



# EPISTEMOLOGICAL WARFARE AND THE PRINCIPLE OF MIND IN THE UNIVERSE

(A study on the epistemological power of astronomy.)

by Pierre Beaudry 11/12/2010



*“My purpose is to tell of bodies which have been transformed into shapes of a different kind. Ovid.*

*“The history of Astronomy is an essential part of the history of the human mind.”*

Jean-Sylvain Bailly.

*“Thus, the concept of “the Olympian sons of the murdered Kronos” and those parricides’ subsequent conflict with a then contemporary Prometheus, has been the typical image-pattern of the principal cultural force in now globally extended European culture and its global warfare up through the present instant of an onrushing state of global breakdown-crisis.”*

Lyndon LaRouche.

## INTRODUCTION: THE CHOICE BETWEEN WHAT YOU CAN DO AND CHAOS.

To go directly to the heart of the matter, Lyn asked in his last paper a very crucial and profound question that every one of us, I am sure, is also asking, and is attempting to answer. The question relates to hypothesizing the higher hypothesis: *“Do individual men and women create forms of knowledge through which the universe can then be altered by them into a higher order of anti-entropic state, as through the noetic powers of the individual human mind?”* (Lyndon LaRouche, *Einstein Viewed Kepler*, EIR, October 4, 2010.)

On the one hand, if we apply this question to human society as a whole, the answer is yes, because, regardless of constant imperialist setbacks during the last 6,000 years of human history, key individual human minds did succeed, throughout history, in affecting the progress of mankind. Primarily through the use of fire applied at different degrees of energy-flux density, humanity proved itself to be capable of altering proportionately its own increase in relative population density on this planet. So therefore, this fact alone should be sufficient to demonstrate that if individual minds use the same method for the purpose of altering the universe as a whole, they should also be successful.

On the other hand, as Lyn has also been emphasizing, human society is tragic because most people believe in the false underlying assumption whereby pleasure and pain is essential for their livelihood, and, therefore, they avoid discovering that the knowledge of the principle of mind is, in reality, what is fundamental for their livelihood and their immortality. What they don't know is that, if they did pay attention to the principle of mind, as opposed to believing in the practicality of their sense-perception, they would avoid the tragedies that mankind falls in every time there is a crisis in history, and they could discover the means by which they can proceed in the new task of mastering the solar system, and from there, move onto *“bending the stars like reeds,”* as Lyn wrote.

Therefore, his question forces us to ask another question: can the principle of mind prevent man from constantly becoming tragic, or is man tragic by the very characteristic of his nature? The only way this question can be tested for truth is to look for the answer in your own mind, because it is only with your mind that you can know anything else in the universe. But, since the human mind is a byproduct of the Universe as a whole, then, it can only be by understanding the mind of the universe as a whole that the answer could be found. If you think that this is only going around in a circle, you are mistaken. Here is how Lyn formulated the problem:

*“The universe is organized as a process of development. The principle of mind exists in the universe. It exists from the beginning of the universe – whatever the beginning is, whatever the beginning means. Life, similarly, inferior to cognition, also lives in the universe, as a distinct phase, which is distinct from human creativity. And on the lowest level, you have the lithosphere.”* (Lyndon LaRouche, *Mind is the Principle of the Universe*, EIR, October 22, 2010, p. 12 2: *Cosmic Radiation*, Morning Briefing, October 18, 2010, p.13.)

This is also the point that Lyn made when he raised the issue of how the Olympian gods were created thousands of years ago, after they caused the destruction of the first astronavigating culture. The hidden issue, here, is that those gods of Olympus were created for one essential purpose, and that was to

wage epistemological warfare against the poorer peoples of the world. Once you know your enemy is waging epistemological warfare, it is easy to discover the ruses he uses to capture his victims, and to discover the means to outsmart him. Human exploitation has always taken shape in the same way. Someone wished to control others, and he searches for a device to make his victims believe in their own feebleness, have them remained passive, and most of all, make them fear external authority by orienting them towards their own weaknesses. This is also the reason why the world monetary system is collapsing today.

