

From the desk of Pierre Beaudry

**RAPHAËL SANZIO : THE SIMULTANEITY OF ETERNITY
OF THE SCHOOL OF ATHENS AND THE DISPUTE.**

(A pedagogical on the idea of causality from the future)

PART II

by Pierre Beaudry, 2/18/2009

3-THE ICONOGRAPHY OF THE “DISPUTE OF THE HOLY SACRAMENT.”(9)

As a student of Leonardo, Raphael had, more than any other artist, captured and improved on the power of imparting to his subject a state of mind, that Percy Bysshe Shelley called, “great and impassioned ideas about man and nature,” as opposed to simply reproducing beautiful physical bodies. For Raphael, artistic composition was the ultimate means of transmitting sublime ideas and emotions as reflecting a higher state of human existence. *The Dispute* and *The School of Athens* are both tributes to that higher state of the human mind, which is why they must be understood as one composition and not two separate ones, because both paintings reflect the unity of human existence from the higher standpoint of coincidence between faith and reason, between belief and cognition. Raphael’s great creative breakthrough was to bring out of these two works the internal voice of truth and causality, sometimes expressed by means of a single gesture or a simple glance, through which his figures reveal the internal life of divine grace or of satanic evil. In that sense, Raphael was not a loud provocateur, but a quiet master of expressing the overflow of spiritual life that spills over delicately, but passionately, onto the sometimes-harsh external envelope of the physical universe.

The title of *The Dispute of the Holy Sacrament* is not the original title of this fresco. It was the Medici sponsored artist and art historian, Giorgio Vasari, who inspired this title which was given during the seventeenth century, in order to suggest a more provocative and dynamic content to the Latin inscription “*divina notitia*” (noticing divine things) that Raphael had inscribed in the medallion of the ceiling of the Room of the

Signature, just above *The Dispute*. Vasari had identified that everyone on the lower level of the fresco was “arguing about the nature of the Host which is centered on the altar.” (10) Raphael would not have dared to suggest such a polemical title as a “dispute” for reasons that will become clear in a moment. If he had, he might have lessened his chances of painting *The School of Athens* afterwards, and he might even have put his own life in danger, because the Pope who commissioned Raphael to paint that fresco was Julius II, who was the military leader of the Aristotelian faction inside of the Catholic Church at that time. Raphael, who also came from Urbino, was a student of both Plato and Leonardo. His sworn enemy was Aristotle. Raphael had to be very careful about what he said on the subject of Aristotle or the Church Aristotelians.

The title that the Aristotelians, or Thomists as they called themselves, wanted to identify the painting with was, “*The Triumph of the Church*,” but that idea was rejected because of its intolerant overtone. Then, the moderate Thomist faction suggested a compromise with the title, “*The Triumph of the Eucharist*,” which, at least put the balance of power on the side of Christ. But, it was Vasari who had the last word, because, under the polemical identification of a “dispute,” he was hinting at the fact that Raphael had successfully reproduced, in exquisitely discrete artistic effects, the disagreement that resided implicitly inside of the two other “triumphalist” titles. The point is that this ambiguity pointed to the evil of the Aristotelian Ultramontane conspiracy inside of the Catholic Church. The disagreement that divided the two Church groups was not simply a matter of title, but a matter of universal principle: either man is a creative being or man is an animal.

This is the point that Lyn addressed recently regarding the subject of the Roman Pantheon of the different faiths in which religion is used as a weapon against the creativity of man, and for the purpose of warfare. This is precisely the “Zeus problem” that Raphael is dealing with, here, with the Ultramontane conception of the Catholic Church as a fixed universe that does not admit of change. This is what Lyn identified by stating: “religion is just simply a way of getting people to kill each other so that the empire can rule. Without religious division, you can’t have empires.” (11)

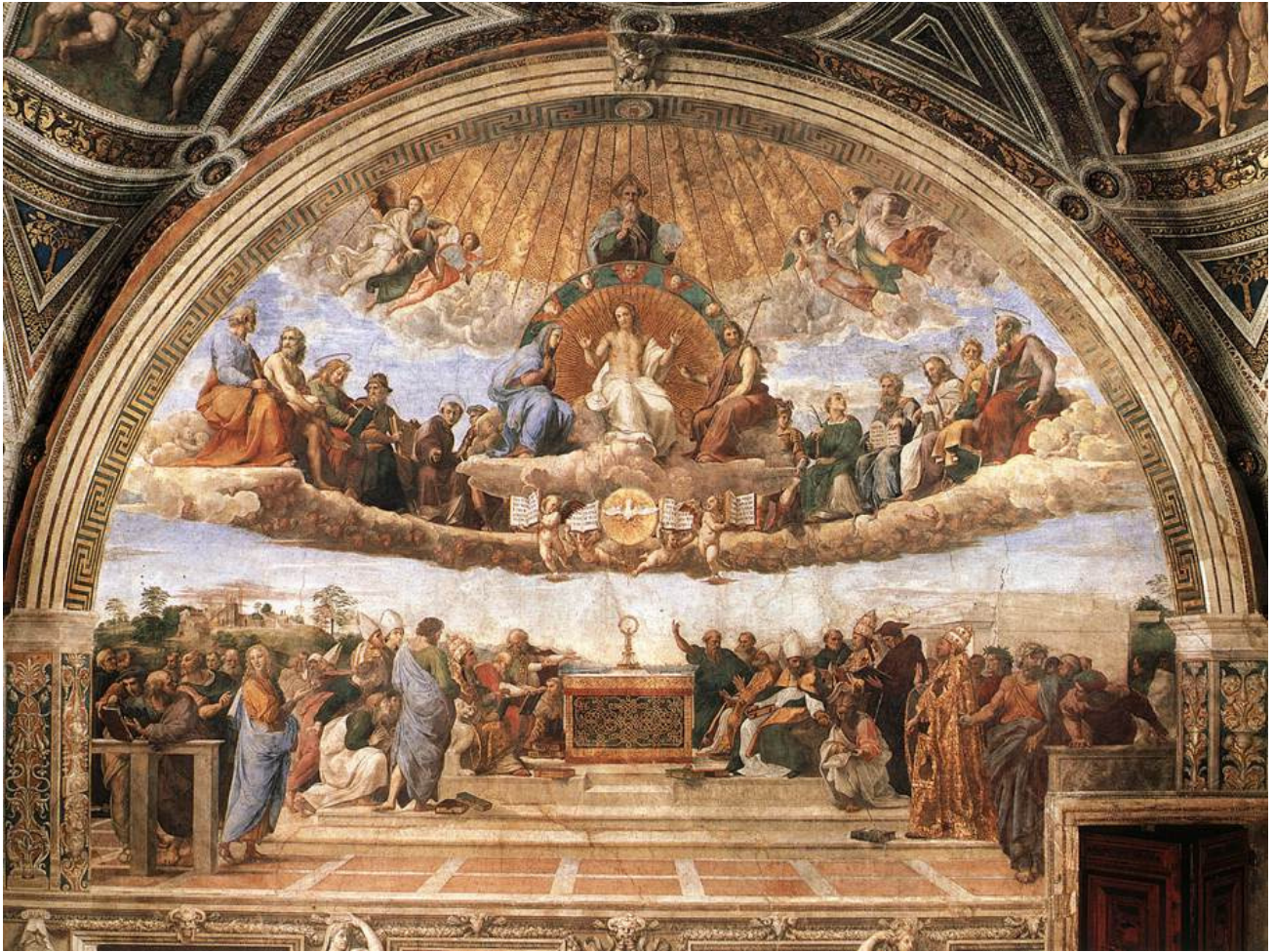


Figure 1. Raphael Sanzio, *The Dispute of the Holy Sacrament* (1508-1509) (*Divina notitia*)

So, what is the religious division or dispute, here? Let's begin our investigation with this matter of principle in mind, and remember that one of the best ways to discover an anti-entropic state of human existence is to discover the truth about the pure evil that is organized to destroy it. But, in order to do that, one must look at the fresco as a many-folded palimpsest of conspiracies, whose layers must be peeled like an onion, one by one, in order to get to the hidden underlying truth.

In first approximation, the subject is, indeed, a celebration of the miracle of the Eucharist, which is projected as the center of the fresco onto the Host, and which is made to evoke the consubstantiation of the body of Christ in the Host as well as the unique substance of the Holy Trinity of the Father, the Son, and the Holy Ghost, a debate that goes back to the fourth century. Here, the external envelope of the fresco, as a whole, reflects the dignity of the subject: the greatest mystery of Christianity is displayed with the greatest simplicity. However, a number of cracks in this physical envelope also reveal a number of anomalies that break this unity of effect, in quite a conscious and deliberate manner, giving the spectator a glimpse of the principle underlying it. For identification

purposes, let me first indicate the main characters that Raphael has assembled in his fresco, and then, I will explain the reason for his choices.

