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*When God set about to create heaven and earth, the world being then a formless waste,
with darkness over the seas and only an awesome wind sweeping over the water.
God said let there be light and there was light.*
Genesis

Light.

Countless sacred *texts* start with *light*.

To remind us that we are not dealing with oral tradition, but yes with the sacred *writing*.

There is no writing without light.

But, it is not about a common light. That is to say, it is not about what we would vulgarly call *light* in its mere and exclusive physical sense. *Light* in those sacred texts is a spiritual thing – while representation of the *truth*.

And there is not *unique* truth without light.

The *truth* – mystical aspiration pursued by the most diverse religious ideals both in West and East – can be understood as what we automatically call *signification*. And the meaning of a sign is another sign of different nature. And so, the *truth* – while generalization – is a *continuous* chain of signs.

Normally we deal with the *truth* in its literary sense, with the aspiration to a specific, unique and exclusive signification, started in that process of continuous articulation of reference network.

In cultures some could call *pre-visual*, there is no concept of to search the *truth* as a single, specialized, superior and final signification inside a continuous spectrum.

Our whole conception of universe, of life, of logic in last instance, is coined by a permanent cognitive metamorphosis, a continuous mutation of our *sensorial palette*. Albert Einstein was used to defend that «no idea is conceived in our mind independently of our five senses».

Even so, the *light* unveiled itself while an essential element for the formation of that we could call the *Western civilization*.

If we isolate the idea of *light*, even arbitrarily, a question emerges about its rule in a biological and, therefore, cognitive point of view – about how we are *formed* by the light.

For that, in a first moment, it is enough to have in special attention what the eye is and its structure at a philogenetic level.

Slowly, after the birth, passing through the crystalline lens, light is concentrated in a central focus, provoking a formidable migratory current of photoreceptor cells, generating the *macula* and the *fovea centralis*.

The whole energy concentrate in a single area. We call this phenomenon, in cognitive terms, *systasis* – that is, our capacity to see everything as a unique set of things and not *one thing after other*, as it happens with sound.

The various technologies of perspective – including *flat perspective* – are nothing more than a *geometric* translation of this process. And the logical nature of this phenomenon is the *vanishing point*, the hypotactic structure, the predication, the contiguity, and the *verb*.

Not for other reason John says in his Genesis that «in the beginning was the verb, and verb was with God, and the verb was God», because the *verb* is the beginning of that it would come to be the called Western civilization.

But light has two paradoxical natures – it is simultaneously wave and particle. Such simultaneity of natures, contradictory in a certain sense, produced an interesting impact in terms of cultural formation in large scale.

Ideographic systems emerge with the *wave-light* – while civilization phenomenon. With *wave-light*, meanings are generally established by the context. And the context is taken as a totality – a *continuum*. It is about the function that says where a thing *can* be, but not where it *is*.

With *particle-light* the *number quantity* will appear, as closed system consisting of discrete and permutable particles – and this will be the logical condition par excellence of the phonetic alphabet.

Certainly, one of the first civilizational moments coined by *light* was Summer in Mesopotamia. In the formidable constellation of its myths, the universal organization is supported, in a first moment, by the creation of the Sun and the Moon – both elements of light.

Inanna, illuminated celestial goddess who dominates the writing, goes down to the underworld of the dead. The Sun, the Moon, the world of the alive and the underworld indicate, in a first and quick approach, oxymoric and dualist divisions. But, the Sumerian mythological order is, in its complexity, characterized by triadic structures.

In case of not come back from the underworld after three days, Inanna asked her counselor to perform important rituals dedicated to the three more important gods of the Sumerian pantheon: Enlil, Nanna and Enki – respectively, air, Moon and writing. It will be Enki – the writing – who will bring Inanna back from the underworld.

In another moment, Dumuzi – god of the nomad life, the shepherd – fights with Enkimdu – god of agriculture. Dumuzi wins Enkimdu, in a reverse operation to that it would later occur between Cain and Abel, when the agriculture world finally wins the nomadic universe. And will be again Enki – god of writing – to create the first human being, curiously from clay.