The presumption behind this sort of manipulation has nothing to do with God. It has to do with exercising power over your fellowman. As Lyn inferred in the paper quoted above, an axiomatic fight broke out among the leadership of the astronavigators which caused the first general breakdown of civilization in human history. That fight occurred over the issue of epistemological warfare against mankind. The issue was to either liberate mankind with the knowledge of the stars, or enslave him with his own ignorance and stupidity. The choice was either local population control based on having people bending over with their nose glued to the ground, and made to accept pleasure and pain as their principle of life, or universal liberation based on the more difficult Promethean principle of harnessing fire from the heavens. So, in order to understand why such a conflicting situation emerged, it is essential to look into how the gods of Olympus were generated, that is to say, how myth-making was created in order to cover up an epistemological breakdown crisis of ancient time. That was the reason why the gods of Olympus had to destroy at all cost the Promethean character of man, otherwise they could not keep mankind debased and under their yoke.

Did you know, for example, that when the ancient Greek sage, Thales of Miletus, stated that “*The heavens are filled with gods*,” he was waging epistemological warfare against the Cult of Apollo over this very same issue? On the other hand, did you also know that the oligarchy invented the Cult of Apollo for the purpose of waging epistemological warfare against the people they wished to destroy? So, the question for us is: How can such knowledge help us overcome the present general breakdown crisis that the United States and the world are going through at this time, and orient mankind towards altering the universe as a whole? The reason for these questions, as Lyn has been repeating, again and again, is to discover the principle that stops you from being practical; that is, that stops you from going along to get along in the quest for pleasure and pain.

In response to Lyn’s question, I propose to investigate the historical case of the first Greek poet, Hesiod (c.750 B.C.) who demonstrated how the Cosmos and the gods were generated from the singularity of the unknown; and in doing so, how he revealed that human society had to choose between Prometheus and Chaos. Hesiod showed how the gods of Olympus used ruses of false underlying assumptions to manipulate gullible people into accepting to go against their own personal self-interest, and in all cases, the result was a decrease in relative population density. However, the real issue behind the gods of Olympus is the epistemological issue of creativity. The *Theogony* of Hesiod is, in reality, an ***Epistemology of creativity*** in which Hesiod demonstrates how man can willfully go through a density of axiomatic singularities to overcome the tragic predicament that the gods of Olympus have set up to entrap him. But, before investigating Hesiod’s method, it is essential to understand how the [French Revolution’s Benjamin Franklin](#), Jean Sylvain Bailly, was able to develop a method of epistemological investigation similar to Hesiod’s which led him to discover the principle of mind that the ancient astronavigators had first discovered in their study of astronomy.

## 1- HOW TO RECOVER THE FIRST HISTORICAL DEBRIS OF KNOWLEDGE

The uniqueness of Jean-Sylvain Bailly's method, elaborated in his [\*Histoire de l'Astronomie Ancienne\*](#), is that he developed a veritable Platonic dialogue with an ancient disappeared civilization; that is, he established an "*analysis situs*", or "*geometry of position*" with their minds. Knowing that he would not be able to find empirical evidence if he did go to the relevant ancient countries, Bailly resorted to making extrapolations into the minds of ancient peoples, based on the epistemological condition that the principle of inferential knowledge would correspond to the universally required quality of an idea, which is to be truthful, as opposed to being sincere. It was his own moment in history that dictated to Bailly the necessity to develop such an inferential power of knowledge, because he was morally committed to playing a role in shaping the future course of history.

Bailly compared the history of ancient times to a palace that had fallen into ruin and whose debris was spread over a long and confused dark-age period. The difficulty of reconstructing that palace resides in the art of rediscovering the secret of assembling disparate pieces, replacing some pieces that have been lost, but most of all, in finding the shadows of the original idea of its architecture, so that one could have a chance at realizing its completed reconstruction. Bailly wrote:

The history of astronomy is an essential part of the history of the human mind. This science born in the fields, and among shepherds, has passed from the most simple of men to the most sublime spirits. Imposing by the greatness of its object, intriguing by the means of its research, and astonishing by the number and the type of its discoveries, it is perhaps the very measure of the intelligence of man, and the proof of what he can accomplish with time, and with a bit of genius."