The upper level of the fresco represents the Father, the Son, and the Holy Spirit as the Holy Trinity. Here, Raphael is emphasizing the idea of the *Filioque* that Cusa had introduced inside of the debates of the Council of Florence of 1434. To the right and left of Christ, Mary, and John the Baptist, there is an assembly of prophets, apostles, and saints forming a heavenly council of the Church sitting on a semi-circular cloud. This council appears to be gathered there, in order to observe and judge what is happening below. On the left side of Christ are sitting, from left to right, Saint Peter, Adam, Saint John the Evangelist reading a book, David playing the harp, and Saint Stephen pointing at the event below, next to the Prophet Jeremiah. On the right side of the same cloud are sitting, Saint Lawrence looking up, Moses with the Tables of the Law, Saint Mathew (or Saint James), Abraham holding the knife for the sacrifice of Isaac, and Saint Paul holding a sword to remind us of his beheading and of the sharpness of his writings. The presence of books, and of open bibles held by cherubic angels, suggests that something very serious is being debated below, where numerous Saints and prelates seem to be looking into disparate books for answers.

On the lower level, only a few, but key people, are identified since the list that Raphael had made was lost. On the extreme left side of the altar, there is Fra Angelico dressed in his Dominican frock. Reading a book against the railing, there stands the architect Bramante who is turning toward Duke Francesco Maria della Rovere, who points to the altar and to the Benedictine Pope, Gregory the Great (590-604), in the physical resemblance of Guillermo della Rovere, Pope Julius II (1503-1513), sitting with the book of *Liber Moralium*, a book on Job, at his feet. To the left of Gregory is sitting Saint Jerome next to the lion. At this point, the spectator begins to discover the first signs that Raphael is pointing to the presence of a conspiracy inside of the Church, for this was the period of the Renaissance when the Della Rovere dynasty of the Dukes of Urbino ran the Papacy as a family business. Remember, Raphael was born in Urbino and was commissioned by Julius II. Raphael's situation was quite ironic, as if he had been hired by Satan to do the Good!

On the right side of the altar sits Saint Ambrose looking up at the heavens. To his right, behind the bearded man who is pointing upward to the Trinity, stands Duns Scotus, the famous Franciscan defender of the Immaculate Conception. Next to the left of Saint Ambrose is sitting his student, Saint Augustine, who was converted by him from Manicheism to Christianity. Saint Augustine is extending his hand toward a young man to whom he is dictating his thoughts. His book, *The City of God*, is lying at his feet. Behind Saint Augustine stand Saint Thomas Aquinas (1227-1274) and Pope Innocent III (1198-1216) who is flanked on his left side by Saint Bonaventure (1221-1274), the Franciscan rival of Aquinas at the University of Paris, and behind whom stands Dante. Further to the right, standing in a gold braided cape is the great uncle of Julius II, Francesco Della Rovere, Pope Sixte IV (1471-1484). At the foot of Sixte IV, lies his theological treatise called *Sanguine Christi* (The Blood of Christ).

The presence of all of these books on the floor breaks the apparent harmony of the scene as a whole, and provokes a number of questions in the mind of the inquisitive spectator. Why so many different books on the floor and in the hands of so many different people? What is the common underlying idea behind all of those books? What is the debated subject of the dispute? We will be in a better position to answer these questions if we identify the characters of the people who appear in the fresco and identify what their known contribution to the Church may have been. One thing is certain; *The Dispute* does not represent the so-called “Triumph of Theology” any more than *The School of Athens* represents the “Triumph of Philosophy.” These were merely credible cover interpretations aimed at avoiding Raphael’s surgical scrutiny.

4- HUMAN IMMORTALITY VERSUS ANIMAL MORTALITY

There are two very distinct philosophical tendencies in Raphael’s choice of characters. On the one hand, the presence in this fresco of a strong showing of the Augustinian-Platonic orientation of the Church is well represented by such figures as Saint Paul, Saint Augustine, Saint Jerome, Saint Ambrose, Saint Bonaventure, Dante, and John Duns Scotus. On the other hand, the Thomist-Dominican-Aristotelian orientation is also well represented by Pope Gregory the Great, Pope Innocent III, Thomas Aquinas, Fra Angelico, and most of all, the della Rovere oligarchy represented by Pope Julius II, Pope Sixte IV, and Duke Francisco Maria della Rovere. All of these main figures represent a unity of opposition which confirm that Raphael was identifying a conflict of principle between the Platonist grouping who defends the principle of man created in the Image of God, and the Aristotelian grouping which defends the principle of man as an animal. In other words, the issue is the mortality and immortality of man; that is to say, one group is promoting mortality, and the other group is promoting immortality. That is the question that Raphael was attempting to solve with the Ultramontane problem of the papacy in his fresco.

However, Raphael realized that being immortal did not mean living forever in some other promised land after you have been slaughtered in the Crusades. It meant living in one’s time for the future improvement of mankind. Thus, only those who live ahead of their times are immortals. By identifying that the Platonic school of Saint Augustine was ahead of its time, and lived for the purpose of a future humanity, Raphael makes us realize that Augustine had solved the gnostic problem of the Ultramontane faction centuries before it even formally existed. In fact, Augustine’s solution of the Manichean gnostic heresy of good versus evil was one of the most universally valid contributions to mankind, because it was truthful for all times, in the simultaneity of eternity. What Augustine proved was that evil had no intrinsic value in and of itself. In other words, in order for immortality to be validated, a contribution to mankind must reflect something that had goodness as its intrinsic characteristic value.

Therefore, the way that Raphael solved this Manichean gnostic anomaly was to show that, since evil has no intrinsic value, it cannot be immortal in the sense attributed to the Good by Augustine, because evil is the lack of the good. In other words, not

everything that man does is immortal. Even the notion that evil will always exist does not make it immortal. Immortality must exhibit something that has value in itself by pertaining to the universal Good in the simultaneity of eternity.

However, even though the animal domain also has immortality, in a certain sense, Raphael is pointing out that, in the Image of God the Holy Trinity, only the human individual has immortality as a characteristic of his unique species. There lies the most crucial difference between man and animal, between immortality and mortality. Although the animal also has a certain form of immortality, it has it in a different way than man. All of the animal species have the power of being immortal only as a universal characteristic of the Biosphere, but not as individual species or as individuals within a species. It is the universal physical principle of life that is immortal, not the particular species of animal, per se. That is why increase in relative population density could never be an animal characteristic, but uniquely a human character. That is why man does not belong to the domain of the Biosphere as such, because it is not the universal characteristic of the Biosphere that makes him uniquely human. The human individual belongs to the only living species that has immortality, but as a characteristic of the Noosphere.

Since the papacy of Innocent III represents, historically, the high point of the Ultramontane takeover of the Catholic Church, during the Fourth and the Fifth Crusades of the Thirteenth Century, it is safe to say that the spectator has in front of him a direct reference to the silent atrocities that the Ultramontane Papacy had committed during three centuries under the name of Christianity, by sending to their death, millions of human beings. Since both the Dominicans and the Franciscans, who were created during the reign of Innocent III, represented the two parties most characteristic of this tragedy, Raphael chose the crucial differences between those two brotherhoods to represent the order of battle of *The Dispute*. We now have, in hand, all of the main elements that are required to understand why the two groups of people of the fresco, the celestial and the earthly, have invaded the mind of Raphael and of the spectator.

The heavenly group and the terrestrial group have gathered here to deliberate in the court of history. Vasari was right, but he was holding back the most important part of the whole truth: the subject matter treated by Raphael was more than a dispute inside of the Church, it is actually the Catholic Church being brought to trial and being judged for crimes against humanity. So, *The Dispute* is not just over the meaning and significance of the blood and body of Christ. That is the easy first layer to peel. The harder layer to peel is the revelation that *The Dispute* is a power struggle between two irreconcilable tendencies; and the issue is to identify which tendency had committed the atrocities of reducing man to such bestiality as the crusades against other fellow men, which tendency has used religion as a weapon to kill mankind. But, before going into the heart of that conspiracy, it is essential to understand the method of generating an analog function that leads us to it.

5- THE METHOD OF GENERATING AN ANALOG FUNCTION.

A truth acquired by cognition requires more than belief to carry conviction. Believe it or not, it requires, as Lyn showed, the principle of insight into a historical process that brings that truth to its completed realization, that is, to its intended future end. How does that work? In fact, if you do the experiment yourself, you can discover that most ideas go through one another without disturbing each other too much, but they don't proceed erratically or randomly. And some ideas create conflicts that lead to terrible tragedies. This means that some ideas are irreconcilably opposed to one another and that they are meant to clash with one another. That is an intention that God has created inside the domain of ideas: they have to fight each other! They travel by design and intention of mind, as if they had their own analog direction finder embodied in them, their own compass, and they have specific objectives to fulfill in a least action fashion. Good or evil ideas have a goal, a purpose, and a future to reach, in order to limit the power of mankind, or to increase the power of mankind over the universe. In that sense, all fighting ideas are oriented to either increasing relative human population density, or decreasing human population density per square kilometer. And, those ideas need people from future generations to relive them and carry out their intention in order that they become fully realized. That's the function of ideas, good or bad.