All these relations build triadic unities, where the rules of the several gods mix themselves as *clouds* of events.

Such characteristic of *cloud*, probabilistic field of events, is *wave-light* typical. It will generate the mystic ideal of the search for a general *truth*, for an omnipresent signification.

We don't know why Inanna goes down to the underworld. In one moment she condemns Dumuzi to death – in another one, she chooses him as her husband.

The cuneiform writing itself is enlightening about such imprecise and *universal* behaviour. The meaning of the signs established on the clay tablets happens while *context*. That is to say, the meaning of the text depends, especially in the archaic cuneiform, on the location and relative position of the signs on the plane.

For the Egyptian mythology, the beginning was an ocean *without form*. From this ocean Ra, the Sun, was born. From Ra – or either, from the *light* – Chu and Telfnut, Geb and Nut were born. Two couples, two pairs – respectively the space and the humidity, the land and the sky.

Ra and the two first couples form the original triad of the Egyptian mythical universe.

Through a skillful trick by Toth – god of the writing, and of the vision – Ra is deceived. Then, helped by Toth's trick, deceiving Ra, Geb and Nut generated other two couples, two antinomic pairs: Osiris, Isis, Seth and Neftis. It was from these two couples of brothers and sisters that world population begun.

Like what happened in the first generation, Geb and Nut together form a triad with the two descending couples.

Osiris is the god of the vegetation, agriculture and of vision; he is the dew of the morning, the spring season, the life after death and the memory. Seth, his brother, is the nomadic world, the fire, the greed, the disrespect for the laws and for the traditions established by the agrarian world.

Seth murders Osiris, as Dumuzi had won Enkimdu. But later, Osiris, already deceased, wins Seth through Horus – his son which meaning is the total and holistic view of all phenomena of life, like an eagle in full flight.

Egypt constructed itself between triadic elements and strong dualities.

Osiris constitutes, with Isis and Horus, certainly the most important triadic reference of the entire Egyptian mythological universe. The unfolding of this powerful mythical universe seems to permanently hesitate between a triadic logic and another one with binary nature.

Through the intensification of light, gradually, a part of the Humankind transforms from *wave* into *particle*, at a logical level.

But, the triadic Babylonian principle will never totally disappear – as it is demonstrated by George Dumèzil's so famous and amazing researches. The basic structure of Indo European culture will be formalized on that principle. Greece will defend its conventional universe through the formula *thesis, nomos* and *ethos*. Rome will have *Jupiter, Mars* and *Quirinos*. Scandinavia will choose *Odim, Torr* and *Freyr* and so on. But, even with these triadic elements, the first nature of the post Socratic Classic universe will be the binomial, polar and oxymoric opposition of its elements. From that, the idea of an operation based on *thesis*, its *antithesis* and consequent *synthesis* emerges – the projection of the *verb*.

And however we can identify the metamorphosis of a culture passing from *wave-light* to *particle-light* principles, such transformation is not linear, mechanical and precise. Everything is about approximations and generalizations that operate in great civilization space-time scales.

Dealing with something we could call a *civilization design*.

In this universe in permanent mutation, the Hebrew imaginary seems to have been a formidable link between a *particle-light* approach – characteristic of Classical world and the phonetic alphabet – and the ancient logical triadic Sumerian universe.

Kabbalah's combinatory art – the word *cabala* can be translated as *tradition* – allows us a notable strategic flexibility. Generally Kabbalah is divided in three categories: the theoretical, the meditative and the magic. The first one is guided for the articulation of the ten Sephirot – divine emanations that Zohar ably illustrates as being *aspects of God*, that is to say, aspects of life. The second category operates at the level of permutations of numbers and words. The last one is a combination between the meditative category and a constellation of magical formulae. It is convenient, however, not forget that the fundament of the magic is the animism, the *anima* that will bring in itself the secrets of everything.

These three cabalist categories always seem to appeal to the ten Sephirot, taken while true logical elements, forming seven possible basic triadic combinations. Three principles support the Sephirot – the equilibrium, the severity and the mercy.