"Astronomy is the only beacon in this obscure night. Certainty is born again when the contact with astronomical observations is again reestablished. The historical moments which are attached to them become fixed reference points, or become asylums where the lost voyager of tenebrous antiquity can find a resting place..." (Jean-Sylvain Bailly, [\*Histoire de l'Astronomie Ancienne\*](#), [Première Edition 1804], Edition Burillier, Vannes, 1997, Livre premier, p. 24.)

Bailly's hypothesis was that astronomy is the science of mind, because it is the "very measure of the intelligence of man." Its moving boundary conditions have been discovered a long time ago, and have been established by astronavigators who were observing the zodiac band of the ecliptic and who marked on the immovable soul of Egypt the balancing nutations of the unbounded but finite cycles of their motions among the fixed stars. It was that precession mapping of the starry heavens in proportion with the orbits of human reason that created the first science of our finite and unbounded universe, not the practical navigating skills of moving from place to place on our planet. As Tilak showed in [\*The Arctic Home of the Vedas\*](#), astronomy probably started in the region of the polar region of Asia where some future polar expedition will no doubt discover some solid evidence of that region of our small planet having been the original seat of the first astronomical observatory. From that standpoint, the most

interesting aspect of Bailly's approach is not so much the history of the remains of such observation sites, but rather the history of the cognitive power of the human mind in relationship with the astronomical discovery of universal cycles, and their significance for the future generations of humanity.

"The true inventor of this science is he who, in discovering the first truth, has established the basis for our astronomical knowledge. Is that inventor unique? Does this science, equally ancient for different peoples, have several inventors? The issue could be resolved if we could rely on traditions; each nation names its guides: Uranus and Atlas for Atlantis; Fohi for China; Thoth or Mercury for Egypt; Zoroaster and Belus for Persia, and Babylon. This may be enough for those who are only looking for names, and who, following the writings of the national tradition, are willing to take the word of vanity. But the science cultivated by the Indians, the Chinese, the Chaldeans, and the Egyptians, may not be their own original work. Often the knowledge has been communicated from the outside, the scepter of the sciences passing from one people to another. Without any in depth knowledge of the history of sciences, one can see that their light was born in the Orient, as that of the Sun, and during a very slow evolution, seems to be traveling [westward], like him, around the world." (Bailly, Op. Cit., p.3.)

The difficulty that Bailly encountered with respect to ancient records of history is universal and applied to each nation that he investigated. The difficulty related to a truthfulness that was incontrovertible, but which had been understood by very few people, and which had been avoided by most of the others. What he was saying is that the progress of human knowledge is moving in proportion with the orbiting nutation of the celestial bodies, and that the most important part of understanding astronomy is in the form of understanding it as the science of the mind. From that higher vantage point, the science of astronomy is an explicit form of epistemology, because it is the study of the Noosphere which subsumes the Biosphere, and the Lithosphere. Thus, the timing of the recurring cyclical measure of change of the universe as a whole is congruent with creativity itself, and represents the epistemological spacetime of the creative process of the universe's mind. In that way, as we shall discover in the following pages, Bailly was able to devise a means of extracting the truth out of the false underlying assumptions that the different peoples had left behind as shadows of their own origins, and he has provided us with the necessary insights to look into the traces of their intentions.

"In dealing with obscure traditions and the first traces of astronomy, it is necessary to establish the dates of the facts, and to compare those facts with the degree of civilization, with the genius of the people, before asserting that it was capable of elevating itself to the merit of the invention. This is the best way to destroy all false pretense and discover any usurped rights. The vanity of the peoples and the ignorance of the very beginnings, have always located the origin of knowledge in obscure times...We are not here to decide if Uranus, Atlas, Fohi, Thaut, Zoroaster, Belus, were the first astronomers, we are simply saying that they are the most ancient, whose names have come down to us, and in this regard, they are the true initiators of the science." (Bailly, Op. Cit., p. 4)

