



*From the desk of Pierre Beaudry*



## ON THE GALACTIC MIND

By Pierre Beaudry, February 5, 2012. In memory of my brother Guy.



“Go further than that: Take the *De Docta Ignorantia*. Now, this has a number of significances, but it boils down to this, you had the worst of the collapses of the Roman Empire, which was the Crusader period, the worst destruction imaginable. In the period from that, in the beginning, actually the beginning of the century, about the time of Cusa’s birth [1401]. That he developed in *De Docta Ignorantia*, was actually what he says is that essentially, the fixed system that we’re living within, or assuming we’re living within, this fixed system does not work, it’s a failure. That’s the meaning of *De Docta Ignorantia*, that it’s *what we don’t know yet, because we haven’t created it yet!*”

Lyndon LaRouche

“*The colors of the war paint had blended in dark confusion about his fierce countenance, and rendered his swarthy lineaments still more savage and repulsive than if art had attempted an effect, which had then been produced by chance.* His eye alone, which glistened like a fiery star amid lowering clouds, was to be seen in its state of native wilderness. For a single instant, his searching and yet weary glance met the wondering look of the other, and then, changing its direction, partly in cunning and partly in disdain, it remained fixed, as if penetrating the distant air.”

James Fenimore Cooper

“*If all of mathematics disappeared, physics would be set back exactly one week.*”

Richard Feynman.

## FOREWORD.

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Do you want to be remembered? Yes! Then, break someone's axioms. He will never forget you.

On Thursday, January 26, 2012, Lyndon LaRouche, with Basement team members Sky Shields and Benjamin Deniston, established on that week's LPACTV Weekly Report, the necessary political basis for creating the galactic mindset of a planet-wide American Revolution. This report intends to welcome this revolutionary event by recalling to memory two historically crucial precedents as precursors to this event. The most recent one is the galactic implications of the metaphorical method developed by James Fenimore Cooper and Thomas Cole for classical artistic composition. But, the more remote one is the epistemological significance of Nicholas of Cusa's *De Docta Ignorantia* for Astrophysics. All three authors express the same intention of the mind with respect to the vicarious hypothesis of learned ignorance. The report includes:

### INTRODUCTION: A TURNING POINT IN HISTORICAL PHYSICAL SPACE-TIME

1. THREE INSIGHTS INTO THE TIME OF THE GALACTIC MIND.
2. THE "VICARIOUS HYPOTHESIS" AS A TRIPLY-CONNECTED PROCESS.
3. HOW TRUTH DEPENDS ON IRONY IN ORDER TO WIN AGAINST DECEPTION.
4. COOPER'S CULTURAL REVOLUTION IN THE METHOD OF INFERENTIAL THINKING.
5. A CORRECTION IN THE RELATIONSHIP OF MATTER AND ANTIMATTER.
6. CUSA'S LEARNED IGNORANCE AND THE SINGULARITY OF A SEYFERT GALAXY.
7. HOW A GALAXY CHANGES THE PAST OF STARS FROM THE FUTURE.

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### INTRODUCTION: A TURNING POINT IN HISTORICAL PHYSICAL SPACE-TIME

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*"What you don't yet know should either tease you or threaten you. Unless you're expecting both of those effects, you're not really human."*

Dehors Debonneheure.

What characterizes a turning point in history is an axiomatic increase in energy flux-density coming from the future of the galactic system as a whole. This means that the time has now come to shape and change humanity and bring about a new mind set for the future development of this planet and for the conquest of the Solar System in relationship with the galaxy. This means a new mission for the whole of mankind. What I find quite exciting about this new mission is that the Basement work is focused

on galactic singularities, and that their members are foraging into anomalies of physical space-time which are all expressions of the anti-entropic process of mind in relationship with the universe as a whole.

However, as Lyn has often emphasized, it is essential to connect such a study of the creative universe with ironies generated from the domain of classical artistic composition, because without the uniquely selected heritage of classical human culture, there cannot be any future of science. In this respect, it is also essential to spray this new galactic way of thinking with a good sprinkling of epistemological paradoxes, especially those that Cusa established in his *De Docta Ignorantia* and *De Beryllo*, as precursors to this New Scientific American Revolution.

Before going into this Cusa American heritage, I will touch on some insights by Einstein and LaRouche, and, then, locate some galactic ironies of artistic composition that were shaped by James Fenimore Cooper and Thomas Cole in the United States during the first half of the nineteenth century. What Cooper and Cole introduced, with the collaboration of Samuel Finley Breese Morse, were the cultural seeds of a galactic way of thinking inspired by the “Manifest Destiny” idea of John Quincy Adams, which represented an explicit effort to establish creativity as the power that would eliminate the British Empire, once and for all, from the surface of the earth. The seed crystals of Cooper, Cole, and others gave birth to the Hudson River School, which became the fertile terrain of a new Cultural Revolution that lasted less than seventy five years before it was destroyed by the British Empire during the last decades of the same century.

The time has now come to revive and complete this American Revolution which, during the nineteenth century, met a little people who lacked the imagination of an informed and culturally mature citizenry of the United States. This time, the effort must succeed at all cost, even though it is being led by only a few among us from around the world. This mission must succeed, because mankind’s future depends on it.

### **1. THREE INSIGHTS INTO THE TIME OF THE GALACTIC MIND.**

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Thinking galactically may be simple, but it is difficult to master, because *you always have to look for what you don’t yet know*, and you have to do it with total discard for sense-perception. How do you do that? You do it by taking a risk of not discovering what you were looking for, because you really don’t know what you are going to end up with. I call this fishing the heavens with a sky hook! It’s the opposite of ordinary fishing. You throw a sky hook up into the blue yonder, behind the clouds, and you hope it is going to stick to something you know nothing about, and then, you reel yourself up to whatever it is that you caught. In reality, the idea is that you don’t catch what you are casting for; rather, it is what you hook into which catches you. The only thing you know for sure is that you are willing to risk such a process of being the fish that gets hooked by the unknown, and you reel yourself up from there to discover what got a hold of you. For example, consider the following three insights that caught me while I was fishing in the waters of the galactic mind.

The first insight into the galactic mind of our universe comes to me from Einstein’s discovery that the Cosmos is the only true form of immortality, and that human life and death pertain to that unique form

of immortality. This is the reason why Einstein considered the end of life as being an *optical illusion*. Because death is not the end of anything: death is the beginning of immortality. And, that is what you have going on in the galaxy all the time. In that sense, there is only one true immortality which is the immortality of the Mind of the Cosmos; and that is where the immortality of humanity gets its resonance from. Furthermore, not only is the Cosmos immortal in character, but it is the only one true infinite existence which coincides with the Intelligence of God. Albert Einstein developed that insight in "[The World As I See it](#)":

“Christians see a higher intelligence they call God’s plan, or the will of God. Taoists see a higher intelligence they call the Tao, the Way of Nature. Meditative traditions speak of cosmic consciousness. Most indigenous peoples consider all of nature to be intelligent and alive. Scientists speak of natural laws — and some are now researching what they call complex, adaptive systems — systems that respond to the world around them, in ways that look a lot like learning. The whole process of evolution is clearly a learning process, a developing of new variations that work better, or work in new environments. Some people see evolution as the dynamic unfolding Great Story of the Living Universe and consciously celebrate and learn from it.

