



From the desk of Pierre Beaudry



THE PRINCE PHILIP AND OBAMA POSTER OR WHEN YOUR IDENTITY IS TO CHANGE THE UNIVERSE.

by Pierre Beaudry, July 8, 09



“But then, you find that this thing you’ve been taught to do, by the older members of the species, now has a significance, that you can play with it, and use it. Now this thing is no longer an object of memory. It now becomes a subject of the free development of the imagination! And now the world opens up to you! Suddenly, you thought this was merely sound, this is merely routine, a rule! But suddenly, you play with it, you find out, you’ve transferred your identity, from the victim of practicing this, to the pleasure of enjoying it.” (Lyndon H. LaRouche, *NEC Meeting for Tuesday July 7, 2009*.)

Before I become forgetful about it, I want to raise this very important issue that Lyn raised during the Wednesday Morning Briefing of July 8. He was talking about the crucial difference between your identity as *sense perception* and your identity as *changing factor in the universe*; that is, what Lyn called the change between types A and type B. I got a great surprise last week on this subject, and I want to share this with you. Lyn said:

“Therefore, you have identity A which is the monkey type. B is the upgrading from the monkey type, to the person who has a different sense of identity of *changing the universe*; rather than adapting to a fixed universe. And today, your at a point where the destruction of mankind has occurred globally, as

a result of what happened in 1945, with the death of Franklin Roosevelt. And the only way we are going to get *out* of this thing, is by fixing that! And the way to do it, is you have to do it consciously – we used to get it sort of automatically, you get it in decent education, decent culture, without even knowing through your education; you had an orientation to a Classic education, a sense of beauty, a sense of reality. Now that’s gone!” (Lyndon H. LaRouche, *NEC Meeting for Tuesday July 7, 2009.*)

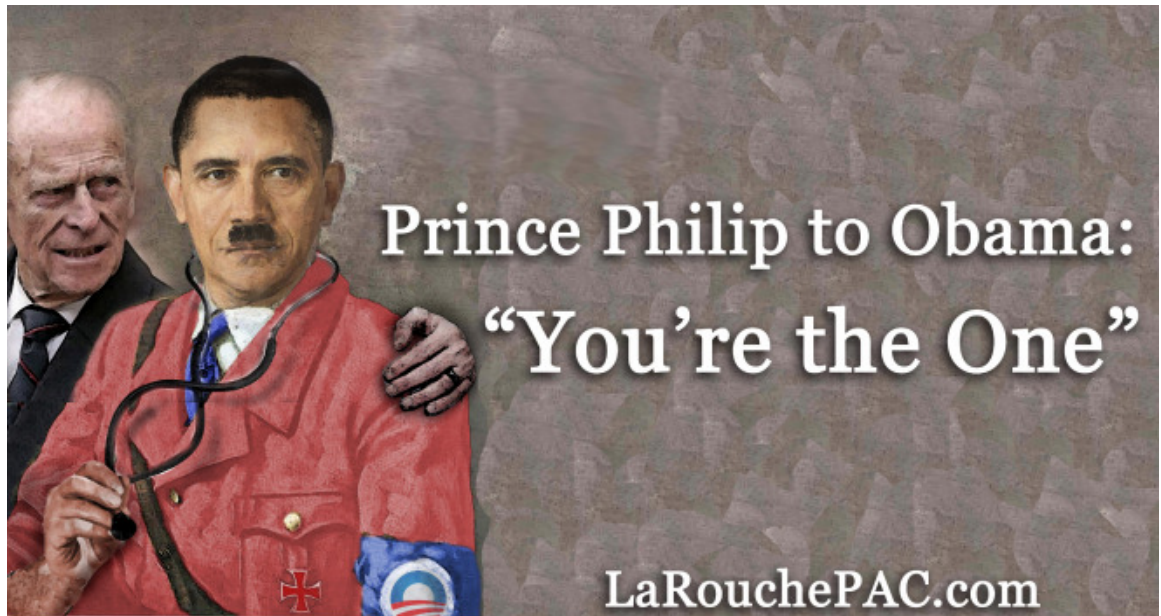


Figure1. Alan Egre, *Prince Philip and Obama Poster*, 2009.

Consider the recent Prince Philip and Obama organizing poster which was made by a LYM organizer, Alan Egre. That is an excellent characterization of the type B. That is the first work of art that I discover from the LYM which corresponds to the Classical canon of artistic composition that the older generation had been educated under, as Lyn referenced. This is a little gem of irony that brings together all of the ingredients of a successful classical artistic composition in a true contracted universal. How does it do that? Concentrate on the poster and ask yourself why it is so effective and why you are so captivated by it. There are five reasons: five universal principles were required to produce it. These principles are what I would call the **QUINTESSENCE OF FAITH**. The five principled ingredients you need to cook-up a successful Classical artistic composition are the following: The composition must be

1. **F**uture oriented. (Forecast Principle)
2. **A**xiom busting. (Catenary/Tractrix principle)
3. **I**ronical. (Poetic principle)
4. **T**ruthful. (Anti-Public Opinion Principle)
5. **H**istorically specific. (Simultaneity of Eternity Principle)

Indeed, this Egre painting has all of those five ingredients. It warns you about your future health; it shatters your illusions about Obama; it has Obama gazing narcissistically at himself; it identifies the Hitler truth of the matter; and it locates historically the universal fight to the finish between the Imperial British System and Republican American System.

Thus, you are able to discover the creative insight of the author behind the shadows. That's where the irony comes in. First look at the eyes, because the eyes are the immediate and direct expression of the soul. What is Prince Philip looking at? He is looking at his controlling power over Obama: "You're the One." What is Obama looking at? He is gazing at himself, inside of himself. He feels the hand of Prince Philip on his shoulder, and he is looking as if he were quite pleased with being the "Chosen One." That poster also reflects the dynamics of history, because it represents a truthful passionate idea about saving humanity from fascism, and the unending commitment to fight the stench of rot and the smell of doom, behind the creation of this new British Hitler project. Here, you can smell the doom of the past, the present, and the future. You can actually see the rot in Prince Philip's teeth. You can also see the doom in Obama's eyes. That is the best connection of the whole poster; that is the unity of effect of classical irony, in the simultaneity of eternity.

This poster is also a living historical icon about the unique nature of the American Republic and the fight for the American System. Ask yourself: how did the author of this poster connect Philip and Obama so effectively, so uniquely? It is because the connection is historical. It identifies the endpoint of over 5,000 years of mankind's historical struggle between imperialism and republicanism. The very first republican, who fought this battle 50 centuries ago, that is Prometheus, knew it would end like this. This is how the irony of this poster projects you from the not so distant future to the distant past, and from the simultaneity of which you discover that the British Empire might have won.

But you say: "This is impossible, because in order for British imperialism to win back the United States, they would not only have to control its President, but they would have to destroy its entire people as well. But, how can you win someone over to your side if you destroy him?" Yes, truth is the only victory, here, and this can only be an American victory, even if you have to go to the grave to prove it. That's the ultimate historical irony of this poster. It warns you that the British cannot win this war, because, if they do, everybody loses, including themselves. The infectious hand of Philip and the stethoscope of Obama are there to remind you of that historical fact.

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