However, ideas don't have to attain their ultimate goal in order to exist. They sometimes exist in a dormant state, as potential, during long periods of time, for millennia in some cases, without being fulfilled socially. That is the case of the Great Pyramid of Egypt, for example, or the Parthenon of Athens. Civilized people have not yet grasped these two crucial historical ideas, and therefore, these two historical monuments have not yet completed their social objectives. The effectiveness of these monuments can only be realized socially in some conspiratorial form, because their real significance must be fought for, if they are to change the future. The purpose of our political organization, for example, is directed in the future realization of such old and new necessary ideas; and human beings must conspire and fight together in order to realize their intended effects.

True ideas only connect with each other paradoxically in order to destroy their opposite. And, as Lyn taught us, that is done by producing a higher gestalt, a higher unity that forms a new *geistesmassen*, a higher Riemannian universal thought-object for improving mankind, that is, for increasing relative population density per square kilometer. If that conspiratorial purpose is not present, the idea is never realized, because the common moral intention of the fight is the glue that holds together those ideas. On the other hand, if ideas are not realized socially, they won't die; they will simply fade into a dormant potential state. That is how the ideas of Cusa, for example, have remained dormant for several hundred years until Lyn discovered that Louis XI had implemented them in the creation of the first nation state of France. That moral connection to the future of mankind must, therefore, be connected to the past, and appropriate connections must be made to maintain that connection alive in the present, otherwise, the willful purpose of mankind will never reach the next higher level of civilization.

Here, in the case of the crisis of *The Dispute* and of its solution, *The School of Athens*, what we have is an opposition between Plato and Aristotle, an opposition between absolute goodness and absolute evil that has been kept dormant for centuries. It is time to wake up the sleepy people and fulfill Raphael's original intention. But, how is that moral intention connected to the future?

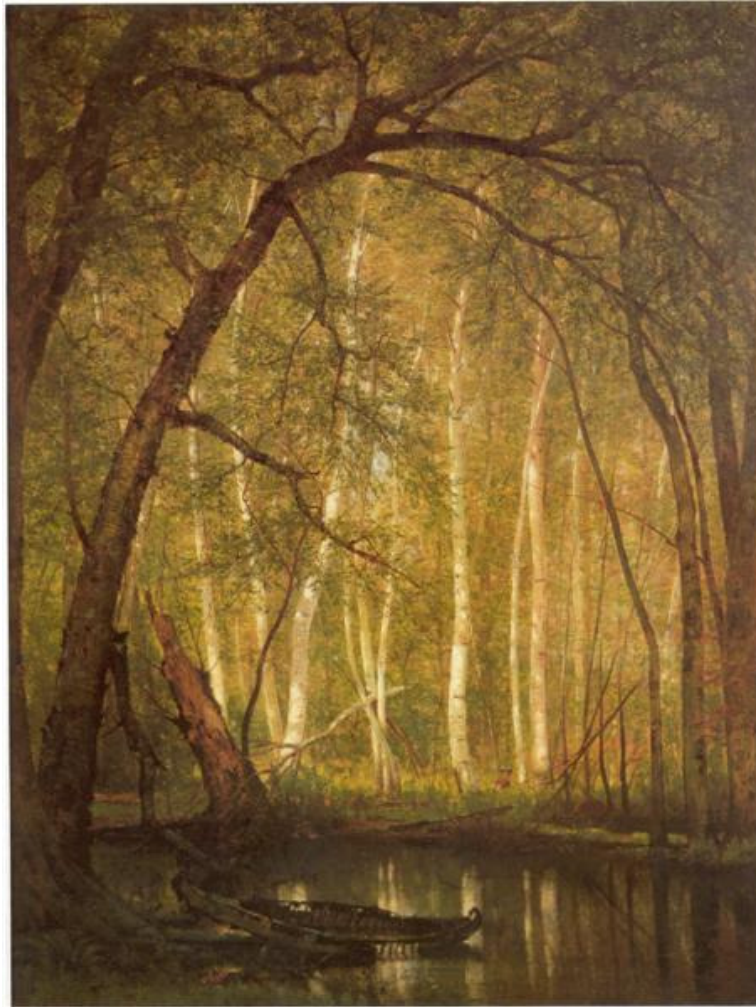


Figure 2. Worthington Whittredge, *The Old Hunting Grounds*, c. 1864.

Remember the example of Worthington Whittredge's *The Old Hunting Grounds* that I have reported on, earlier. Examine it carefully, again. Whittredge produced, a dramatic effect that appears to have been caused purely as an accident of nature. That is the mark of a great landscape work of art, and the signature of the method of composition of James Fenimore Cooper. How do the different aspects of this drama of *The Old Hunting Grounds* connect together to form a conspiratorial memory function?

Look at the theatrical lighting of the birch trees in the background, and connect them with their reflections in the dark water of the foreground, where the spectator is

standing, in the dark. Such a classical theater setting is the necessary feature of a conspiracy to be discovered by an alert human mind. There is a contrast, a gap, and a discontinuity between the background and the foreground, but there is also a connection to the spectator. The connection is made through the reflection of the missing birch in the holes of the old abandoned canoe! Aha! The missing pieces of birch in the canoe get connected together, again, with the reflective memory of the birch that once was in those holes, and which are now merely reflected back to the memory of its darkened past. *The Dispute* and *The School of Athens* of Raphael function in the same way with respect to one another and to the spectator.

What is the unity of effect of this little masterpiece of Whittredge's that resembles Raphael's two frescos? Since a birch canoe relates to the culture of the Indian People, the mind of the spectator is naturally looking for an analogical connection. That is the first connection between Whittredge and the Indian people. There is no conspiracy in that connection yet. Another analogy is required. Thus, when the cultural connection is made between old hunting grounds of the Hudson River region where Whittredge painted, and *The Last of the Mohicans* by James Fenimore Cooper, then, suddenly, the holes of the abandoned canoe reflecting the birch trees of the background, act as an analog device and form a gestalt in your mind which reflects an amputation that occurred historically to the Indian People of America during the colonization process of the nineteenth century. Thus, the gestalt is held together by a double mean proportional, in the analog form of this is to this, as that is to that. The irony of the missing, but reflective birch, therefore, acts as a memory function that relates to the memory of something that is still clinging there and which cannot be erased, like an unfinished mission in the progress of American civilization. Therefore, a new American cultural Renaissance must be created in the future that will repair that wrong of the past. That is when the conspiracy is born.

That is the cognitive connection in the conspiracy that existed historically between the Hudson River School of painting and James Fenimore Cooper, a conspiracy that the British oligarchy has attempted to destroy during the nineteenth century and is still attempting to cover up today. But, consider the American advantage in this fight. The British think "digitally," not "analogically" so, they can't win. And, if they were, by mischance, to adopt our method, we would welcome them on our side with open arms. Moreover, this American conspiracy to create a cultural renaissance in the United States used the same method of irony of classical artistic composition, as did the Italian Renaissance of Cusa, Leonardo, and Raphael. So, that is the sort of conspiracy that Raphael had instituted in *The Dispute*.

6- ARISTOTELIAN CATHARSIS VERSUS PLATONIC CREATIVITY.

Again, remember where you are. You are a captive audience in the center of the Room of the Signature in the Vatican, and you are investigating the mind of Raphael as if it were projected on the interior of a spherical surface of which you are the center. For

Raphael, as for Nicolas of Cusa, as it was also for Kepler later, the sphere represented the most perfect physical body that reflected the idea of the Holy Trinity.

Now, transpose the same memory function from Whittredge's *The Old Hunting Grounds* to *The Dispute* and scan the work of Raphael with the same idea of a conspiracy, this time, with theology and the history of the Papacy as your topical material. As I have shown in a previous report on the Catholic Church, the Popes that conducted the Crusades from 1073 until 1303, from the beginning of the reign of Gregory VII to the end of the reign of Boniface VIII, were all Aristotelian Gnostics in character, not Catholics. (12) This is the historical material that Raphael studied in order to prepare his fresco.