“I bundle all these phenomena into one package and label it “universal intelligence.” When I’m feeling esoteric, I might describe it something like this:

“We live in a sea of information, a web of interconnection, a field of what some Buddhists call inter-being — a dynamic state of interactive, resonant existential communion. There are universal patterns, powers and wisdom at the core of our being, and the universe vibrates with our every act and thought. What happens in one place and time is linked to everything else far more intimately than we could ever imagine. Synchronicities and analogs abound. Certain patterns keep cropping up: We see BRANCHES in trees, rivers, roads, fields of study, computer circuitry. We see CYCLES in planets, electrons, food chains, wheels, the flows of water and carbon through the biosphere, and the recycling bin. It is no accident that we use the word VISION to describe perception, imagination, insight and prediction. Patterns like these (branches, cycles, vision, etc.) are alive with useful meaning. At every level, the universe is rich with lessons and resonances as it in-forms itself, intimately co-being and co-evolving, learning and remembering. Intelligence is everywhere. There is information and wisdom here we can tap into. There are flows and textures and energies, resistances and assistances that we can join and follow, or grow stronger and wiser wrestling with.

“Among those who see such intelligence operating in the world around us, there is endless speculation about its nature. Is universal intelligence built into nature by a human-like Creator and then left to unfold — or a sign of a Creator’s continual, contemporary engagement in creation? Are the natural patterns that we think of as intelligent merely analogs of our own intelligence, or are they somehow the same thing, writ large? Are we anthropomorphically projecting our experience of consciousness into the dumb matter of the world, or is our own intelligent consciousness somehow an expression or facet of some larger intelligent consciousness? Are we dreaming God, or is God dreaming us? I, myself, entertain several

seemingly contradictory beliefs at once about all this, and keep it all balanced with a generous ballast of “maybes.”

“For my purposes here, though, we don’t have to agree on the nature of universal intelligence. Despite all the disagreements about that, few will disagree that there is something ultimately mysterious and creative about the order of the universe. Even top scientists who see nothing “spiritual” in the world around them agree on that. At the very least, the word “intelligence” provides an excellent metaphor to describe that reality. So for now let us not argue over the exact nature of this thing I call universal intelligence. Rather, let us explore our relationship to it.”

<http://sillysutras.com/einstein%e2%80%99s-belief-in-god-as-universal-intelligence/>

Properly understood, Einstein’s insight gives us a Cosmos in which our galaxy is but a mirror of axiomatic changes in intelligent living processes, the mirror of what we are as a mind with its stormy and quiet moments, with its fight to the death against Oligarchism, which is part of the great life and death struggles of the Biosphere. But, like all mirrors do, the galaxy is reflecting back. It is projecting back to us our own multi-billion year’s display of historical growth and development, in the simultaneity of eternity of different times. Man may appear like a miserable speck of dust that is insignificant in comparison with the galaxy and the Cosmos as a whole, but this is merely a sense-deception. Humanity is not merely a few million years old. The immortal potential for the creation of man existed in the Cosmos as long as the universe existed. This is why each one of us has a mind that is as big as the Cosmos itself, and has the ability to steer the course of its next axiomatic phase change in the immediate period ahead.

Such a reality is to be discovered when one looks up at the night sky and one discovers that the heavens are the mirror of one’s own creative powers. Since there are astronomical distances between the different interconnected components that compose our universe, everything that such a mirror of the heavens displays is condensed in our minds as a process of change at different times, and yet simultaneously with the Cosmos. This idea of time is absolute and relative at the same time. ***Therefore, galactic time expresses the simultaneity of eternity of different physical space-time processes, each of which is never independent in itself, but represents the upward shift of interconnected specific historical moments of change in a universe that acts on itself, as if from outside of itself, like a singular self-moving wave function.*** Thus, our human identity is both a part and the whole of the Cosmos.

This means that the heavens are not made up of separate physical space-time manifolds, but made up of ***a single universal and multiply-connected wave function***. The significance is that the human mind, as such, is the only existing reality that is responsible for that universal dimensionality of the Cosmos. Although the cupola of the heavens as a whole represents the living memory of the different phase spaces of its existence as a whole, the only part of this process that is universal in character has been created exclusively for the intention of thinking human beings. Since the human mind is also characterized by ***a unique form of multiply-connected wave function***, which no other living being has, man must therefore look into himself as the only dynamic sort of ***universal-time-reversal-function*** which also identifies the Cosmos, from the top down; that is to say, from the One to the Many, and not from the Many to the One. This is the inversion which is the proper character of mind.

The second insight into the mind of our galaxy corresponds to what Lyn expressed as the principle of changing through states of higher energy-flux-densities; that is to say, *the curvature of such physical space-time singularities inside of the human mind becomes the measure of change by means of which you can understand the real time of the universe, and not the other way around.* This is the only way to relate to any form of axiomatic changes in the universe as a whole. In other words, the mind of the universe's galaxies is proportional to the human mind and only through a time reversal form of measure of change that takes place most emphatically in the individual human mind. It cannot work the other way around. As Lyn put it, this is the only way of "*staying ahead of the 'galactic' game of constant change;*" that is, the only way to "*fully know ourselves as actually being ourselves, since we have yet to encompass the fullness of that noetic principle expressed as what we are always in the process of becoming.*"(Lyndon LaRouche, [\*The Mystery of Your Time\*](#), LAROUCHEPAC, Dec, 25, 2011, p. 41 of 44.) Therefore, to know yourself is to know the becoming of the universe as the measure of change of your own mind, and not *visé versa*.

The third insight into the galactic mind of our universe is that our galaxy represents one of the great artistic compositions of the Universal Creator; that is, of universal creation of God's Mind. And, since our minds resemble the Mind of universal creation, *the best way to understand our galaxy is through the classical artistic composition of ironies, where the galaxy is never an object of so-called sense-perception, but represents different states paradoxical moments of God's mind at different moments of historical specificity in the evolution of the immortal Cosmos.* In that sense, the Cosmos is a true theological artistic composition, because it reflects the detailed exposition of God's artistic talent. From that vantage point, if people were to consider the artistic composition of our galaxy as similar to the states of progress of the human of mind, the problem of the naïve dependency of society on sense certainty would vanish. The way to hold that thought as being truthful is to pay attention to artistic compositions as reflections of some explicit intention of ironic states of mind. So, always *pay attention to the intention* and you will think galactically.

In other words, *the simultaneity of eternity of galactic times, the mind's curvature of time reversal as a measure of change, and the irony of artistic composition are the three essential components for understanding what is yet to be known in the galaxies of our universe.* This is the good part of the deal.

The bad part of the deal is that we have to establish the feasibility of this galactic thinking before the British succeed in completely capturing the US dumb giant, and use it to launch WWII. The recovery program for the world has to be based on this *New LaRouche Galactic Manifold*. So, as long as your interventions in the real world are introduced in time, and in accordance with this new set of rules, don't worry about the clock-time that is required for the policy to be implemented, because, like a ray of light going through a beryl lens, the ARC of the galaxy is on the same wave length as you are, and it knows where it's going, even if you don't. So, the point is to discover how to get hooked on this. The vicarious hypothesis will show us how.

