we accept the true nature of consciousness, this is not difficult. In the words of Erwin Schrodinger: ‘the total number of minds in the universe is One; consciousness is a singularity phasing within all beings.’ We *are* the Universe; we are fractal shards of the cosmic Mind. It’s not that ‘someone’ or ‘something’ has decided our destiny for us; *we* have. Pre-determinism frightens people because it compromises their sense of autonomy and therefore their sense of control and personal power. But this is linear thinking.

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The behaviour of anti-matter in quantum mechanics indicates how reverse causality may work. ‘Beneath what we think of as empty space, hidden by Heisenberg’s uncertainty principle, at the smallest scales of time and space, a seething quantum foam of virtual particles continually create and annihilate on another, just out of the reach of detection’ (Welch, 2010). In this scenario, an anti-particle runs backwards in time to annihilate a particle at the point of inflection. Richard Feynman re-interpreted the negative-energy solutions of the Dirac equation as evidence that the positron was actually an electron, since a reverse-temporal electron would have a positive charge. This led John Archibald Wheeler to suggest that all electrons ‘are the same electron’ (**Wheeler**). Similarly, all photons may actually be one photon. This is an interesting idea. It is as though that a speed limit –  $c$  – occurs when the Cosmic Imagination, (the Mind of Light) interfaces with the fabric of conventional spacetime, wherein we reside. Light does not experience the speed limit; we do. It is as though there is a certain viscosity to this dimension that slows light down and scatters it into multiple photons; similar to the way a prism refracts light. If this is the case, perhaps the quantum realm offers a slice into the workings of Source consciousness, and thus the paradox of a future that has already happened yet it is still emerging in the present moment.

The EPR paradox, or quantum entanglement, as it is otherwise known, evinces faster than the speed of light information transmission. This is why it is a paradox. However, in 2013 Leonard Susskind and Juan Maldacena conjectured that an EPR pair (of entangled particles) are connected by a wormhole (an Einstein-Rosen Bridge), which is equivalent to a pair of maximally entangled black holes. Their hypothesis was supported when they were able to demonstrate that ‘the pair production of charged black holes in a background magnetic field leads to entangled black holes, but also, after a Wick rotation, to a wormhole’ (Grant, 2018). Wormholes support the flow of information backwards in time, and reveal an extraordinarily inter-connected universe. Reverse causality is often misunderstood because people conflate it

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with ‘going back in time’ from the present moment to a previous one, and in material form; hence the grandfather paradox. However, this could never happen. Firstly, matter cannot travel back in time: the mass is too great. Secondly, reverse causality is such that all outcomes have already been considered. What we perceive as acausality may actually be reverse causality stemming – not linearly, necessarily – but from another dimension in time.

Strange attractors also suggest how we may be influenced by future events. Physicist David Peat describes a strange attractor as, ‘a region that attracts the behaviour of a system toward it. The strange attractor does not pull and trap things in a mechanical way; rather it exerts a more subtle influence so that the system weaves and dances around it; always relatively free, yet never escaping from its influence’ (Peat, 2014). Congruently, Peat cites an example of a North American indigenous tribe who organise an important ceremony without agreeing a time and place. And yet, somehow, they all show up in the same place at the same time. This is beyond the comprehension of the Western Mind. However, Peat perspicaciously suggests strange attractors as an explanation: ‘Could it be ... that the Sun Dance that lay many days in the future already existed and was calling people toward it? [...] The moment of time of the ceremony is like a stone thrown into a still pond that creates a ripple that will spread out ever wider. And so, the ripples of the ceremony reach into the distant future and call back into the past. They reach us in our ‘now’ and call us to prepare to move forward ... In the paradox of cyclic time this moment did not exist until the ceremony began, but once it had been created it made its influence felt within the cycles of time that stretch back to the days, weeks, and years that precede the ceremony’ (Peat, 2014).

Peat’s explication elegantly expresses the nature of reverse causality; because the events have already happened. However, rather than couching this within the framework of cyclic time, as Peat does – or even the oceanic space-time of Minkowski’s block universe (which theoretically works) – I suggest hyperbolic temporality, in which various dimensions



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meaningfully interface within one another. Firstly, strange attractors exist on the complex plane, like imaginary numbers; they are non-physical yet have a direct impact on real systems. Secondly, notice their ‘shape’. Although strange attractors have many different configurations, they tend toward spirals, loops and toroidal structures, which is important. I shall return to this in a moment.