Historically, the Christian solution to this satanic problem inside of the Catholic Church came about uniquely with the political, cultural, and scientific renaissance of Cardinal Nicholas of Cusa, and most notably, through his epistemological treatises on *Learned Ignorance*, *Concordantia Catholica*, and *De Pace Fidei*. Raphael understood that evil and based his evaluation of the historical period of the Middle Ages on Cusa's solution. Raphael's treatment of that partial history of the Church in *The Dispute* demonstrates a complete understanding of Cusa's solution and the crucial political-epistemological line of division that Raphael drew between the Aristotelian-Thomist Ultramontane Papacy, and the Platonic-Augustinian Catholic Papacy. Both of those factions have been mortal enemies of each other, inside of the Catholic Church, ever since the very beginning of Christianity. So, the question is: What is the truth about those three Popes that Raphael chose to be represented in *The Dispute*, and where do they stand on the question of the principles of man as a creator or man as an animal?

First of all, on the left side of the altar, we have already identified Pope Gregory the Great (590-604), in the traits of Pope Julius II, (Julian della Rovere). British historian, Edward Gibbon, who considered the "miracles" of the Roman Empire to be the best model for the Imperial British East India Company, gave a succinct overview of Gregory's "Greatness:" "His grandfather Felix had himself been Pope, and, as bishops were already bound by the law of celibacy, his consecration must have been preceded by the death of his wife. The parents of Gregory, Sylvia and Gordian, were the noblest of the senate and the most pious of the Church of Rome; his female relations were numbered among the saints and virgins, ..." (13)

Gregory the Great was the author of the Gregorian chant, and of the Gregorian code. For instance, the Gregorian code was an adoption of the Adrian (Hadrian) Imperial Code, which established the proclamation of competencies for Roman imperial magistrates (*praetor*, *consuls*). Gregory established the hierarchy of the Catholic Church based on the same imperial model. Gregory also created the "Gregorian Rite" based on the "Gregorian plain chant" which used only four *modes* that deliberately excluded from church music the possibility of creative ideas as expressed by polyphony and counterpoint. It is said that, at the court of Charlemagne, the monks were so taken aback with the new Gregorian imitation of transmontane singing, that they rather opted for the original Italian-Tyrolean Bel Canto. Gregory was the first Pope to establish the

“universal” power of the Catholic Church over the Byzantine Empire and over the kingdoms of Europe, and thus, became the model for the Ultramontane Papacy to take root a few hundred years later.

Secondly, to the right of the altar, there are two other Popes: Innocent III (1198-1216) (Lotario, Count of Segni), and Sixte IV (1471-1484) (Francisco della Rovere), great uncle of Julius II (1503-1513). The fact that Raphael chose those three Aristotelian Ultramontane Popes is very revealing. Why? As in the case of Whittredge’s *Old Hunting Grounds*, look for what is not there. And remember how Lyn often showed us that what is not there is often more important than what is there. Raphael has painted *The Dispute* as if the Church had been completely controlled by the Aristotelian faction. The Platonic Papacy is missing. By excluding the humanist papacy from his fresco, Raphael was identifying the deep crisis of the Catholic Church caused by the invasion of an Ultramontane papacy, as if the Church belonged to a handful of Italian families. The prominent presence of Francesco Maria Della Rovere in both Frescos, for example, is a definite indicator of the dominating Aristotelian faction over the Church. Raphael represented no less than 5 figures of the Della Rovere family inside of the two frescos. But, what is the significance of this Aristotelian-Gnostic insurgency into the Church?

From the very beginning of Christianity, the Gnostics, or those who identified themselves as of a "different opinion," than the Christians, began to develop a systematic opposition to the apostles, and adopted an "elitist view" against the general teaching of the Gospel. They were of the opinion that the dogmas of the Gospel were good for the common people, but that the superior minds, that is, the ruling oligarchy, required a "secret doctrine" reserved for the elite. The mysteries of Christianity were then to be transformed back into the Greek mysteries of Eleusis and of the Cult of Apollo at Delphi. That doctrine was termed the {*gnosis*}, the so-called secret knowledge of the mysteries, which was, in fact, a compendium of cosmogonical and theosophical rehash of the old pagan religions of the Orient that the so-called school of Alexandria had adopted as the basis for their theory of illumination, called “emanation.” Later, the Martinist Synarchists adopted the same formula.

This gnostic doctrine of emanation became the basis for all the heresies against the Catholic Church from the very beginning of Christianity to today, and was used by the Ultramontane Papacy to factionalize the Church and exploit the gullible population. The principal early authors were Simon the Magician, Irenee of Lyon, Hyppolyte of Rome, Tertullien of Carthage, Clement of Alexandria, and his disciple Origene, to name but just a few that the Ultramontane recruited and fought against, just like the British do today in recruiting Osama bin Ladin, and then fight against him. These gnostic cults all adopted the same Aristotelian doctrine of *catharsis*.

For instance, this doctrine of the gnostics was used by the Dominicans to create the Cathars who were originally imported into southern France, into the Languedoc region, from Bulgaria where was spawned the cult of the Bogomils, otherwise known as *Buggers*, a radical religious cult that rejected procreation as dirty and sinful, but vented their sexual impulses on each other. With networks all across Europe, in France,

Germany, Italy, Bosnia, Croatia, Bulgaria and Switzerland, the cult had been organized in France around the estates of the Duke of Toulouse, during the papacy of Innocent III. The Cathars began to be chased out of France by Innocent III around 1204.

The Cathar priests were known as the *perfects* who claimed to attain trance-like states of nirvana, or impersonal states, by inducing in themselves and in their initiates artificial states by means of special exercises that Aristotle had adopted for his doctrinal principle of *catharsis*. This form of brainwashing is a method of inducing a state of trance by means of repetitive motions, breathing in some unnatural position, or being subjected to scenes of repetitive violence. The term *catharsis* was first used as a doctrine by Aristotle to identify the effect of a "state of purification" brought about by means of dramatic and violent tragic scenes.

Realizing that Pythagoras had used music as a medicine to purge the soul of its toxic waste, Aristotle figured that the inverse should also be possible; that is, to use *catharsis* to purge fear and pity from people under the experiment of a repeated tragic situation. If you watch repeatedly a series of films of human dismemberments and killings, like military training videos do today, you will become desensitized and lose your sense of pity and fear. That is what Aristotle meant to do when he wrote: "Therefore tragedy is [...] the imitation that is produced by characters in action, and not by means of a recitation, and who, inducing pity and fear, generate the catharsis (κάθαρσιν) appropriate to those emotions." (*Poetic* 1449b).

Thus, not only was the Aristotelian notion of tragedy based on *catharsis*, but a simple reading or recitation was not sufficient to induce the desired effect. A purification dramatization had to be created. In order to succeed in neutralizing the positive powers of the human mind, the cathartic method had to be induced by the actions of manipulators or controllers as in a brainwashing sessions. Using his approach whereby a virtue is the intermediary between two vices, for instance courage, Aristotle promoted acts of cowardness and hatred in order to desensitize his victim (shades of the Bush Administration activities in the Guantanamo Prison). That was the method of inducing "excitability" in orgiastic or terrorist cults such as the Cult of Apollo and the Cult of Dionysus. Initiation séances of Freemasonry are based on the same principle of "Mythraic stoicism." Today's use of extreme visual and auditory effects in violent movies is aimed at the same effect of destroying the creative capabilities of people.

There is only one thing that defines the passion of a Gnostic, and that is, his elitist pride and hatred of mankind and of Christianity. This is the passion that all gnostics have in common: their superiority over the common people. As Roman Emperor Julian the Apostate had noted, the Christian religion is for the slaves, the poor, and the ignorant. Gnosticism is for the rich, the intelligent, and the elite. This is the reason why the gnostics feed the general population with myths as did Julian the Apostate. (14) But, let us see how this applies to *The Dispute*.

Pope Innocent III was the great champion of the method of "*catharsis*" during the middle ages. He advocated that doctrine of purification in his Bull entitled "*De Miseria*

Humanae Conditionis” (On the Miserable Human Condition) which was written to encourage the creation of flagellants. This is the encyclical that consecrated man as a worm and was used to recruit and destroy the Cathars in the Crusades. This Pope’s hatred of people came from the fact that he was a member of a feudal oligarchy, born Lotario de’ Conti di Segni. His father was Count Trasimund di Segni whose family produced no less than nine Ultramontane Popes. Innocent III was the Pope who created the “Dogs of God” (*Domini Cani*), the Dominicans, and was also forced to accept the creation of its opposition inside of the Church, the Franciscans, after Saint Francis of Assisi had conducted the equivalent of a sit-in inside of the Vatican. Saint Francis had profound and irreconcilable differences with Saint Dominic. To put it into a nutshell, Saint Francis loved mankind while ascetic Saint Dominic hated himself and mankind.

Innocent III represented the apogee of the Ultramontane Papacy when he excommunicated and imposed an interdict against Emperor Frederick II of Germany in 1211, King John of England in 1213, and King Philippe Auguste of France in 1215. Within four years, therefore, Pope Innocent III had all the kings of Europe eating in the palm of his hand. The Pope of Rome was then the Absolute feudal monarch of the world.