## **2. THE “VICARIOUS HYPOTHESIS” AS A TRIPLY-CONNECTED PROCESS.**

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Lyn extensively developed the polemical difference between sense-perception and the creative process of the mind in the form of “*a vicarious hypothesis*” as a higher hypothesis that the mind must actually adopt if it wishes to be creative. In this regard, I would like to emphasize the right and wrong ways of going about this metaphorical “process of substitution” by making clear the difference between being inventive and being creative. In a word, inventiveness is to sense-perception what creativity is to the mind. Although they may be proportional, they are opposites in all matters of purpose or intention.

Most people make the wrong assumptions about creativity, because they don’t see this proportional opposition. They think that the intention of creativity is to create a new sound effect or some new visual effect, and such like, which did not exist before, whose purpose is to impress people, sometimes in the extreme. That is completely stupid and wrong, because such an intention is based on the false assumption that life is a process of entertainment. The irony, here, is that the intention of creativity is exactly the opposite of such an intention. The intention of creativity is to change people, and, therefore, the form that it will generally take will not be pleasant and acceptable to most people, because change is what people fear the most. Creativity must therefore go, as Lyn put it, “*against the pricks of sense-perception.*” In fact creativity must be in opposition to them, and must act as their contrary.

If this intention is dominated by sense-perception, the result will be an infantile pathological dynamic between 1) the perception you have of yourself, 2) the perception that others have of you, and 3) the impact that this neurotic sense-perception dynamic has on the social environment around you and on the universe as a whole. Why is this wrong? Because the dynamic is entirely based on a form of oligarchical corruption of the creative process. This form of interchange between people only exists because of oligarchism. This is what oligarchism feeds to people all the time in order to maintain them in a state of ignorance. Get rid of that animal-feed and you will get rid of oligarchism. Furthermore, get rid of oligarchism and you get rid of the British Empire at the same time that you get rid of this pathology that feeds warfare. It is not the nation state which creates warfare, it is oligarchism.

I do not need to provide you with personal examples of such a disastrous behavior. You can dig out plenty of examples in your own experience by playing the game of company manners. However, the important thing is to look at this historically. Personal accounts are not sufficient to understand this process; the only way to understand this is with a connection to universal history, because the effect of this oligarchical degenerative process is invariably anti-human by generating warfare throughout history. Oligarchism is perverse because it is based on lies and on sense-perception of going along to get along. This is the sort of immature imperialistic society that has been in existence for at least the last five thousand years of recorded history. And, that is why it has to be destroyed in its dominating form, today, if mankind is to survive as a species.

On the other hand, at the galactic level, the vicarious hypothesis requires that a fusion process be generated to access higher states of existence. This is what remains to be discovered in order to increase the relative-population-density of the planet and colonize the Solar System and the galaxy. Therefore, the vicarious hypothesis requires a triply-connected fusion process of the mind which includes 1) a paradox that you recognize cognitively, 2) the perplexity of someone else’s mind facing that paradox, and 3) the

discovery of an irony in the mind of others about solving that paradox. The dynamic, then, is based on the will to change and to increase the power of mind of every human being over the universe through such fusion processes. (See my report: [Fusion is not Democratic.](#))

Although the difference between the two dynamics may be recognizable through certain physical signs, that recognition will not be occurring inside the domain of perception, but only inside the domain of your mind. This is what Lyn identified in the difference between the “*language*” of sense-perception and the “*language*” of the creative mind:

“Therefore, let us designate one as *the nominal subject-matter*, and, the other, *the higher subject-matter*, the matter of the presence and role of identity of the observer/reporter as being the primary subject of the dialogue: thus, replacing the misleading presumptions of sense-perception *per se*. True science is that expressed by the scientific looking at his subject of that occasion as an insight into the specific character of his own mental state, that done as an observer of the process: *the putative observer is now being observed from Kepler’s categorically higher vantage-point of ‘vicarious hypothesis.’*” (Lyndon LaRouche, [The Galaxy, Imperialism and US: Science-vs.-Oligarchism](#), EIR, February 17, 2012, p. 8.)

And, I would add: “*as an observer which also actually changes the process of his observation, performatively, at the same time that he makes his observation.*” In other words, when you look at creativity, you are looking at a triply-connected dynamic process of mutually interlocking transformations, as opposed to a single object. This process, in itself, is experienced as a process of change, as a transformation between 1) your cognitive process, 2) the cognitive process of someone else, and 3) the impact of that interaction on your social environment and on the universe as a whole. This is the actual framework of an Abelian function, as Riemann understood it. Historically speaking, therefore, the one way to understand such a creative process of galactic change is to understand the way Cardinal Gilles Mazarin used this dynamics for the *benefit of the other*, during the Thirty Years War. As a result, Mazarin achieved the Peace of Westphalia in 1648, and was able to increase significantly the relative-population-density of the planet by doing so, through the sovereignty of individual minds as the basis for the sovereignty of nation states. See my report on [Paradoxes of the Thirty Years War](#).

### **3. HOW TRUTH DEPENDS ON IRONY IN ORDER TO WIN AGAINST DECEPTION**

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Did you know that, once in a while, the galaxy laughs at us? The galaxy laughs because most people deceive one another by pretending to know the truth by means of sense-perception. This happens most of the time, especially in the manner of self-deception, and this is why things are never what they seem to be. Take the case of “*sincerity*,” for instance. Study how self-deception works when you are sincere. Self-deception is most obvious when you are sincerely speaking on the subject of the truth. The reason why the galaxy laughs is because, in reality, when you are “*sincere*,” you are completely ridiculous and wrong. Why? Because sincerity is entirely based on the desire to be accepted without change, “*as I am*.” Therefore, you say: “*You have to take me as I am, or else...*” In this manner, you will go to any length to take the posture of sincerity, because you feel there is nothing more important in



the world than to be in agreement with yourself, and with your own desire to obtain pleasure and avoid pain for your own benefit. The truth of the matter is that this sense of personal self is nothing but slavery to oligarchism. The irony is that if you really want to be truthful to your true self, you will laugh at your own stupidity and change; and that will bring you the true sovereignty you require to be human. Sovereignty requires that you change mankind by showing others how stupid you are, when you think as they do.

But, how do you do that? By showing how stupid you look when you react to their stupidity. That is, by being clinical. That is how you make the difference between truthfulness and sincerity. You have to act on it at the same time that you teach people how to experience the performative act of discovering how their stupidity is going to kill them if they don't change. It's that simple, but it is not easy to do, because, as you do that, you have a tendency to stop in the middle of the process and ask yourself the stupid question: "***How are others going to take what I have to say?***" And then, the whole process is killed simply by the fear of not being accepted. Such is the difference between "self-consciousness" of the whore and "self-consciousness" of the creative thinker, the difference between a politician and a statesman. The creative thinker must say: "***Screw this fear. I have to tell them the truth for their own good!***"

What happens to your mind when you actually go through that discovery of principle is that by acting it out, you go beyond what you think are your limitations. You are thinking galactically. You go out of yourself as a single entity and you experience the proportionality of power and reason as being united together with others at the same time, as if the action were done by the common creative process itself, and by substitution. That is vicarious, that is human maturity, that is galactic! However, that is a very strange experiment to discover, because you succeed in truth only by playing the fool that you actually are; that is, by laughing at yourself, as does the galaxy.

