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Comments on the MERU Project
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The Meru Project (initiated by Stan Tenen) proposes to study the text of Genesis, as written in Hebrew, through the hypothesis that this text is an integral whole whose structure and meaning can be understood at all levels of its projection.

One usually reads a text at the level of the sentences and paragraphs, in a context of message or story. Even when pursuing this approach, the form of the text (lettering, arrangement, illustration, or physical form of the work itself (scroll, bound book, illuminated manuscript ...)) is an integral component of the meaning that is transmitted.

In the case of the text of Genesis, the Hebrew language has deep roots, so deep that an analysis even at the level of the letters and form of the letters may be required. The Hebrew letters are also symbols for numbers, and so this language and its alphabet are particularly intertwined with the numerical, mathematical, algorithmic basis of language and thought.

It is the intent of the Meru project to take the text of Genesis, and to subject it to a search for structures that indicate the nature of mechanisms of production. A religious tradition (Kabalah) has engaged this kind of study with the intent of understanding/experiencing creation itself. Meru's admittedly more secular mode has the similar aim of coming into contact with the creativity of the text, and with structures/algorithms/patterns that illuminate relations between this study and mathematics and natural science.

In the Meru viewpoint a remarkable combination of geometry/sign/symbol underlies the coherence (is the coherence) of the text of Genesis. Investigation of these patterns involves a combination of mathematics, graphics, history and linguistics.

By far the most remarkable feature of Stan Tenen's work is his highly creative use of the geometry/topology of the third and higher dimensions. He has seen that the coherence of the text can be mapped by lifting fragmented lower dimensional structures into higher dimensional counterparts that project the lower structures: Alphabets on tetrahelices, letters as shadows of a hand-held flame, flat yantras as projections of networks of lines in space, creative process and recursion in the twisting pattern of the seven color map on the torus, pattern seeds unfurling into weaves and spirals and metaphors of relationship, the text itself wrapped and mapped in and out of these geometric structures.

This unfurling is the creative center of the Meru project and its great promise. In attempting to unfold the text of Genesis, Stan Tenen has created the beginnings of a wonderful geometric language - using real and deep mathematical structures. The language is a new alphabet, an alphabet of geometric forms that may solve the riddle of Genesis. The geometric alphabet is itself not only of great artistic and conceptual value, but I believe that it will be seen to hold a key for many other questions in language and science. This project brings together the old and fascinating questions about origins of language and the self with the rigorous traditions of modern geometric thinking and mathematical imagination.

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