Innocent III launched the Fourth Crusade, known as the Albigensian Crusade, for the purpose of taking away the power of the king of France, and of sharing the loot of the French heretic nobility with the Dominicans. He accomplished this by inviting the whole of Christianity to send their Bishops and their princes to the fourth Lateran Council in 1215. This Council was the epilogue of Innocent III’s political bulldozing of European Kingdoms. This Council was not simply the justification for the Genocide of the Albigensians, but also the supreme sanction that crowned the Roman Monarchy and exacted the proof of its supreme power over the principalities of the world. French historian Achille Luchaire explained very simply the reason why the Lateran Council was convened: “It is first of all because the affluence of the subjects represent the measure of the master’s power...For there to be success, there has to be a crowd that prostrates itself.” (15)

7- INNOCENT III AND THOMAS AQUINAS: THE ALBIGENSIAN CRUSADE.

The secret of the Ultramontane conspiracy becomes unmistakably clear when the focus is put on the portrayed relationship between Innocent III and Thomas Aquinas. Here, Raphael is deadly accurate in his ability to show, surgically, the invisible passion of the soul of this Pope that suddenly pierces through the physical fabric of his stern face. One look from the corner of his eye, and the careful holding of the book of *Decretals* (papal Decrees) close to his chest, reveal what is on his mind. He seems to be saying to Tomas Aquinas: “This pen is for you, my son. Now, go and write the rules of my power.”



Figure 3. From left to right, Thomas Aquinas, Pope Innocent III, and St. Bonaventure. (*The Dispute*, detail)

With this glance that Innocent III gives Thomas Aquinas, and the obedient stare that Aquinas gives back in return, Raphael has captured, in a unique fugitive moment of irony, the cognitive closure of the pure evil of three hundred years of bloody crusades. The nature of the Ultramontane conspiracy between the Dominicans and the Papacy was very simple. What Thomas Aquinas, "the dumb ox," as his fellow students called him, accepted to do was to provide the Popes with the legal justification for committing genocide throughout Europe. Even though Aquinas wrote a few decades after Pope Innocent III had died, Raphael brought their connection to life in order to express the universal role that both the Dominicans and the Ultramontane Pope who created them played together inside of the Catholic Church. The congruence of evil in this glance reflected the highest point of the confluence of political and religious power inside of the Catholic Church since the beginning of Christianity.

What the Ultramontane conspiracy required was a justification, in written form, of the rights of Popes to dominate kingdoms and principalities. Since there never existed such rights, those documents required to be forged. Going back to the Imperial Code of Gregory I, among other places, Popes used forgeries of previous times to impose the authority of the Pope on the clerical world. Fallacies of compositions followed other fallacies of composition. For example, Gregory VII (Hildebrand) (1073-1085) used the forged *Donation of Constantine* and dug out the Decretals that Pseudo-Isidor had forged

to justify Pope Nicholas I (858-867) in his claim of power over the remains of Charlemagne's Empire.

The Pseudo-Isidor Decretals, fabricated for the Rome Synod of 863, had two purposes. The first was to take away from European kings the right to name their own bishops. The other was to make every bishop dependent on Rome with the Pope as his supreme master. That was the idea behind the name "Ultramontane." This meant that the allegiance of the Bishops was "over the Alpine mountains." Once that leap was made, it was easy for the Pope to decree his absolute authority over Spain, France, England, Denmark, and even Russia. However, the main objective was to take over the Charlemagne Empire. In the Canon 17 of the *Chalcedonic Decretals*, for instance, Pope Nicholas I declared himself to be the supreme judge of all of the bishops of the world (*primas dioceseos*). Anyone who rejected the new papal ordinance was excommunicated. As amazing as this may be, these forged *Decretals* were still considered valid edicts up until the end of the 19th century. The Catholic Church recognized its faults on this subject, publicly, at the Jubilee of Year 2000!

The Albigensian crusade of Innocent III was used to factionalize the entire French nobility, force the reluctant ones into bankruptcy by excommunication, and split the profits between the Dominican Order and the Vatican 50/50. In the midst of this genocide and looting operation, the French royal family was split into two imperial factions known as the Guelph and the Ghibelline. The Ultramontane papacy was part of the Black Guelph faction. Thomas Aquinas wrote the legal, financial, and theological arguments justifying the Ultramontane Papacy's illegitimate actions of forgery of decretals, preemptive war, asset grabbing, and genocidal murder.

For example, Aquinas sanctified the general rule whereby the accused heretic did not have a right of legal council, and if a lawyer did present himself for that purpose, he would also be excommunicated. Furthermore, the families of accused noble heretics were to be deprived of all of their properties by legal confiscation, without recourse. The papal Curia would collect the first half of the property values, and the Dominican inquisitors would get the second half. Since the inquisitors were 100% Dominicans, they followed the Thomist rule whereby heretics had to be put to torture, and then to death, on theological ground. So, for example, because the Dominican Order needed to justify, theologically, the preemptive religious war known as the Albigensian Crusade they were launching in France, Thomas Aquinas concocted the following theological justification:

“[1] There is the sin, whereby they (the heretics) deserve not only to be separated from the Church by excommunication, but also to be shut off from the world by death. For it is a much more serious matter to corrupt faith, through which comes the soul's life, than to forge money, through which temporal life is supported. Hence if forgers of money or other malefactors are straightaway justly put to death by secular princes, with much more justice can heretics, immediately upon conviction, be not only excommunicated but also put to death.

[2] But on the side of the Church there is mercy, with a view to the conversion of them that are in error; and therefore the Church does not straightaway condemn, but {after a first and a second admonition}, as the Apostle teaches [Tit. iii. 10]. After that, if he be found still stubborn, the Church gives up hope of his conversion and takes thought, for the safety of others, by separating him from the Church by sentence of excommunication; and, further, leaves him to the secular court, to be exterminated from the world by death..." (16)

Since there were mounting objections against the genocide of the Albigensians and the destruction of Cathars of France, Thomas Aquinas was the official Aristotelian Dominican theologian who confirmed, in the above theological terms, that the Church had no power to put anyone to death. The killing had to be done by a secular court. However, no secular court had the right to seize the assets of the heretics. The Church had reserved that privilege. Thus, it was Thomas Aquinas who defended the right of the Church to steal the assets of noble families who resisted the crusade, judged them "heretical" and have them executed by a secular judge.

In the end, according to his first biographer, Guillaume de Tocco, Thomas Aquinas had a "spiritual experience" during the mass of December 6, 1273 that left him aphasic for the following six months until his death. Thomas Aquinas may have been struck with extreme remorse, since he suddenly completely stopped writing and speaking from that day on. The only thing he said was that he had realized "everything he had written was as straw." He died on his way to the Council of Lyon of 1274 where he was expected to attend the Fourteenth Ecumenical Council. Strangely, Saint Bonaventure who was speaking at the Council also died, unexpectedly, while the Council was still in session. It was essentially because of St. Bonaventure's ecumenical intercession with the Orthodox Faith that the Greeks accepted to reunify the churches, momentarily, on July 6, 1274.

But, suddenly, before the Council came to a close, St. Bonaventure died under suspicious circumstance and the Church was split one more time. According to the Catholic Encyclopedia, although the cause of his death was officially identified as "unknown", the Chronicle of Perigrinus of Bologna, Bonaventure's secretary, indicated "he had been poisoned."

It was the Platonist Cardinal Nicholas of Cusa who put an end to the Gnostic Ultramontane division of the church, over the issue of the political authority of the Pope, by developing for the Church, as well as for kingdoms, the concept of a government founded on representation by the "consent of the willing" (*Concordantia Catholica*), which became the founding principle of the first nation state created in France by Louis XI. See Louis XI's poem, *Rosier de Guerre*, especially the first paragraph.

However, it was Pope Sixte IV, represented by Raphael as standing to the left of St. Bonaventure, who, personally, attempted to sabotage the creation of the French nation state by leaguering his French bishops with the Duke of Brittany, the Duke of Burgundy, and the king's brother, the Duke of Berry, against Louis XI. As a student of Nicholas of

Cusa and of Leonardo, Raphael understood the importance of containing, if not expurgating, this Aristotelian Ultramontane Beast from inside of the Vatican. However, the Albigensian crusade was not the only conspiracy that Raphael wanted his spectator to discover inside of *The Dispute*.

8- THE DISPUTE OVER THE IMMACULATE CONCEPTION

During Raphael's time, there were several crucial theological issues of Catholic belief that were being debated inside of the Church, and focusing on the question of elevating mankind to the level of the Creator, or debasing mankind to the degraded level of the beast. The first of these ideas was the *Filioque*, or the divinity of Christ, that Cusa had momentarily succeeded in obtaining agreement on, by uniting the Eastern and Western Churches, at the Council of Florence of 1432.