Let me illustrate this with a historical example taken from the Thirty Years War, notably, with the case of the Elector of Brandenburg, Frederick William. This German leader was the first German prince to apply the Mazarin principle of the ***advantage of the other*** to the population of his own Brandenburg region and he was very successful in applying the principle at home, because he truly loved his people. He could not, however, see himself applying the same principle to the leaders of his neighboring principalities. His argument was "***sincerity***." He complained to Mazarin that even though he agreed with his principle of the ***advantage of the other***, if he applied it to the leaders of the other regions of Germany, he would get killed. His reasoning was as follows:

"If my Ancestors [namely Charlemagne and his son Louis] have followed these maxims, that the interest of other Princes were to be preferred to one's own States, I must declare that I disagree, because in my own conscience, I consider that I have the obligation of defending the territories that I own, thanks to God, and in doing so, I do not see how I can reasonably be blamed for doing anything wrong." (Pierre Beaudry, [Peace of Westphalia: France's Defense of the Nation-State](#), EIR, November 29, 2002, p.24.)

If you look at this argument of the Great Elector from the vantage point of sense-perception, he is absolutely right; but, if you look at it from the vantage point of the vicarious hypothesis, he is absolutely ridiculous and wrong. Why? Because the reasoning of Frederick William is based on the fallacy of composition of the principle of the "***little me***" and the sacredness of one's own turf, and this "***God-given***

*turf*’ can only be guaranteed by the struggle of the fittest; that is, by the very principle that led to the Thirty Years War in the first place: the principle of oligarchism.

But, there is also another reason for this fallacy of composition. The reason why this principle of oligarchism is sometimes difficult to identify is because people use the wrong mental curvature. People don’t like to be told they are stupid, and they are *afraid of appearing stupid and be laughed at*, when they have to break with the rule of the game and confront the lies of public opinion. So, they go with the flow, and the curvature of creativity is abandoned, little step by little step.

On the other hand, intelligent people love to discover how stupid they are by themselves through perplexity, awe, and laughter. Intelligent people discover early on, in life, that laughter is the best shield that creativity has against the sword of public opinion. Watch this short TV interview of [Jacques Cheminade](#) and you will get a good example of it. As Lyn has been emphasizing, what happens is not describable as an object, but can only be experimented as a process of axiomatic change. And you discover this when you become perplexed and speechless at the limit of your own system of beliefs and opinions, especially when that system is about to break down completely, like today. That is what happened to the Grand Elector during the six year period of negotiation (1642-1648) for the Peace of Westphalia. That was precisely the transformation that led to a successful peace. So, any discovery of principle requires the three following steps. See if you can recognize yourself in **Figure 1**.



**Figure 1.** The three figures of a discovery of principle: Perplexity, Awe, and Laughter.

However, unless people *pay attention to the intention*, they will fail to grasp the principle involved here, and they will become clueless as to what is going on, until the day comes when they are forced to change, or be killed under similar historical circumstances, after they have reached a point of no return. Indeed, sometimes, the shock of a general breakdown comes too late, and the crisis turns to tragedy. This is what Frederick William was able to avert with the untiring support of Mazarin.

Cusa’s irony of the coincidence between the minimum and the maximum is a similar case in point. When he discussed the coincidence between the maximum angle and the minimum angle, for example, he demonstrated how their differences could only be changed into a simple line after the passing

of an axiomatic singularity. As Cusa put it: “*And so, both before there are two angles and after there is a single line: the angle has to be both maximal and minimal; yet, that angle is not perceptible.*” (Nicholas of Cusa, *De Beryllo*, 10) Moreover, such an axiomatic change in the social fabric of human society must force people to turn from the past to the future, and that is how time reversal becomes contrary to sense-perception.

#### 4. COOPER’S CULTURAL REVOLUTION IN THE METHOD OF INFERENTIAL THINKING.

The most important things are not made for you to see with your sense-perception, but to discover with the universal function of your inferential mind. Here is a galactic test of the vicarious hypothesis applied to classical artistic composition. See if you can pass the test without cheating. Take the case of Thomas Cole’s two famous paintings that use the method of James Fennimore Cooper. (**Figure 2** and **Figure 3.**) The proper way to think about an idea of the totality of the universe is to conceive of an artistic composition as a totality which includes within itself the germ of the thought process that generated that idea of totality. This is the process that Cole generated into two of his most misunderstood paintings.



**Figure 2.** Thomas Cole, *Catskills Falls*. 1826.

Here is the clue to the method of Cooper that Cole applied to the relationship between the wilderness state of nature and man. Cooper described a similar process in the traits of his Mohican character, Chingachgook:

*“The colors of the war paint had blended in dark confusion about his fierce countenance, and rendered his swarthy lineaments still more savage and repulsive than if art had attempted an effect, which had then been produced by chance. His eye alone, which glistened like a fiery star amid lowering clouds, was to be seen in its state of native wilderness. For a single instant, his searching and yet weary glance met the wondering look of the other, and then, changing its direction, partly in cunning and partly in disdain, it remained fixed, as if penetrating the distant air.”* (James Fenimore Cooper, *The Last of the Mohicans*, A Narrative of 1757, A Signet Modern Classic, 1980, p. 20.)



**Figure 3.** Thomas Cole, *The Cove, Catskills*, 1827.

Cole integrated Cooper’s inferential method by blending Chingachgook with nature in the Catskills Falls, the same location where Cooper had often located the presence of the Mohican a century earlier. The question is: where is Chingachgook in those two paintings? The idea that both Cooper and Cole communicated in their respective inferential manners cannot be simply an accident of savage nature. It stemmed from a principle, a cultural principle that Cooper and Cole were instituting on American soil for the first time in history, and which reflected the coincidence between civilized man and untamed nature. The new Cultural Revolution consisted in showing what you could only see that with your mind’s eye. It was not given to your sense-perception. You cannot see Chingachgook, but he is there in a form whose intention is not to impress your senses, but to attract the creative power of your mind. Scrutinize

those two paintings and ask yourself: “How did Cole locate the memory of Chingachgook in those two paintings?” It can only be done in a vicarious manner, that is, inside the thought of your thought.