The point is that, in the night where all cows are black, the rulers of peoples, their priests, and their sophists, have manipulated tradition and epic poems, from generation to generation, and have distorted the metaphors of historical truth into an entertaining mixture of reality and fantasy. The result is such that the oligarchies have recuperated the real heroes, and turned them into symbolic figures for their

own benefit. This is how the so-called gods of Olympus were born out of lies, murders, and usurpations. Thus, historical truth gets lost when the impact of the poetic principle of metaphor is turned into the fallacies of composition of romantic symbolism. This is the reason why, today, the tragedies of Aeschylus, Shakespeare, Schiller, are considered as mere fictitious Hollywood type entertainment, as opposed to cognitive metaphors proportional to true historical tragedies that they truly represent. As Bailly put it:

“We believe therefore that Uranus, and his children, Atlas and Saturn, were real historical characters, because their existence has nothing of the incredible, and their existence has been recorded by many writers. The age of these princes, or family leaders, who existed at the same time, the first known astronomers, can provide us with some notion of the antiquity of astronomy. If we refer to Suidas, we could establish that Atlas lived around 2,600 BC, but it is clear that Suidas was mistaken...In examining the roots of the human species, we find that the root of the Atlantis people is the main and most ancient one; at least we see clearly that this people is more ancient than the Egyptians. The Atlantis theogony, reported by Diodorus of Sicily, is the same as the one of the Egyptians, of the Phoenicians, and of the Greeks; we find the same names, and the same events, and it appears that these different countries had been populated and civilized by a people which had established its ideas and conquest far and wide. This theogony may have been introduced in Egypt, in Ethiopia, in Phoenicia, by this innumerable people, which came from the Island of Atlantis, during the time of the great irruption that Plato talks about in the *Timaeus*, and which spread everywhere across a great part of Europe, Asia, Africa, and which had invaded the whole earth, as was reported in those days. Note that Diodorus of Sicily said explicitly that the descendents of Atlas became the leaders of many peoples, and that several Greek authors trace their ancestors back to the Atlantis.”

“Everybody knows that the Greeks owe their arts, their sciences, and even their gods to Egypt and Phoenicia. But the memory of this irruption that Plato has put on record (in the *Timaeus* and the *Critias*), this method of consecrating the origin of heroes, by tracing it back to the Atlantis, the same generations, the same family names among the gods, and the heroes, in Atlantis and in Egypt; the absence of these names in the chronology of the Kings of Egypt, provide us with some very strong inductions to the effect that, whatever antiquity is attributed to the Egyptians, the Atlantis people go back to a greater antiquity. It is therefore in the obscure times that have preceded the historical period of Egypt, during the period when reigned the gods, or rather the Atlantis people, that we must establish the time of Atlas...The principle that we have established reduces the chronologies of the seven historians cited above to differ only by 65 years, thus giving us the age of Uranus to be about 3,890 B.C., and that of Atlas goes back at least to the year 3,890 BC.” (Bailly, *Op. Cit.*, p. 6-9)

Thus, Bailly established the time frame for the end of the great civilization of astronavigators to be about 4,000 B.C., which is also approximately the time of the discovery of the Atlas sphere. This is the period in which Uranus and Atlas would have been able to travel around the world, during antediluvian times, and transmit their knowledge and culture to a multitude of new nascent civilizations. This was not the beginning of astronomy whose origins must go back more than 17,000 years. This is why the history of Astronomy is so important for the history of the human mind, because it shows that the great cycles of

the heavenly motions are the original markers on the basis of which can be understood the progress of the human mind. Look at the genealogy of Atlas from that standpoint.

Atlas was the daring son of the Titanic astronavigators, Iapetos and of Asia, who had three other sons, Prometheus [Creative Forethought], Menoitios [the Angry Thought], and Epimetheus [Scatter-Brained Afterthought]. All four brothers were a race of astronavigators who travelled the Atlantic, Indian, and Pacific oceans much before the dawn of Egyptian and Greek civilizations. Their father, Iapetos, brother of Kronos (Saturn) was also the son of Ouranos and Gaia (The union of Heaven and Earth). This family of astronavigators was identified by the Greek poet, Hesiod, as the Third Generation of so-called “gods.” In his *Theogony*, Hesiod represented them, as a race of giants who went to war with the gods of Olympus over their ill-treatment of mankind. However, don’t think of those so-called “gods” as individuals, but rather, as the personification of different states the mind finds itself in when confronted with the moral imperative of creativity. In other words, the war between the Titans and the gods reflect the axiomatic crisis which takes over the totality of mankind every time humanity is called upon to change and reach a higher plateau of development. The generative process described by Hesiod exemplified what happens to mankind when, instead of accomplishing the Promethean task of changing humanity for the better, man tends to degenerate from Creative-Forethought, to Impetuous-Thinking, and to Scatter-Brain-Afterthought; and then, oblivion.