There was also the issue of the Immaculate Conception of Mary, which had turned into a raging war between the Dominicans and the Franciscans for over a century, and had taken a dramatic turn in 1507. The presence in the fresco of John Dun Scotus is for the purpose of pointing to such a turn of event. At issue was the question of the wretchedness of man's condition caused by the original sin. The war over this question was ultimately brought to a momentary ceasefire under Pope Sixth IV, in 1507, and was the hottest issue in the minds of people when Raphael began composing *The Dispute*. The issue was disputed inside of the Church until Pope Pius IX finally declared the Immaculate Conception to be a dogma in 1854.

What Raphael was touching on, here, is the fact that the fight between the Franciscans and the Dominicans was the most violent on the question of the Immaculate Conception. Real bloody battles began after the Franciscan champion of Mary Immaculate, Don Scotus (1265-1308), introduced into the debate the idea that Mary was "immunized" against original sin. He had proposed the view that prevention was better than curing the disease, and that, therefore, God, in his infinite wisdom, had the foresight of preventing the mother of Christ from being soiled. Raphael represented John Duns Scotus standing quietly behind Saint Ambrose; however, he was not quiet at all when he had to defend the Immaculate Conception all over Germany and France at the beginning of the quattrocento.

Within a few weeks of organizing in France, Duns Scotus had won over the entire city of Paris to his view of the matter. The battles were so fierce against the Dominicans and Thomas Aquinas in particular, that almost a century later, French King Charles VI banned the Dominicans from the city and threatened any one with imprisonment if they spoke publicly against the Immaculate Conception. This also created a climate for the coming of Jeanne d'Arc under the leadership of the Augustinian Order and the Brotherhood of the Common Life. This issue also became one of the most significant means by which was raised the underlying debate between faith and reason, but which turned nastily into a fight between superstition and ordinary common sense.

The underlying unity of faith and reason was expressed in the paradox of *Felix Culpa* (The happy fault). It was Pope John Paul II who identified the paradox most aptly when he said: “Oh wonderful sin that gave us such a great Redeemer!” The irony was entirely Platonic in character, and the Dominicans had no argument against such a powerful idea, because they were caught flatfooted in having to explain why Christ should have been born of sin if he came to redeem all sins. However, this sort of paradox is not easy to resolve if you have a wretched conception of man as a worm. That is the nub of the problem. The underlying issue, again, was the bestial treatment of mankind; and while the Dominicans were calling for more ascetism and more flagellants to repent, their counterpart, the Franciscans, advocated more love of God and more love of mankind. John Duns Scotus, for example, even went as far as saying that even if man had not sinned; “God would have sent his Son anyway out of pure love for mankind.” This sort of idea sent the Dominicans into furious flagellant tailspins.

During the Renaissance, Pope Sixtus IV (1471-1484), who Raphael exhibited most ostentatiously in *The Dispute*, established the Feast of the Conception and wrote a Bull to stop the feud between the two orders, threatening both the Dominicans and his own Franciscans brothers with excommunication if they refused to recognize the Feast or gloated over it. Of course, the Feast of the Conception did not stop the fighting, and the Franciscans kept chasing after the Dominicans by mocking them as a bunch of dirty “Maculists.”

In spite of the Feast of the Conception, the Dominicans did not consider themselves beaten. In 1507, the year Raphael began to sketch for *The Dispute*, there was reported an apparition of Mary to a humble Dominican monk, Lester of Berne, over the mountains in Switzerland. It was revealed that brother Lester had witnessed an apparition of Mary who said to him that the Franciscans were wrong, that, indeed, Thomas Aquinas was right, and that she had been, herself, conceived in original sin. This news caused a veritable shock all over Rome. As a proof of reliability of the truthfulness of her apparition, Mary gave Lester a cross with a spot of Christ’s blood on it, three tears that He had shed over the loss of Jerusalem, and a letter for Pope Julius II, urging him to stop the Franciscans from making the claim that she was Immaculate. Historian Peter de Rosa reported this amazing historical occurrence as follows:

“The apparition was THE sensation of the day. Crowds flocked to the convent in Berne. Brother Lester was a good subject for Marian revelations: he was chaste; he fasted; he scourged himself; he fell easily into ecstasy; he developed the stigmata, those wounds of the Crucified in hands and feet that have authenticated many a saint. In the convent chapel was an image of the Virgin that wept perpetually for the errors of the Franciscans whom Mary implored to accept her Maculate Conception.” (17)

Then, a little later during the same year, an even more extraordinary event occurred, if that were possible. Brother Lester went before the magistrate in Berne and declared that the whole *Maculate Conception* affair had been a hoax and had been

nothing but a Dominican homemade miracle. He revealed that he had been tortured by his Dominican superiors, and begged for asylum. He declared that the Superior of the Dominicans at Wimpffen wanted to prove the falsity of the Immaculate Conception and that everything he had said and done, had been fake. Stigmata, tears, and all had been fabricated to gain popular support from the credulous population in favor of *Maculate Conception*. The Dominicans were so upset by this counter-revelation that they accused brother Lester of heresy, tried him under Inquisition procedures, tortured him, and burnt him at the stake with three of his co-conspirators. This was Dominican justice.

As demonstrated by this Mariology fabrication, which later became normal standing procedure for all future apparitions of Mary, the primary issue that the Dominicans wanted to settle was not the purity condition of Mary, but the baseness of man. The question of the authority of the Church, and the authority of the Pope, were based on the wretchedness of the believers. Papal power and human wretchedness were inversely proportional. This is how the appeal to faith, as opposed to reason, became the hallmark of the Ultramontane power. Such tests of faith were nothing else but actual tests of political power, and Raphael pointed at their fictitious character primarily to underscore this matter of authority as the clear line of demarcation between the two factions inside of the Church.

However, with the Renaissance, the time for superstition was over and someone had to have the courage to put the matter out for the whole world to see. Raphael was cutting it close, because Julius II did not want the awakening of creativity by the powers of reason, but rather the obedience of the faithful by the powers of miracles. This is the reason why the Raphael paintings of the *Room of Heliodorus* and those of the *Room of Incendio*, will later express a complete contradiction in character and play up miracles by flaunting the triumph of the Ultramontane papacy. (18)

However, underneath this issue of authority lay the question of more profound issues that decided which future direction the Church was going to take. What was being debated was not only the issue of popular manipulation by *catharsis* and miracle fabrication, but also the issue of cognition and belief with respect to the divinity of Christ (*Filioque*). Destroying the *Filioque* was the ultimate question in which resided the ultimate authority of the Church with respect to kingdoms and principalities, the ultimate political aim of the Ultramontane conspiracy.

On the other hand, for the Platonist-Augustinian faction, the authority of the Church depended on whether Christians actually knew that Christ was divine and not simply believed it blindly, as some one believes in some a priori magical formula, or some apparition as can be found in mathematics or in geometry. It was Charlemagne who, inspired by the Augustinian deacon from Northumbria, Alcuin, most clearly established the idea of the *Filioque* (and from the Son) at the Seventh Ecumenical Council of Nicaea in 787, and the principle upon which it was to be included into the Credo in the formulation: *{Spiritus sanctus ex Patre Filioque procedens}* (The Holy Spirit proceeding from the Father and from the Son).

For Nicholas of Cusa as for Raphael, the Trinity was conceived as the analog archetype of the sphere because of the triple equality between the center, the radius, and the surface of a sphere. As Kepler showed in his *Paralipomenes to Vitellion*:

“The central point acts as a source for the sphere, the surface is the image of the intimate point, and we conceive all the intervals that reach it as generated by an infinite emanation [in all directions] from the point outside of itself to where there exists equality in all emanations, the point communicating itself in this amplitude corresponding to the surface, varying according to the ratio of density. This generates everywhere between the point and the surface the most absolute equality, the most intimate unity, the most beautiful convenience, connection, relation, proportion, and symmetry. And even though the Center, the Surface, and the Interval are assuredly three, they nonetheless are but one, in a way such that, even in thought, you cannot separate one from the other two, without destroying the whole.” (19)

Thus, such a radiating universal sphere is self-changing itself anti-entropically by degrees of density as Pascal described in his measure of change: “*One in all places and all entirely in each place.*” This was the same fundamental principle that Charlemagne had established from Alcuin, whereby “*authority must be derived from reason, while reason cannot be derived from authority*” In other words, for the Platonist papacy, right makes might, might does not make right.

9- THE SATANIC CATHAR INQUISITION OF POPE GREGORY IX.