In both **Figure 2**, and **Figure 3**, Cole portrayed Chingachgook looking down the falls and up at the galaxy from one of the summits of Catskills Falls. But where is he? In **Figure 2**, Cole delineated a tiny figure in the physical center of his canvas, as if to express the last residue of a sense-perception memory. On the other hand, in **Figure 3**, there is an axiomatic shift in the treatment of the same subject. Cole portrayed Chingachgook deliberately as a mental image incorporated in nature and as if created by nature itself in a secret pact of intention with the mind of Cole. That’s the secret. The memory image of Cole recalls Chingachgook as if nature had attempted the same artistic effect to be produced, but only by accident. This image cannot be seen with your physical eyes, but only with your mental eye. That is the revolutionary method of inferential thinking that James Fenimore Cooper had established as one of the basis for communicating a new American culture to the world, by means of which he showed the need to tame savage nature into having it participate in the creative process of artistic composition. This form of fusion is in deliberate opposition to the European oligarchical method of art as entertainment.



**Figure 4.** Detail of front and back views of Chingachgook looking up into the galaxy. On the left, he is a tiny sense-perception; on the right, he is a thought-object more real *“than if art had attempted an effect, which had then been produced by chance.”*

Here, Cole identified the landscape with the galactic state of mind commanding nature to obey and to act in accordance with the universal physical principles of universal mind in a moment of change. In fact, it is this vicarious galactic state of mind which is the actual change in subject-matter of these two paintings, and as a result, Chingachgook behaves like a photon.

What happens when an atom makes a transition from one state to another? There is an axiomatic change in which a photon is created. But, where does that photon come from? Was the photon already inside of the atom? No. Then, how can it be coming out of the atom if it was not already there in the first place? That is how Chingachgook came out of the forest of the Catskills Falls. He was not there in the

first place. He came out of the motion of the creative power of Cole's mind, just as the photon came out of the motion of the electron as the change of state of the atom was taking place.

Let me be even more explicit about this dialogue between the human mind and the mind of the galaxy. First consider that for Cooper and Cole, Catskills Falls was the locus of a high density of singularities in the natural coves of which axiomatic changes took place, as if they were meant to give a finishing touch to the intention of the American Revolution as a locus filled with ironies, when the wilderness was transformed into a classical form of artistic composition. This was a place filled with a high density of turbulences and anomalies, where Cooper situated the creative process of creating America under the guise of impetuous waterfalls. So, *pay attention to the political intention*. The metaphorical experiment, here, is the opposition of the two domains of sense-perception and of the creative mind, and the substitution of one by the other; it is the revolutionary character of waterfalls that Cooper retained as the apparently untamable creative power that nature reflects as the source of inspiration for generating the American idea of political freedom, but which end up being under the control of universal physical principles. In *The Last of the Mohicans*, Cooper actually described the creative process of American freedom in the form of waterfalls. This one is about Glens Falls, New York:

“Such old foxes as Chingachgook and myself are not often caught in a burrow with one hole,” said Hawk-eye, laughing. “You can easily see the cunning of the place – the rock is black limestone, which everybody knows is soft; it makes no uncomfortable pillow, where brush and pinewood is scarce; well, the fall was once a few yards below us, and I dare say was, in its time, as regular and as handsome a sheet of water as any along the Hudson. But old age is a great injury to good looks, as these sweet young ladies have yet to l’arn! The place is sadly changed. These rocks are full of cracks, and in some places they are softer than at othersome, and the water has worked out deep hollows for itself, until it has fallen back, aye, some hundred feet, breaking here and wearing there, until the falls have neither shape nor consistency.

“In what part are we?” asked Heyward.

“Why, we are nigh the spot that Providence first placed them at, but where, it seems, they were too rebellious to stay. The rock proved softer on each side of us, and so they left the center of the river bare and dry, first working out these two little holes for us to hide in.”

“We are then on an island?”

“Aye! There are the falls on two sides of us, and the river above and below. If you had daylights, it would be worth the trouble to step up on the height of this rock, and look at the perversity of the water. It falls by no rules at all; sometimes it leaps, sometimes it tumbles; there it skips, here it shoots; in one place ’tis white as snow, and in another ’tis green as grass; hereabouts it pitches into deep hollows, that rumble and quake the ‘arth; and thereaway, it ripples and sings like a brook, fashioning whirlpools and gulleys in the old stone, as if ‘twas no harder than trodden clay. The whole design of the river seems disconcerted. First it runs smoothly, as if meaning to go down the descent as things were ordered; then it angles about and faces the shores; nor are there places wanting where it looks backward, as if unwilling to leave the wilderness, to mingle with the salt. [...] I can show you, where the river fabricates all sorts of images, as if, having broke loose from order, it would try its hand at everything. And yet, what does it amount to! After the

water has been suffered to have its will, for a time, like a headstrong man, it is gathered together by the hand that made it, and a few rods below you see it all, flowing on steadily toward the sea, as was foreordained from the first foundation of the ‘arth.’” (James Fenimore Cooper, *The Last of the Mohicans*, A Signet Modern Classic, New York, 1980, p. 63-64.)

Thus, the artist must tame the ebbs and flows of his own temperament by discovering in the untamed American landscapes the companion that evokes in him his most elevated passions as well as his most morally uplifting aspirations to master the universe in a new form of self-government, a more generous one that existed up until now. Such was the cultural identity of the young America that Cooper and Cole had established as a memory function when the natural state of the newly conquered land began to become won over by the virtue of progress as a higher state of existence than oligarchism. My hypothesis is that antimatter works like this memory function.

## 5. A CORRECTION IN THE RELATIONSHIP OF MATTER AND ANTIMATTER.

You might be tempted to think that antimatter is in opposition to matter in the same way that mind appears to be opposed to matter. However, this is wrong. In both cases of mind and antimatter, the idea of opposition to matter is a fallacy of composition. Matter and antimatter are complements of each other, and what is opposed between them is their curvature. Think of antimatter as being like the chiral anomaly inversion of matter. The Crab pulsar is a good example of how antimatter is represented by negative curvature as the inversion of matter considered as positive curvature. Universal reality is, therefore, characterized by both positive and negative curvature. It is in that sense that, in 1928, British born Swiss physicist, Paul A. M. Dirac, discovered that the energy/mass ratio of Einstein’s law was not only positive but also negative; that is, where  $E = \pm MC^2$ . As a result, most physicists refused to recognize the new principle and went on to study only half of the universe. This was a gargantuan irony.



**Figure 5.** Composite image of NASA’s Chandra X-ray observation of the Crab Nebula in which matter and antimatter are propelled near the speed of light.

After Dirac revised Einstein's conception of curvature in the energy-matter relationship, others began to discover antimatter during the 20<sup>th</sup> century. For example, in 1932, Carl Anderson discovered positrons, that is, electrons with positive instead of negative charges. In 1955, researchers at the Berkeley Betatron, discovered anti-protons. In 1998, scientists at the European Center for Nuclear Research (CERN) were able to produce anti-hydrogen atoms that were accelerated at 2,000 kilometers an hour and lasting 40 nanoseconds. However, the problem with this method is that *atom smashing* is not appropriate, because it is an oligarchical method of manipulating things. You don't get higher energy by smashing the curvature, but by changing the curvature. So, what is required is less *atom smashing* and more *axiom smashing*.