The home port of those astronavigators was in the country of the Hesperidins, also known as the Hyperboreans, that is, the northern people of the sea. According to the legend, Atlas also participated in the war against the Olympian gods and was defeated, along with his brothers. For his punishment Atlas was condemned by Zeus to carry on his shoulders the sphere of the heavens. As for Prometheus, Zeus chained him to a rock because he had “outwitted” him and had given fire to men. Menoitios was killed by Zeus with a thunderbolt, because of his “reckless” conduct. For his punishment, “foolish” Epimetheus was condemned by Zeus to marry Pandora, through whom evil was delivered into the house of man. These punishments reflect a very interesting singularity indeed, because, each state of mind represents a form of degeneration of mankind when the mind is not used creatively. But the shadows of these punishments tell more than what meets the eye.

According to Plato’s *Critias*, it was Solon who brought back to Greece from Egypt the story of Atlas and of his home country, Atlantis, which had been destroyed by an earthquake at the time that Plato dates back to the great war with the Olympian gods, about 9,000 years before his own time. The timing can be disputed, but the irony of the process cannot. In fact it was Solon who revived the principles of the astronavigating culture that preceded the Greek revolution of Pythagoras, Socrates, and Plato. But, the irony was that the generation of Plato’s time remembered only the names of those ancient heroes, having forgotten the virtues, laws, and principles of the older generations. As Critias emphasized, the youth remembered nothing except some dim reports of ancient deeds, which they wore on their pride like meaningless badges. This is what happens when one loses sight of principles. Essentially, the sadness of the situation was that the new generations had lost the ability to rediscover the science of inquiring into more ancient times. They did not even know what it was that they were supposed to remember. For example, they did not realize that by having Atlas hold the sphere of the universe on his shoulder, Zeus was, at the same time, unwittingly telling the entire world that Atlas was walking around with an Armillary sphere that included on the inside of its Zodiac band, the most important secret concerning the

discovery of the principle of ancient astronomy: the discovery that the universe was both finite and unbounded.

Another case reported by the Roman grammarian, Censorinus, is regarding Chaldean astrology. The Chaldeans, like many other civilizations throughout Asia, had established a cycle of 12 year intervals with the names of animals for each year, and which was called the Chaldaic cycle. When you trace the origin of that cycle, in the “science” of that civilization, you discover that this zodiac cycle did not relate to any astronomical cycle, but on the contrary, to some derived astrological concoction. Bailly showed that this was a typical fallacy of composition, because “there are no periods that do not have their origin in astronomy. Jupiter, as observed from the Earth, comes back to the same point in the sky at the end of 12 years and five days.” (Bailly, *Idem*, p.136)

Thus, Bailly established that the zodiac was possibly discovered from the observation of Jupiter’s cycles, through which the planet would travel across one sign of the zodiac after another, during the period of 12 years before returning to a slightly different location in the original sign. This is where the cycle of those 12 years became identified with the names of animals representing as many constellations, because they represented a finite closure of the universe on itself, but which was also unbounded by the slight margin of one degree of the whole spherical rotation, which would be calculated once every seventy two years. So  $72 \times 360 = 25,920$  years corresponding to the precession cycle of the equinoxes. It was the epistemological process of that discovery which had to be remembered, and which represents the memory of astronomy, not merely the memory of observations. Moreover, it was this very process which represented God as the hypothesizing of the higher hypothesis of inferential knowledge, and which could only be acknowledged in the creative mental power of a human individual mind. However, the degeneration of the epistemological principle of astronomy into simple astronomical observation, and from astronomical observation into astrology, demonstrated how, in the course of ancient history, the practice of a fallacy can always be traced back to a people that could not have invented astronomy.