And are three basic techniques to interpret the Kabbalah: the *notariqon*, the *gematria* and the *temurah*. The first one is the technique of the acrostic, which not only was an important poetical artifice in the late Antiquity, as it was of frequent use by the *notarii* in the Roman courts, use that generated its name.

Gematria – appeared from the Greek *geometria* – is a kind of numerology and, finally, *temurah* is the art of the permutation of the letters, the anagram.

But, the Sephirot are established after two fundamental moments: Keter – the crown, the nothing, the infinite source of light; and Malkhut – where light arrives, what is illuminated. This passage of light, from one to the other pole, happens as if was refracted through a prism of eight faces. In this luminous path the essential elements of the life are manifest – from the incorporeal to the material.

In its complex structure, three Sephirot are elements of contraction, other three of expansion, whose – as it happens with the opposition between light and darkness – confer to the dynamics of the Kabbalah a new binary and polar pattern, guiding all possible articulations.

Kabbalah launches its remote roots to the ancient Babylonia world, but it also discloses a formidable logical structure mixing binary and triadic principles.

We started in Summer, with the invention of the cuneiform writing and the elaboration of a strong triadic logic. We passed through the fabulous imaginary of Osiris; we dived inside the mythical Hebrew universe, where number and letter are mixed to disclose the secrets of the world through the kabbalah; to find, finally, the Phoenician that represents, with the invention of the phonetic alphabet, the root of the called *Greek miracle*.

In all these moments we faced ourselves with light as a fundamental cultural element.

In such curious light path, around 1500 BC, Zoroaster would project the idea of an end of the world, through a fabulous battle between two elements of oxymoric nature: the good and the evil.

The number *three* projects the number *two*. That is, the intensification of a sense provokes a logical jump. What was before characterized by the articulation of logical elements in a *continuum*, making as its logical expression the *wavy* nature of light particles, constituting fields and areas of probability typical of that mythological universe, gradually gives place to a logic that finds in the nature of light while particles its reference par excellence.

It is in the sequence of this notable civilizational current – passing from *wave-light* to *particle-light* – that, in the 3rd century BC, the Prophets of the Apocalypse, or Prophets of the *Revelation* appear. Prophets who, practically all, had received the sacred messages as visual information, while kinds of light, in dreams, ecstasy, through intermediates, through visible angels. Everything structuralized while discrete, articulated and permutable particles.

The other prophets, out from the apocalyptic tradition, pertaining to a sound universe, received the prophecies as acoustic and direct form – like a *continuum*.

A tribal society has different *truths* established in parallel, *significations* without a single hierarchic structure.

From this same current of transformation the Canaanites appeared – later named *Phoenicians* by the Greeks – with the origin of the amazing revolution that would be unveiled by the technology of phonetic alphabet and the posterior addition of vowels as the *Greek miracle*.

Thus, *predication* and the *illusion of contiguity* had emerged – essential elements to understand what we call *Western civilization*.

Predication and *illusion of contiguity* are nothing more than expressions par excellence of light while particle.

It is such galaxy of light while logical binary system – complex of discrete elements – that the idea of *history*, as technological phenomenon, launches its deeper roots.

Thus emerges – apparently from the Sumerian civilization – a projection of a logics coined by the physical structure of light, and its implications at a biological, cognitive level, while information, in the mutation from a *wave-light* to a *particle-light*.

In a first moment, the triadic logical structure of the Sumerian universe discloses the nature of light as wave: a first, a second and a third articulated as clouds, or fields. That is, there is no precise determination of the existence of an event, but yes of something it could be. This imprecise nature produces the apparent contradiction of the mythological Sumerian construction. In fact, if we take such mythological events as formations of probability fields, we start to understand much better that structure of knowledge.

But, in the Egyptian world the intensification of light as *wave* gradually generates a binary logic – logic that would find full expression in the Classical Greco-Roman world.

Imagine, for example, that the probable etymological origin of the word *chrono* – as in *chronology* – is related to the verb *kraínen*, which indicates the idea of *conclusion*, to *brandish the mercy blow*, to *finish*.

This is the very first nature of light, at the cognitive level – but, specially, light as *particle*.