As a result, scientists will begin to discover that the emphasis should be put more on *positive and negative curvature wave functions*, rather than on particles. I maintain that the relationship matter-antimatter would be better understood if, instead of using the fallacy of "*building-block-particles*," matter-antimatter research was to be made more along the epistemological implications Cusa's isoperimetric principle of positive curvature and Brunelleschi's catenary principle of negative curvature. What is clear is that, in this matter-antimatter domain, mathematics and sense-perception must be replaced by epistemology. For further reading in this antimatter domain, I recommend the very exciting articles by Donald Hotson on [DIRAC'S EQUATION AND THE SEA OF NEGATIVE ENERGY](#). His expanded research into Dirac's antimatter discovery of principle sheds a fresh and insightful new light on this galactic question.

Although antimatter is said to exist in quantities much less than matter in the universe as a whole, a deposit of such antimatter has been discovered in 1977 near the center of our galaxy, and natural deposits of such antimatter may exist elsewhere in the universe, even possibly throughout the entire universe. However, it may be only under certain axiomatic conditions that antimatter can be found, as the discovery in the magnetosphere of the Earth referred to recently by Cody. However, the likely eventuality is that in order to use matter-antimatter propulsion modes of traveling, the principle of creativity must be discovered, and we may have to create our own antimatter source of energy.

## **6. CUSA'S LEARNED IGNORANCE AND THE SINGULARITY OF A SEYFERT GALAXY.**

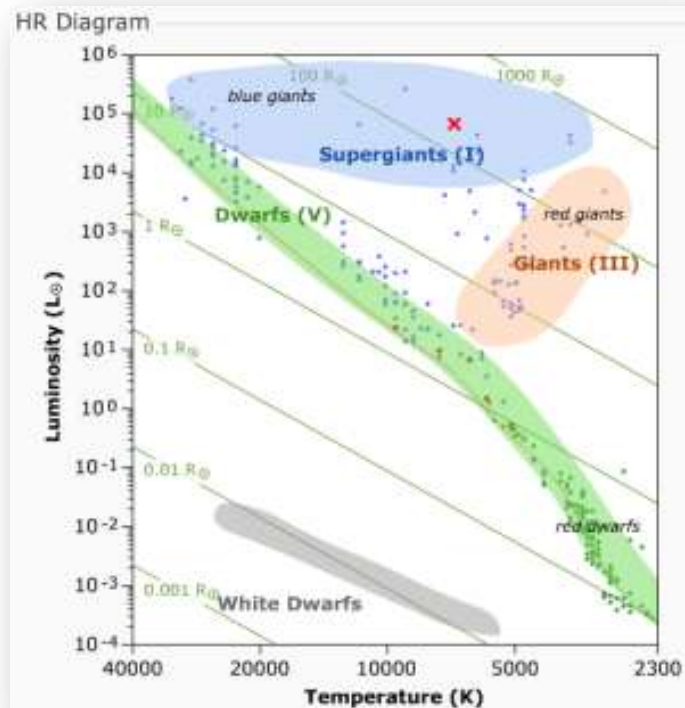
*"Don't look at things from the standpoint of how they appear to your sense perception, but from the standpoint of how they were created."*

Dehors Debonneheure.

When you look into the galaxy, think that you are looking through the Galactic Mind, and as you do that, look into the significance of the Hayashi limit as an axiomatic limit in the evolution of stars that works like the limitation that Brunelleschi encountered with the construction of the Florence cupola. The Hayashi limit imposes a constraint upon the radius of a star and its mass such that a star cannot exceed the astrophysical equivalent of the Cusa isoperimetric principle that Brunelleschi brought to a higher



resonance and surpassed in its limitation by composing a double cupola with an additional dimensionality of negative curvature.

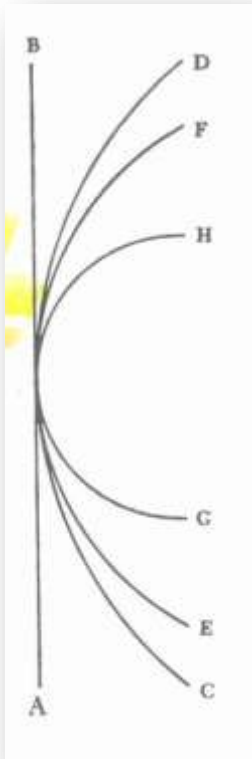


**Figure 6.** The [Hertzsprung–Russell diagram](#) locates about 25,000 stars that are plotted according to their Temperature and Luminosity. Most stars will tend to fall in the diagonal region (green) known as the Main Sequence, in which the upper-left stars are hot and bright, and the lower right ones are cooler and less bright. This cognitive method is called *spectroscopic parallax*, because the distance of a star is not established according to sense-perception, but in accordance with a mental ratio of its luminosity (flux) and its temperature (spectral type). The Red Giants (red) are found in a separate sequence. Our Sun is located in the Main Sequence where the main luminosity is 1-L and temperature is 5780-K.

The point of interest is to investigate the sort of inversion that goes on inside of a Red Giant star. The characteristic negative curvature is one of the key aspects of this whole process in order to answer the following questions: “How do you go from hydrogen fusion to helium fusion? How can such an extraordinary transformation take place? What is there in common between the Brunelleschi transgression of the Cusa isoperimetric limit and the creation of Red Giants?” (See my report on [Brunelleschi’s Mind and the Catenary Principle](#).) This also gets to the question: “What is the measure of change in curvature that is required to understand the galactic singularities generated by Seyfert galaxies?” The answer to this is: dump hydrogen as the mother of all things. The issue is not hydrogen or the redshift as such, but the singularity that Red Giants represent by generating a higher form of fusion process by changing from

hydrogen fusion to helium fusion as the Hertzsprung-Russell diagram (HRD) implies but fails to demonstrate. Helium is the energy of the future, especially Helium-3.

**Figure 7.** Cusa's infinite straight line as the limit of the infinite circle.



If you are looking for a singularity in star formation, you are looking for the distorted effects, you are seeking the physical anomaly representing something that should not be there, something like a disequilibrium that breaks the rule and causes an inversion of the whole process. You look for the galaxy's ability to spread itself beyond certain accepted limits. For example, you want to look at the Active Galactic Nuclei (AGN) of a Seyfert galaxy as the expression of higher energy flux-density that is not supposed to happen according to the second law of thermodynamics. As in the case of the "*great kills*," each moment does not represent entropy but limited anti-entropy. As Einstein would have said: "*Limited unboundedness*." Most importantly, you want to look for singularities that reflect the same axiomatic changes as those of the anti-entropic development of the human mind, otherwise your skyhook is going to unhook itself. So, this is also the way you want to focus on the anti-entropy cones as the Basement Team has begun to develop in their [Planetary Defense](#) paper of January 17, 2012. How does that anti-entropic conception apply to Red Giants?

For instance, I suggest you look at the [Hayashi limit](#) in the same way; that is, where a singularity emerges beyond the constraint assigned to the maximum radius of a star relative to its mass, as the Japanese astrophysicist, Chushiro Hayashi, reported. Think of this limit as reflecting an axiomatic limit such that Cusa developed in *Learned Ignorance*. (Figure 7) Cusa's heuristic device illustrates the unity of contraries between the infinite circle and the infinite straight line, but it also clearly marks the boundary condition between the known past and a future state of existence yet to be known. That's the horizon principle to look for. Treat the Hayashi limit in the same manner that Lyn applied to Cusa's *De Docta Ignorantia*: "*what we don't know yet, because we haven't created it yet!*" Embrace that state of uncertainty.