The historical records that Bailly used show that all major civilizations have started their astronomical observations at about the same period of time, that is, at about 3,000 B.C. Bailly showed that the Egyptians began to calculate their Sothic cycles in 2,782 B.C.; the Chinese leader Fohi started astronomy in 2,952 B.C.; Persian Astronomy was established in 3,209 B. C., and Indian astronomy began in 3,102 B.C. All of those civilizations have made extensive mechanical observations of eclipses during thousands of years subsequently, yet no record show that they understood the principle of what they were doing. This means that such a knowledge of principle must have been invented prior to these civilizations, and must have disappeared for an unknown period of time. The dynamics of Astronomy as a universal memory was no longer understood by those who merely applied the mechanical motions required for making observations of the celestial bodies. Doesn’t that sound familiar? How many so-called scientists have practiced astronomy since Kepler, and how many have understood the principle of gravitation that he had discovered? Bailly was making the same point when he said that “the invention of a science and the steps of its progress must have the same character.” (Bailly, *Op. Cit.*, p. 19) Although countless astronomers have gone through the motions of observations for thousands of years in Egypt, Persia, India, and China, their lack of cognitive understanding of principles have shown that they were not the inventors of the science. The dynamics of true science cannot be faked.



Figure 1. The Atlas Armillary Sphere

As LaRouche has shown with respect to Vernadsky’s economic physical principle of development of our planet through the three spheres of the non-living, the living and the cognitive, the implication of such a civilizing force by ancient transoceanic navigators, is that it contributed to the greatest expansion of science, especially astronomy in ways that are totally foreign to the imperial maritime cultures that followed. By emphasizing the original role of the maritime cultures, and their civilizing role, LaRouche confirmed the views of Bailly:

“Contrary to the popularized mythologies of modern British Biblical archeology and the conventional history texts, the relatively most advanced ancient cultures were transoceanic maritime cultures, rather than inland-based, or “riparian” cultures. Within the scope of modern archeology’s actual knowledge, it was transoceanic maritime cultures, such as the Dravidian language-group culture which created Sumer, which spread maritime cultures inland along the obvious riparian routes. Only as technology advanced, was inland development in a position to “compete”, so to speak with the per capita and per square kilometer rates of physical output achieved along coastal and major riparian inroads.” (Lyndon H. LaRouche Jr., [“War as Peace by Other Means](#), EIR, March 3, 2001.)

The conflict between the two outlooks is indicative of the difficulty of establishing today, a Just New World Economic Order, in this very area of the world where the civilizing efforts of the

astronavigating cultural platform was first established on *terra firma*, 6,000 years ago, but which has become, for several millennia, under the control of the geopolitical grip of Venetian-British colonialism. Thus, all of the nations of the Asian continent have been kept in captive economic backwardness ever since. Lyn is telling us to look back at these ancient cultures in order to solve this dilemma posed by maritime powers:

“By looking backwards to earlier cultures, through the eyes and mind of Johannes Kepler and his successors, our appreciation of the minds of the ancient transoceanic navigators, is not diminished but greatly increased. What we know of the construction of calendars from as recently as five to eight thousand years ago, gives us an insight into those ancient maritime culture which necessarily traversed the Atlantic, Indian, and Pacific oceans thousands of years earlier. With that bench-mark as a point of reference, we appreciate better the nature of the obstacles which had made the mastery of the inland areas so difficult until relatively modern times.

From this vantage-point a certain view of geopolitics emerges.

Maritime powers, such as Venice, had depended upon factors of advantage inhering in sea-power. These advantages were, in the long run, temporary in nature. The inevitable consequence of improvements in scientific progress and in statecraft would produce naturally the circumstances in which the clear economic and related supremacy of inland development would surpass maritime power.” (Lyndon H. LaRouche Jr., [War as Peace by Other Means](#) , EIR, March 3, 2001.)