Hearing operates diverse parallel levels of frequency established inside a diachronic string of succession. There is no hearing without time. Vision, contrarily, is designed by a phenomenon known as *systasis* – everything saw in a single shot. When we appreciate a picture, for example, we don't see one thing at time.

This is, also, the nature of that the one that we could call to *finish*, or *mercy blow*. That is: this is the nature of the Western *time*. Therefore, however the sound is diachronically articulated, it doesn't produce the sensation of *locking*, of *conclusion* – it is the vision that generates this sensation.

So, if the myth of Chronos – implacably eating his children – in some way related to the idea of time is not a surprise.

It is to this path that the origins of technologies like *flat perspective* and mobile types press launch their roots, reminding us that for the infamous Inquisition light and not the heat of the flames was what *freed* the convicted *individual*.

Curiously, it is this same *particle-light* – responsible for the modern idea of religion, as an almost pagan ideology and political organization independent from the State and the army – which would desecrate the Western urban world since the half of the 18th century. Thus, also the modern idea of democracy was born, having as one of its elementary pillars the principle of *one individual, one vote*.

This is the world of literature.

We made a brief and wonderful trip, leaving the Summer world to arrive here.

But, only the difference makes the consciousness. And we only know what we know in *limit situations*. We have the full idea of the value about what a loved person represents to us, when we no longer have him or her together us.

The introduction of a new kind of light – passing from a civilization of projected light to the universe of emitted light, unknown until then – changed the whole Western civilization scene.

Only in the end of the 20th century we discovered the rule exerted by the ancient idea of light as conductive wire throughout thousands of years.

Of course, we don't eliminate the old technology of light taking the new one as an ideal technological substitute – in the same way that that old technology didn't fully substituted the previous acoustic universe.

The civilization scenery is all changed.

We passed from a teleological logic, typical of *particle-light*, based on a *principle-middle-and-end* order, to another order, for which the *third included* principle elaborated by Stéphane Lupasco is a lucid representation. To that principle – accordingly to which we have simultaneously *a; non-a; a and non-a* – we should add the *telecausality* principles.

The whole notion of *history*, as civilizational technology, and especially after the period we call, not innocently, the *Enlightenment*, is based on the idea of a *local causality*.

But, the New Quantum Theory disclosed another face of what we know, with the *telecausality* models, for which the *Super Strings Theory* is an essential reference.

Telecausality is common in *wave-light* magical universe, but strange to the system of discrete units of *particle-light* world. Therefore, after the 18th century, science definitively moved away from the magic.

In the same way, gradually, the idea of art and culture, until the 20th century, was based on the cult of the personality – on the ideal of the Etruscan *per sonare* – and on the idea of a stable coherent set of ideas.

That was the old particle-light universe. But, the new light, that penetrates our eyes from cathode tubes and computer screens, is closer to tact, as logical structure.

Therefore, now the cult of personality passes to the sphere of entertainment.

And art, in its more elevated sense, is no longer about *underground*, but *background*. It passes to no longer be *outside* the common and profane world, but integrated in it.

And I refer to art as an instrument of permanent cultural deconstruction.

Therefore, there is no longer the idea of a coherent system of ideas in an artwork manifestation, but yes the chain of continuous references in a non-linear structure of discrete elements, for which the mystery and the permanent discovery of new relations are its first nature.

Projected light generates the sensation of continuity; emitted light produces a universe of interactions and self-similarities integrated into a self-regulating process. This is the fundament of the tact, translated here from the impact of the light on the retinal wall.

The nature of the memory, the conception of the time, the idea of different *cultures* – before departmentalised in closed specialised packets – are all changed. Memory, time and knowledge start to belong to what artificial intelligence theories have called *environment*.

With the transformation of the acoustic world to the emitted light dominium, we passed to *particle-wave* logic. This logic allowed a *closed* conception of Universe, where everything is interconnected. And, if for the particle-light universe predictability is an essential element, the new *wave-particle* logic re-inserts *chance* as a fundamental element in the whole process.

Gradually, what was conventional as the search for a mystical *truth* through centuries simply ceases to exist. What reminds us Heraclitus when he said that we «go and don't go in the same rivers, we are and we are not».