What Cusa is emphasizing with *this singularity is not, what we don't yet know, but how we don't know it*, which always occurs as the singularity of a new beginning and a new direction. What we don't yet know is in the indivisibility of the future; that is, the One as the potential change of the Many. And the point that Cusa made, with respect to learned ignorance is the same that Lyn made with respect to the failings of our language of words; because the only thing that can be known about what we don't yet know can only be known negatively, that is without any positing of accidental quality or quantity attached to it. However, the only way to go beyond that limitation is to access the *intention of creativity*.

Our only acknowledgement of what is not yet known about the future is to access it by means of paying *attention to the intention*. This is how we learn how to get there, even though we do not know where we are going to end up. As Cusa put it, "*the creature is the intention of the creator*." That is the way to look at the creation of a Red Giant, for example. You don't consider a Red Giant as a thing in itself, which has a finite existence among the Many, but rather as the result of an intention which is a

reflection of the Oneness of the universe coming from the future. In that way, language is to sense-perception as intention is to the creative mind. In other words the Red Giant has to be understood as a manifestation which occurs as an expression of the intention of the creative process of the universe as a whole. This is how Cusa proposes to understand this from the standpoint of his higher vicarious hypothesis:

“After the foregoing [observations] let us call to mind what I said earlier on about intention: viz., that the creature is the *intention* of the creator. And let us consider this intention to be the creature’s truest quiddity. By way of illustration: if when someone speaks to us we attain only unto the quiddity of his words, we attain only unto the intention of the speaker. Similarly, when through the senses we take in perceptual forms, we simplify them as best we can, in order to see with our intellect a thing’s quiddity. Now, to simplify a [perceptual] form is to remove its corruptible accidents – which cannot be the quiddity – in order to arrive at the intention of the Creator-intellect by making inferences on the basis of more subtle images, just as we would on the basis of oral words or of written characters. We know that the object’s quiddity – which is contained in those signs of, and forms of, the perceptible object (contained as in letters or oral words) – is the Intellect’s intention. Thus, the perceptible object is as the Creator’s word, in which His intention is contained; when we apprehend this intention, we know the quiddity, and we are satisfied. Now, the manifestation occurs for the sake of the intention; for the Speaker, or Creator-Intellect, intends to manifest Himself in that way. Therefore, when we apprehend the intention, which is the quiddity of the word, we know the essential being. For the essential being that is present in the intellect is apprehended in and through the intention – just as in a completed house we apprehend the architect’s intention, which was present in his intellect.” (Nicholas of Cusa, *De Beryllo*, 54.)

In other words, observable created things such as Red Giants are never what they appear to be, but, rather, manifest the intention of universal physical principles. This is the intention of what we must get at. Similarly, the Hayashi limit imposes a constraint upon the radius of a star, and its mass is such that a star cannot exceed the astrophysical equivalent of the Cusa isoperimetric principle of positive curvature that Brunelleschi was confronted with in the construction of his impossible cupola. Use the Brunelleschi transgression of the Cusa limit by the catenary principle of negative curvature as the measure of change that is required to understand such galactic singularities. The intention is similar. Furthermore, since an axiomatic limit of any system always takes you into a bad infinite, you must avoid this trap when you apply Cusa to the Hayashi limit. Therefore, in order to solve that problem, you must ask yourself the Leibniz question by way of his method of inversion of tangents: “*Given a tangent, find the curve!*” or “*Given an astronomical event, find its intention?*”

For example, take the case of a Red Giant that has expanded its convective envelope to the point that it is capable of generating nuclear fusion of helium in its core. It will definitely have a functional double layer. This “forbidden” expansion is implied by the Hertzsprung-Russell diagram which plots the magnitude stars by the ratio of their luminosity and the temperature of their surfaces. The H-R diagram, or HRD, of **Figure 6** is not an actual representation of star clusters. It is a graph representing a classification of stars chosen for the purpose of paying attention to that ratio. The Main Sequence diagonal represents the evolutionary stage of stars producing hydrogen fusion. The next horizontal sequence of Giants represents a breakthrough of the Hayashi limit where Giant Reds generate helium

fusion at their core and burn hydrogen in the outer shell around their cores. (Created by Ejnar Hertzsprung and Henry Norris Russell in 1910). This transformation implies a massive increase in energy flux-density between the two shells of the spherical star. How do you account for this?

A similar experiment in plasma fusion was made recently at the Department of Plasma Physics, “Alexandru Ioan Cuza” University in Iasi, Romania by three researchers who concluded as follows:

**FUNCTIONAL DOUBLE LAYERS EMERGED  
IN PLASMA BY SELF-ORGANIZATION**

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Instead of considering the double layer (DL) as generated by two plasma maintained at different potentials, we show that it actually acts as a functional structure that, performing the operations “learned” during its emergence by self-organization, it is itself able to sustain a proper potential drop that separates the two plasmas. We prove this by two facts. First, the self-assembly process of a DL is a nonlinear process during of which thermal energy from the plasma is directly converted into energy of the electric field of the DL.[1] Locally, and for a very short time, the second law of thermodynamics is not active during this process. Second, for its surviving the DL emits entropy in the form of incoherent light, *i.e.* it formally acts as a system that produces negative entropy.[1] Possessing memory, the DL acts as an “intelligent” circuit element that attributes to the plasma diode the ability to work as a bistable/multistable circuit element.[1-3]

[1]. E. Lozneau, M. Sanduloviciu, *Chaos, Solitons & Fractals*, in print, available at [www.sciencedirect.com](http://www.sciencedirect.com)

[2]. E. Lozneau *et al.*, *Chaos, Solitons & Fractals* 17 (2003) 243

[3]. E. Lozneau *et al.*, *J. Appl. Phys.* 92 (2002)195

**Figure 8.** Quoted from Donald L. Hotson, *Dirac’s Equation and the Sea of Negative Energy, Part 3: Structure and Unification*, Infinite Energy, Issue 86, July/August 2009.

This heuristic device of axiomatic transformation in stellar evolution demonstrates the fallacy of the entropic Kelvin-Helmholtz mechanism of converting gravitational energy into radiation, as a result of which our sun, for example, would have been only tens of millions of years old, which is an obvious

fallacy demonstrated by the presence of life on earth going back at least 1/2 billion years. The HRD implies, therefore, that the evolution of stars is not entropic but anti-entropic in its intention, and that their self-organizing processes know what they are doing, because they know how to get there.

