

cesses with multiple scales of length and time. The chaotic model is everywhere unstable and everywhere unpredictable. Against a background of pure turbulence, random and irregular "bifurcations" are provoked. Chaos "accumulates" in certain areas. Out of this mess, therefore, computers generate points of "strange attraction" around which patterns form. The complex and irregular shapes which appear on the screen look like a computer's Rohrschak Test which the experts can interpret. Some of the chaos-salesmen modestly call their projects the "New Art" as well as "the" universal scientific theory.

There is an alternative to both the static equilibrium model and the chaos model.

The classical scientific tradition of Leonardo da Vinci and Johannes Kepler through Karl Gauss and Bernhard Riemann in the last century intensively studied and "modeled" nonlinear complex processes. What is present in their work and absent in the chaos models, is that the process is characterized by *self-development*, not statistical randomness.

Just as computer simulations of "artificial intelligence" are intrinsically incapable of replicating human creative mentation, the chaos models are a crude simplification of self-developing living processes.

The alternative to chaos and linearity alike is the beauty embodied in the common geometry and tuning system of the heavens, classical music, and living processes. The human singing voice, the harmonies of the planets, and the harmonies of the biosphere, are all tuned to the well-tempered musical scale based on $C = 256$. We have recently demonstrated, for instance, that one can study the harmonies of living processes by organizing their interactions with light—their nonlinear optical spectra—into three octaves: a "pre-biotic" octave, a "higher life" octave, and a "lower life" octave. When the characteristic wavelengths associated with fundamental biological processes such as photosynthesis, mitosis, vision, and growth (e.g., the absorption bands of chlorophyll, DNA, and proteins) are normalized to a tuning system of $C-256$, they correspond precisely with the tones of the musical scale out of which all great music has been composed. Beauty is the fundamental characteristic of our universe. Without classical proportion and creative self-development, there is merely chaos.

Books Received

The Overview Effect: Space, Exploration and Human Evolution, by Frank White, Forward by Gerard O'Neill, Houghton-Mifflin, New York, 1987, \$18.95 hardbound, 304pp.

Spy-tech, by Graham Yost, Facts On File, New York, 1985, \$10.95 paper, 288pp.

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