If there were degrees in Satanism, Pope Gregory IX would represent the highest degree. On May 13, 1239, in the heart of the Champagne region of France, a horrific cry of terror rose from Mont-Aimé, as if the bowels of hell had been opened amidst a sulfurous cloud of black smoke emanating from a great inferno. According to the medieval French chronicle of Aubri des Trois-Fontaines, about 70,000 fear-stricken people stood in the surrounding fields in silence, frozen with terror, as they witnessed a most horrifying spectacle. All of the people present had been given 30 years of indulgences just to attend the hellish event of that fateful day, in person. This meant that, if those present were to die, within the next 30 years, they would go straight to heaven. All of the leading notable civil and religious authorities from northern France were in attendance: The King of Navarre, Thibaud IV, Count of Champagne and of Brie, the Barons of Champagne, sixteen Bishops came from Reims, Soissons, Tournai, Cambrai, Arras, Therouanne, Noyon, Laon, Senlis, Beauvais, Chalons-sur-Marne, Orleans, Troyes, Meaux, Verdun, and Landres. The only notable absentee was the Archbishop of Sens who had refused to attend what had been advertized as “the spectacle of a very great holocaust agreeable to God, that involved the burning of 183 heretics, buggers, Manicheans, and Cathars.” (20)



Figure 4. Mont-Aimé, Champagne, France, where 183 so-called « heretics » were burnt alive by the Dominicans. (Photo Odile Mojon.)

The executioner of this great inquisition holocaust was an older associate of Thomas Aquinas, the Dominican monk, Robert the Bugger (Robert le Bougre), who was of Bulgarian origins and who had been recruited to the cult of Catharism in Bulgaria where he had been a leading figure as a “Perfect Cathar”, during the first quarter of the 13th century. He became known as “ the Bugger” because he had been associated with the Manichean Bogomils, which was the pagan cult that had been used to factionalize the Greek Orthodox Church during the early centuries of Christianity. In France, the Dominicans had recruited Robert the Bugger for the purpose of hunting down Cathars and executing them for the sin of heresy.

The use of the inquisition method of terrorizing the population had the political purpose of inducing total fear among the leadership of the clergy, of the nobility, and the population to force their obedience to the Ultramontane Pope in Rome. In 1233, Robert the Bugger was nominated official inquisitor of the Vatican for the region of Burgundy. His first great success was to convict 50 heretics that he burnt at the stake, or buried alive, in Charité sur Loire. This unprecedented act of barbarity revolted the Archbishops of Reims and of Sens to the point of forcing Rome to suspend him in 1234. The Pope was forced to recall Robert the Bugger under charges of “violence and cruelty.”

Since the Ultramontane plan was to use the {*shock and awe*} method of terrorism to force the nobility to follow in the footsteps of Louis VIII, who had already been forced to submit Toulouse and Avignon to the authority of Rome, Robert the Bugger was reinstated in 1235 and, this time, he was promoted to the post of General Inquisitor for all of France.



Figure 5. Raphael Sanzio, *Pope Gregory IX promulgating the Decretals*. (1511)

Ugolino, count of Segni, Pope Gregory IX (1227-1241) was the nephew of Innocent III and a true continuator of his murderous policy. The irony, here, is that Raphael had painted Gregory IX in the features of Julius II and had located him prominently in the section representing Justice in the Room of the Signature. I have no doubt that Julius II must have been very proud of being immortalized as Gregory IX by Raphael. It was Gregory IX who first instituted the Papal Inquisition against heretics, in 1231, and was, historically, the most prominent Vatican prelate to discriminate against the Jews. Such was Gregory and Julius's sense of "Justice."

In 1231, Gregory IX was the Pope who restored the teachings of Aristotle after Aristotelians had been banned from the University of Paris in 1215. To make this decision official, Gregory IX wrote the "*Bullarium Ordinia Fratrum Praedicatorum*," (Bull for the Ordination of a Preaching Fraternity) appointing the Dominicans to become the official and exclusive Church Aristotelians and Inquisitors for all of the dioceses of France. Gregory IX had put the entire French education system into the hands of murderers!

The book of *Decretals* that he promulgated gave Rome and the Dominicans the legal authority and means of sending thousands of people to their deaths without legal defense. In 1234, Gregory IX invented a new Decretals doctrine called "*Perpetua Servitus Judearum*" (The Perpetual Servitude of the Jews) which established the canonical law whereby Jews had to remain in political servitude until Judgment Day. In

1235, Gregory IX personally appointed Robert the Bugger the official Vatican head of the Inquisition against the Albigensian Cathars.

From 1236 to 1239, Gregory IX sent Robert the Bugger out to mercilessly hunt down the Cathar heretics all across France, and to bring men, women, and children into his torture chambers in order to have them admit to their crimes of heresy. Brother Robert was particularly notorious for his cruelty and his enjoyment of torture. The number of those who, under torture, recovered their catholic faith and avoided the death sentence was estimated at approximately three-quarters or two-thirds of all of the accused. This meant that the mass of the accused nobility who had gone through the inquisition selection process of Mont-Aimé in 1239, was somewhere between 500 and 600 people. That was the biggest purge of French political leadership in history before the purge of republican forces by the Nazis during the late 1930's.

However, both Gregory IX and Robert the Bugger had underestimated the power of the Archbishop of Sens and of the local civilian authorities. After the autodafé of Mont-Aimé, which resulted in a general popular reprobation, a public investigation was launched against Robert the Bugger, and he was tried and convicted to life imprisonment. This Mont-Aimé event was the precursor that set the stage for the infamous holocaust of the Monsegur Templars that put an end to the Albigensian Crusade, five years later, on March 12, 1244, when 210 Cathars were burned alive under the authorization of Count of Toulouse, Simon de Monfort, and Pope Innocent IV (1243-1254). The story of how much the Counts of Monfort and of Segni looted in this operation was never revealed, but it was enough to completely destroy the Knights Templars forever. This was the last great act of genocide of the Crusades.

Those are only a few of Raphael's ironies behind his papal portraits of the Room of the Signature. They were the Ultramontane experiments serving as forerunners to the other notorious Dominican inquisition that Thomas Torquemada later orchestrated against the Jews of Spain, and the Jewish holocaust of World War II, that Adolph Hitler organized in Auschwitz and across Nazi Germany. Is it of any surprise that it was also the Dominican monks that ran the education program of the Knight-Monks of the Vichy regime at Uriage, in France during World War II? Note that it was always the Dominicans who were in charge of the Inquisition and had embraced the Aristotelian practice of {*catharsis*} as the method of purification by fire. These were some of the highlights that Raphael condensed in one glance that Innocent III gave, from the corner of his evil eye to Thomas Aquinas in *The Dispute*.

CONCLUSION: THE INFALLIBILITY OF UNIVERSAL PHYSICAL PRINCIPLES.

To summarize this pedagogical experiment on the idea of causality by time reversal from the future, I recall for the benefit of the reader how Lyn advised us that if we are to succeed in breaking through the current world-wide financial and monetary crisis, we would have to include the highest spiritual dimensionality into the physical

domain of our inquiries. As if he were identifying for us the boundary conditions that the future of science must, from now on, define itself with and base itself on, Lyn added this fundamental insight into the concept of *simultaneity of eternity*:

“Therefore, when we employ terms such as “physical universe,” as experienced to present date, as I have referenced that here, we are confronted by efficient proof of the efficient causal effect of the future on the present. This evidence, which is conclusive in that way, obliges us to distance our minds from a-priori faith in a simply time-directed causality in the universe. The ability of the mind not merely to foresee future developments, but to use knowledge from that future to shape the present, is perhaps the most important of the notions of scientific thought to be brought more fully into play in the shaping of the Twenty-First Century scientific and political-economic thought.

“This advice from me, here, also bears on our society’s spiritual conception of the nature of the human individual, and of that individual’s relationship to a consciously reigning divinity. From the vantage point I have just identified, the Creator is not a victim of space-time, but a truly universal being, as important currents in Christian theology have advanced the concept of a *simultaneity of eternity*. In this view, it is the self-development of the universe which is the essential consideration, and of a willful, eternal Creator, as regarded by Philo of Alexandria, of and within that universe. We are, thus, as if standing still in the All of that ongoing process of creation, and are to allow a keen sense of what we call today “the future,” to bring us to a sense of the meaning of our mortal selves, in our own commitment to service to that developmental process known, as to Raphael Sanzio’s mural, as the simultaneity of eternity.” (21)

This statement is significant for our purpose here, for two reasons. One, it refers the idea of simultaneity of eternity to a notion of non-linear real-time of creativity as opposed to a linear clock-time of going along to get along. Raphael made it clear that he could not go along with the Aristotelian mindset of Julius II. In other words, the time of *The School of Athens* and of *The Dispute of the Holy Sacrament* is more real than the chronological measurement of your wristwatch, because Raphael’s time is a measure of axiomatic change in the physical universe as opposed to a measure of unchanged distance between two chronological points in abstract time. Those two frescos together reflect the very nature of this axiomatic change between the two different forms of time.