## 6. HOW A GALAXY CHANGES THE PAST OF STARS FROM THE FUTURE

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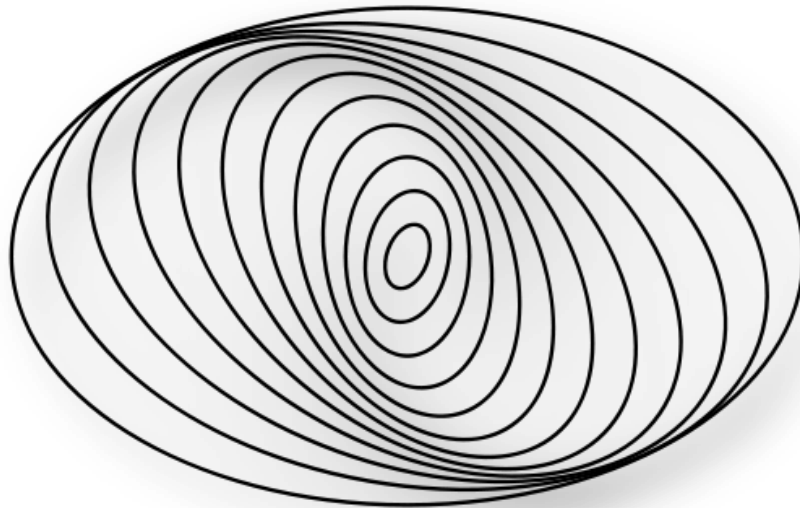
The irony in all of this is that most people don't know how to get to the future in time. So, what they do is they wait for the future to come to them, or they wait for explanations to be given to them, which comes down to the same thing. That is what happens to animals in a great kill, when it's too late. So, my question to you is: How do you know where to go in your next step into the future, when you don't even know what that future will be? Well, the answer is simple. All you need to do is to use your next step as a catenary-pull-function. Let me illustrate this a little bit more.

Here is an embarrassing problem for you to consider. What is the significance of the Lin-Shu Density Wave model for the galaxy (See **Figure 9**), and how is it comparable to Cusa's *De Docta Ignorantia*? Examine it carefully. Is this a true model of a galaxy? No. Does it really explain the dynamics of a spiral galaxy? No. It is merely a geometrical construct that is curve fitting a geometrical representation onto the static Hubble snapshot of a galaxy. Why are people impressed by such devices? Didn't Kepler demonstrate, once and for all, that there exist no appropriate geometric models of the universe, only least adequate constructions built to tease people's insatiable appetites for sense certainty, or to point to their failures? So, if there are no geometrical models for the universe, why do people still look for them? The reason is that people think they need sense-perception crutches in order to appease their thirst for entertainment. That's the fallacy.

My purpose in using this model is not for curve fitting, as too many so-called astronomers have done already with it, but to compare the change function between the Lin-Shu density wave and the Cusa transcendental function of an infinite circle becoming an infinite straight line. The issue here is the failure of the quadrature of the circle and the failure of mathematics. Concentrate on the mental curvature that both of these conceptual models require, and look at the Lin-Shu model as a vicarious thought-object like Cusa's. These two heuristic devices have one thing in common: they both represent an axiomatic change in the curvature through a high density of singularities. Leibniz would have had a lot of fun with this one. The two devices represent different future motions that tend toward an axiomatic limit beyond which a contradictory curve is created that did not exist before: one is a spiral, and the other is an infinite straight line. In both cases, the representation for the time of action comes from the future. That's the whole point. The reason why I bring this to your attention is that the Lin-Shu device is useful for three reasons.

First, the device shows that even a good geometric construction fails to demonstrate how the real physical phenomenon actually works, because the real world will always be richer than our geometries can cope with. In that sense, the device warns us against the traps and fallacies of sense-perception. So, in that sense, the Lin-Shu device belongs to the domain of learned ignorance; that is, a state that is not yet existent except in the form of what is to come.

Secondly, it is the very inadequacy of the geometrical model which becomes useful for scientific advances because it raises questions that might not otherwise have come to your mind. For example, by imagining the rotation of this group of ellipses as a single galactic whole, you discover in your mind' eye that the idea of a unity of action for the elliptic wave function is not only true for the geometric model, but that a similar function must also be effectively true for the entire galaxy as well. This metaphor represents the unity of action inside of the galaxy from the top down, which distributes its effects everywhere across the entire spread of the galaxy at different physical-space-times, whether in the right-handed mode or the left-handed mode. In other words, the galaxy is not formed by the ellipses, but the ellipses are formed by the complex motion of the galaxy, and this process reflects the simultaneous differentiation of relative times as a single function.



**Figure 9.** The Lin-Shu Density Wave Model of a spiral galaxy, or the egg of Brunelleschi. (1964)  
[http://en.wikipedia.org/wiki/Spiral\\_galaxies](http://en.wikipedia.org/wiki/Spiral_galaxies).

Thirdly, since change in the galaxy works from the top down, this means that it is the universal anti-entropic quality of the galaxy as a whole which causes change in the particular ellipses at different times, yet in the simultaneity of eternity. It is, therefore, that future motion of the galaxy as a whole which determines, in advance, the past of all events along these ellipses. In other words, the future galactic intentions exist as vicarious potentials before their realizations in relative physical space-time. ***Thus, the future changes the past as the One changes the Many.*** For example, when the elliptical orbits get closer to each other, to give the impression of spiral arms, physical-space-time changes and becomes more compressed because the stars appear to be slowing down as if that area of the ellipse were coming under the effect of a traffic jam. What is the significance of that compression of time?

The significance is that, in spite of its fallacy of composition, the Lin-Shu device has the advantage of illustrating how a galactic system is acting in physical space-time as a single system from the top down, and in doing so, it tells you to get used to the fact that you don't know where to go to next, but that you should know how to get there in time. The model, therefore, becomes a metaphor of the unity

of effect in the relationship between the One and the Many of Plato's ontological paradox: It is the unity of the whole which composes the parts and not the parts which make up the composition of the whole.

## CONCLUSION

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Returning to my three insights into galactic thinking, I must admit that I keep finding in the so-called scientific domain, the same problems that Kepler used to discuss five hundred years ago; that is, the fallacies of geometrical models. If people were to exchange their formalistic models with classical artistic compositions, science might recover its true mission again. But, that alone is not sufficient. As Lyn showed, the problems are that scientific inquiries always get you to one of two fallacies of composition: either mathematical formula based on statistics, or sense-perception based on empirical data. Both ways are wrong. What is lacking in both cases, essentially, is the presence of the human mind in timing resonance with the galactic mind.

The mind of the galaxy is sending similar intentional signals through the receptors of our perceptors in order to prepare mankind for the coming general axiomatic change in the Biosphere. So, are you capable of understanding the intention of the galaxy, ahead of time, and with the appropriate dose of learned ignorance? That is the question. If your intention is oriented to the future, you should have no problem, because galactic thinking is always in the future, never in the past. This measure of change is precisely the creative component of retarded potential that is required to move ahead in time reversal.

So again, look at Plato's ontological paradox of the One and the Many from that galactic standpoint of intention. Consider the way the paradox gets resolved with the global process of the galaxy acting on every part of itself, from the top down, and in different times, simultaneously. What do you have? The One is the future and the Many are always in the past. This is how the future gets to change the past! Now you know why the One could never be the sum of the Many, because the totality is always greater than the sum of its parts as the future shall always be greater than the past. So, stop waiting for the future to get here, jump to it! It's a lot of fun to be there.

FIN