The fact that Lyn expounded on these ideas almost a decade ago, makes it all the more urgent to master them during this period of general breakdown crisis, because the future existence of mankind truly depends on it. And, this is what has now begun to emerge, I am happy to say, with the recent achievement of [Extraterrestrial Imperative, Part 2](#). The hypothesis which accounts for a thinking process coming from the higher principle of our galaxy is an essential part of the history of the human mind. Bailly would totally agree with that. However, the problem is that there does not yet exist an acknowledge principle of mind in the physical universe which is to account for axiomatic changes to be understood as true noetic singularities. This is why it was useful to reexamine the Hesiod notion of “Chaos” from the vantage point of conceiving a generative process which accounts for a ***primary unknown process of epistemological spacetime***, rather than simply the physical, space, and time aggregation of a ***confused mass of particles in empty space*** as perceived by sense-perception. Just replace that fallacy of composition by *analysis situs*, and you can solve the problem.

## **2. HOW HESIOD DISCOVERED COSMIC RADIATION THROUGH AN OLYMPIAN RUSE**

The period of the eighth century B.C. during which Hesiod was writing his poetry was the earliest period of Greek civilization, known as the age of iron. The period witnessed the loss of truth, loyalty, and modest labor; those moral virtues were replaced respectively by lies, trickery, and pure greed. As Hesiod recognized, the Greek people had completely degenerated into the opposite of what they used to be in previous generations. Hesiod illustrated this with the myth of the five ages, contrasting the virtues of the

men of the age of gold to the age of iron that was his own. His society was so badly damaged that it had become incapable of discovering fundamental universal principles. They had lost the morality that was required to understand any sense of just reason and they had degenerated to the point of denying any form creative powers to mankind. Hesiod's main question was: how can you stop people from becoming greedy, self-centered, and outright bestial? For instance, Hesiod's depiction of Zeus as a warrior who had won his war against the Titans based on brute force and ruse and without any principle exemplified the situation quite vividly. The degenerate times had come when victories or defeats were no longer based on the principle of justice, but were based on the result of *might made right*.

Hesiod came from humble origins, and had decided to rise above his peasantry status by developing a form of poetry which would teach his fellowmen how to elevate themselves above the mire of magic and superstition. He had to imagine the pathway of a process which would not replicate what used to be, but which did not yet exist, imagining a universe that was still in the future, and that he had to bring into existence in the best possible way, that is, by using the material by means of which the universe itself, created a higher order of existence. This, in a nutshell was his notion of how a divine principle had to create a new society. He knew that epic poetry did not yet exist before he started composing his poetry, and that he had to create a new form of language for mankind under the worst sort of cultural circumstances. But, he was not worried about the terrible circumstances of his present age because his state of mind was located in the future he had to imagine, and that the only way he could access what had not yet come to be, was to inverse the process of what had already been done. It was, therefore, by undoing the way the universe had come to be degenerated, and by understanding the process of navigating through the shadows of what changed its forms into its opposites; by understanding that process of metamorphosis, so that by studying the changes in those shadows, he might be able to get to some truth about how creativity works; and, this could only have been done by understanding, in the process of his own mind's imagination, the generative process under the guise of which truths are changed into lies and lies are transformed into truths; thus, he decided to use individual gods as tools in order to address this fundamental idea.

When, in the opening statement of his poem, *Theogony*, (24-29), Hesiod (c.750 B.C.) warned the reader that he was going to reproduce the lies told to him by the Muses of the gods of Olympus, was he lying or was he telling the truth? This is what we have to find out. This is an important question because the poem in its entirety is permeated by the assumption that this form of poetic activity will make him discover what does not yet exist. There was, indeed, no poetry that we know of before Hesiod, so his main concern was to discover the poetic means of reestablishing the principles of truth and justice which no longer existed in his generation. So, bringing about this moral change was the very intention of his poetry.

The danger, however, is to be misled by certain Greek terms, and to fall victim to fallacies of composition which people tend to read deductively by looking at things in themselves, as if they were expressions of some religious belief. The reader, therefore, should be on his guard for such entrapments. Moreover, the worse danger would be to read what one might consider to be reality, even though the shadow that is cast by this reality may be the shadow of something else.