Because the nature of each creative human mind is to be universal not according to Aristotle, but in accordance with Plato, that is, to be *one in all places and entirely in each*, it also has the ability, for that very reason, to borrow knowledge from the future in such a manner that it knows how to use it to shape that future of mankind and actually change it. This is a great power indeed, and it is only in the real-time of the simultaneity of eternity that it can accomplish such a function. Lyn has made this epistemological point even more clearly in his latest paper, *Nations as Dynamical*, in which he stated:

“The demonstration of that principle of a science of physical economy which underlies the notion of a “simultaneity of eternity,” was presented in a pedagogically expert way by Philo’s argument denouncing the posturing of the Aristotelians of his time. The relevant theological argument may be properly restated as follows.

“Aristotle’s relevant argument is that since the Creator is perfect, the results of his work are perfect. Therefore, according to the argument of the relevant Aristotelians, once the universe is “made,” the Creator Himself could not be permitted to change it. The implications of this, that the philosophical reductionists, of which that Aristotelian dogma is an example, would not have permitted a God who created the universe to have existed in the first place. The point is that the perfection of the Creation lies in the power of the Creator to change it. In other words, in real physical science, the fundamental law of the universe is the continuing power of creation: the universe is essentially an anti-entropic one, from which the concept of universal entropy is absolutely banned.

“In other words, to identify the conclusion to be reached in the simplest terms: the notion of a *permanent Creator* whose existence is contrary to the Aristotelian presumption attacked by Philo, implies (if it does not yet suffice to prove) the notion of a fixed conceptual reference-point of existence in a universe undergoing characteristically systemic transformations.” (22)

The implication of time, understood as change, is that the higher creative-time of simultaneity of eternity, as a concept of real-time, is also a characteristic of the infallibility of universal physical principles. Just as the universal physical principle of gravitation that Kepler discovered is infallible throughout the universality of our physically changing universe, the same quality of infallibility never fails to apply to the truthfulness of classical artistic composition.

This question of principle, as understood by Cardinal Nicholas of Cusa, Leonardo, and Raphael, had been established with the use of powerful ironies and paradoxes, which became infallible weapons, once their effects were discovered through the folds of their writings or of their artistic compositions. In contrast with conspiracy theories, which are good weapons, but loaded only with blank shells, such use of Platonic ironies become infallible because, as clinically tested epistemological grenades, the accuracy of their charges could not miss their target, and whoever uses them as weapons also becomes dangerous and infallible! Once you see this time reversal phenomenon with the eyes of your soul, it becomes much more real than whatever you see with your physical eyes as a power to change the universe. As the British oligarchy has shown in the most recent past history, but with a complete inability to replicate such powers, the only way to stop such persons is to have them killed. This is why so many American and French Presidents have been assassinated in the last two centuries, and for the very same reason that humanists Popes had been killed, in previous times.

Thus, one must take the all-important axiomatic difference between the traditional Aristotelian-Ultramontane method of *catharsis*, and the future oriented causality of the Platonist-Augustinian method of *simultaneity of eternity*, very seriously before wielding this powerful surgical weapon. Infallibility can be a great destructive evil against mankind and it can also become a great benefit for all of mankind. As Lyn exemplifies the case, today, in the domain of economic matters, telling the whole world that “I am right and everybody else is wrong!” is a terrible responsibility, but it is also an infallible one; yet only from the vantage point of universal physical principles.

NOTES.

(9) The iconographical documentation is from Pierluigi de Vecchi, *Tout l'oeuvre peint de Raphaël*, Les Classiques de l'Art, Flammarion Paris, 1969.

(10) Georgio Vasari, *The Lives of the Artists*, Oxford World Classics, Oxford University Press, Google Book, 2008, p. 316. According to the official Vatican Museum interpretation, the traditional title of this fresco came from an “erroneous interpretation” of the passage of Vasari that I have quoted. The official Vatican interpretation of the two frescos is “Revealed Truth” and “Rational Truth,” or “Theology” and “Philosophy.” The Room of the Signature is not the only stanza where the subject of the papacy is revealed. Raphael also painted the Stanza d’Eliodoro entirely on the subject of the power of the Church and of the glories of Popes Julius II and Leo X, as do the Stanza dell’Incendio with the Hall of Constantine, each of which represents exclusively the theocratic character of the Ultramontane Papacy.

(11) Lyndon LaRouche, *MORNING BRIEFING, Windy Hill Dialogue for Saturday, February 7, 2009*.

(12) ULTRAMONTANE PAPACY, PART I AND II.
ftp://central.net/unpublished/Pierre_Beaudry/

(13) Edward Gibbon, *The Decline and Fall of the Roman Empire*, Volume II, The Modern Library, New York, p. 754.

(14) According to synarchist Alexander Kojeve, it is precisely because myths are "unreasonable" that they attract people. Aristotelians like Kojeve assume that common people will always be attracted to mythologies because they love to indulge in diversions, which are unreasonable. This is one of the most important lures that modern Martinists, for example, have used in their arsenal of lies, and this is the key issue that Kojeve brought to the attention of Leo Strauss about {*Roman Emperor Julian and his art of writing*}. Kojeve based his argument on the underlying assumption that since "the very appearance of truth is totally relative in most of the theological myths," ordinary common people will believe in them precisely because falsity can be made attractive when it is dressed up in some kind of attractive form. So, following in the footsteps of Satanist Emperor Julian the Apostate, Kojeve

peddled the perversion that, in matters of theology, "most human beings should firmly believe in things that are perfectly unbelievable."

This is why the Art of Julian and the art of the Straussians are based on the art of lying. As Kojeve put it "Practically speaking, the ancient art that Leo Strauss has rediscovered consists in writing approximately the opposite of what he believes, in order to camouflage what is being said." (Alexandre Kojeve, {*L'Empereur Julien et Son Art d'Ecrire*}, Fourbis, 1990.

(15) Achille Luchaire, *Innocent III, le Concile de Latran et la Reforme de l'Eglise*, Paris, 1908, p.3.

(16) Thomas Aquinas, *Summa Theologia*, ii, Q. xi. Article III. *Whether heretics should be tolerated*, quoted from {*Documents of the Christian Church*}, selected by Henry Bettenson, Second edition, Oxford University Press, London, 1963, p.186-187. Thomas Aquinas also resorted to the Gnostic doctrine of emanation to establish his species differentiation (*Summa Contra Gentile*).

(17) Peter de Rosa, *Vicars of Christ, the Dark Side of the Papacy*, Crown Publications Inc. New York, 1988, p. 240.

(18) French art historian Eugène Munz had an interesting insight into the works that Raphael could have produced in the Vatican, but was probably prevented from painting. So close, and yet so far, Munz wrote: "The Crusades on one side and the struggle of the Church on the other, might have furnished three or four subjects that should not have been rejected. Is it not surprising that the two Popes who revived with such energy the traditions of the Middle Ages have not even suggested an allusion to Gregory VII, Innocent III, or Boniface VIII? From the fifteenth century, they might have borrowed some characteristic episode, such as the Return of Martin V to Rome, or the opening of the Council of Florence; [...] The Vatican would thus have been possessed with a series, perhaps not complete, but at least homogeneous, which in grandeur of conception would have responded to the beauties of execution with which Raphael would have endowed it. But the self-love of Julius, and still more of Leo, disfigured a programme which once promised a grand result." Eugene Munz, *Raphael, His Life, Works, and Times*, Longwood Press Boston, 1888, p. 286.

(19) Johannes Kepler, *Paralipomenes a Vitellion*, Chapitre 1, 6.

(20) Aubri des Trois Fontaines, *Chronique de France*.

(21) Lyndon H. LaRouche, Jr., *Why the Academicians Have Usually Failed in Economics*, EIR, January 9, 2009, p. 45.

(22) Lyndon H. LaRouche, Jr., *Nations as Dynamical*, EIR, February 6, 2009, p. 24. As Lyn indicated in *Now Comes Economic Time*, this action of changing the present from the future, has the effect of completely changing our lives forever. This is no

longer linear clock-time, but anti-entropic time, which is the time that the real physical universe uses in its non-linear processes of causing historical changes. The irony of the current historical period, for instance, is that we have reached a moment in which our false notion of linear-time has to change completely, and forever, or else we won't make it in time for the next upward historical step in civilization. In other words, what Lyn is saying is: *change or leave this universe!*

Now, this doesn't mean that clock-time, as we have known it up until now, has run out, and you can throw your watches away. No. It means that *clock-time is fake-change, while the time of simultaneity of eternity is true-change*. It is the lack of understanding such a change, for instance, that has led to the current financial collapse worldwide, and, is, thank God, just in time to implement the reciprocity of the Peace of Westphalia principle of "gratuitousness." From that vantage point, as Rabelais proved before Mazarin, "benefits for mankind only augment and increase with time." Thus, from this moment on, the time of simultaneity of eternity must become the measure of change for the simple reason that change has become the measure of time. See Lyndon H. LaRouche, Jr. *Now Comes Economic Time*, Morning Briefing, February 16, 2009.

END OF PART II.