Strange attractors are also open systems which do not repeat, but present a recursive structure. Could it be that time is a recursive, self-interacting feedback loop; a ludic element of our cosmic unfolding? What I mean is a kind information transfer across dimensions, and across different regions of time: ‘hyper-time’, if you will. Imagine, for example, the Lorenz attractor as a recursive Möbius strip that interweaves with our plane; an architecting influence that shapes our unfolding in this arena of reality. Imagine it weaving itself throughout the many dimensions and textures of time, like a unalome logarithmically spiralling up and down, to and from, backwards and forwards in non-linear time. I suggest these alternate temporal regions as exotic manifestations of space-time on a completely different scale to our own. This scale is different to relativity’s time dilation, where the time reference always stays the same (time is experienced the same wherever you are). Instead, I suspect these ‘higher’ temporal regions present unfathomably different experiences of reality; that the higher the geometry of the space-time dimension, the more *fun* and creative it is there, and the various levels correspond to each other like levels in a video game – a super-string ‘tension between frequencies’ – but also as a hierarchy of advancement. Each time a dimension is transcended, a new perspective is integrated and the closer we unfold toward the Source.

Our consciousness synchronises with higher orders of time through experiences such as synchronicity, déjà vu, insights, intuition, inspiration, creative flow, mystical states, premonitions, epiphanies, psychedelic experiences and extra-terrestrial encounters. I suggest that these phenomena are synergistic, and serve to amplify and compound one another the more

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an individual consciousness evolves. This is what we might call topology of awakening, (something to explore in more detail another time). However, I suggest these experiences occur through hyperbolic structures of time-consciousness: that, through a double torus, a kind portal is created that allows one's consciousness to transcend the linear perspective. The reason I suggest toroidal geometry is because it is incredibly versatile, and manifests fractally throughout nature. It also corresponds to the electromagnetic spectrum, and thus the relationship between electricity, matter, and light. I also suggest that phi, the irrational number of the Fibonacci sequence, is a lower-dimensional iteration of a hyperbolic torus, and that that is why it mesmerises us so. It would also explain why the number is irrational: because we are looking at complex geometry from a lower-dimension.

In the words of renowned ethnobotanist Terence McKenna: 'Friends, right here and now, one quantum away, there is raging a universe of active intelligence that is transhuman, hyperdimensional, and extremely alien' (McKenna, 1975). McKenna is entirely accurate: but it is a reality that few are prepared to assimilate, let alone mainstream science. However, that said, we do seem to be living in the literal, prophetic 'end-times' of the apocalypse; bearing in mind that apocalypse means 'renewal'. It seems that we have been rhythmically and intentionally unfolding towards this epoch; an emergent and integral epoch in which we shall *enfold* with other dimensions, and come into a kind of harmonic resonance with the next octave of the cosmic symphony. I suggest this as part of the holomovement, and as a kind of cosmic gyrification, in which we steward the arc of our own evolution: space-time fabric is a nucleocomplex manifold of a hyperbolic cosmic 'brain'. (A little like a neuro-cosmic calabi-yau). As we evolve, we gain more surface area of the multi-dimensional cosmic tissue.

According to David Bohm: 'ultimately, all moments are really one; therefore, now is an eternity' (Bohm, 1951). While this may be true at the most transcendent, timeless-level of reality, I suggest an evolving enfoldment of myriad realities, personalities and dimensions

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across scaling iterations of time. I suggest that the cosmic telos sings itself into being, from the future, across a jewel-like interdimensional fractal topology. This song is ‘the hidden pattern’: it is wrought through time, in time, and about time; it weaves time’s texture through our lived experience, and is the source of ineffable, poetic beauty. This is Wild Time; the cosmic imagining of its own creativity; the hidden music that cascades like a waterfall through each layer of our reality, dancing through time; eventually fading into nothingness, after the final note fades out, and before the process begins all over again.

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