Usually situated in history after the mythical figures of Orpheus and Mousaios, but probably having lived before Homer, Hesiod (c. 750 B.C.) was the first Greek poet to hypothesize the origin of the

universe and to investigate it from the vantage point of elementary principles. From that standpoint, it were better to identify his poem, *Theogony*, as a Cosmogony that generated a Theogony, rather than a Theogony that generated a Cosmogony. And better still, this is a Cosmogony that is investigating the creative process of the Mind of the universe to which Hesiod identified. In other words, Hesiod related to the Heavens, Earth, Sea, etc., as generative principles, rather than as personified divinities. As one of his modern translators, Apostolos Athanassakis, reported: "Hesiod sang of primitive, yet very bold physics. His song must have been as lost on his audience as some aspects of modern physics are lost on the average citizen." (Hesiod, *Works and Days; Shield*, Translated and Notes by Apostolos N. Athanassakis, John Hopkins University Press, 1983, p. xvii.) This is a very true and powerful idea, because it is the same idea of focusing on the future that made Hesiod the Einstein of his day. Both had the same ability to predict and relate to a possible state of the universe in the future.

His Cosmogony, which takes the entire first half of his poem, is followed by a second half dealing with the genealogy of the gods of Olympus. The poem should therefore be understood as an early form of investigation of the power of universal physical principles of the mind, rather than a pagan treatise in the power of so-called gods. In that sense, Hesiod's poem is also a true precursor of Plato's *Timaeus*. Also an economist and an astronomer, Hesiod related to ancient astronomy and agriculture in a poetic form that he developed in his *Works and Days*. But, in spite of the rocks of Scylla and the whirlpools of Charib, we must now navigate through the uncertainties of the Greek language to locate some of the ruses of false underlying assumptions. So, first of all, let me give you an example of Hesiod's method of thinking.

"Chaos" is the term that Hesiod used to signify the "primordial unknown," out of which the universe was generated. However, the term "Chaos" is a tremendous irony which is, foremost an axiomatic singularity. The problem is that "Chaos" has been wrongly interpreted by most historians as simply a state of disorder that gave birth to order in the universe. That simplistic interpretation is a falsification of Hesiod's intention, because the original Greek term *χάος* "chaos" does not mean "extreme disorder in the confusion of all things," like your English dictionary would have you believe. The Greek term "chaos" means: No. 1, "empty space," and by extension, No. 2, "infinite space or infinite time." However, following a false derivation from the verb *χέω* "cheos," meaning "shedding" or "spreading," the fallacy of composition that came down to us as an error was a term that came to mean falsely, even in ancient Greek times, the "confused mass of elements spread in empty space." That is the faulty conception that modern mathematicians have of cosmic radiation today, but that was definitely not the conception that Hesiod intended to convey through his poetic lyre. In *Theogony 123*, Hesiod says that "Chaos gave birth to Erebus and black Night." This was understood to mean that "Erebus and black Night were generated from the chasm of the unknown." Perplexing? Good! Let me emphasize two more important points about the meaning of this term.

First, Hesiod assumed that the universe was created, and that "Chaos" was essentially the primordial unknown state of existence the universe was in, before it began to organize itself as we know it, that is, before the Heaven and the Earth were separated. That is also the meaning he intended to signify by the term "Chaos" as an unknown state of mind, the pre-conscious state before a creative idea is born. In other words, he is addressing the inconceivable discontinuity that exists between the two extreme moments of an axiomatic change. Hesiod did not know how God created the Heavens and the Earth. Therefore, Hesiod did not simply say that the "existence" of the universe was derived from the confused

mass of particles spread in empty space, or that it came from some non-existent state, as if it had come out of “nowhere.” That is a very crucial distinction that his modern translator, Athanassakis, stressed most emphatically, when he said: “Hesiod’s idea of the birth of the world has no truly metaphysical dimension. It is a physical world born not *ex nihilo*, but *ex ignoto*, ‘from the unknown.’” (Hesiod, *Theogony, Works and Days; Shield*, Translated and Notes by Apostolos N. Athanassakis, John Hopkins University Press, 1983, p. 7.)

In other words, the universe is created from an ordering plan that Hesiod did not know about and had no understanding of, but that he could only attempt to discover in the form of what is knowable in a negative way, from the future, and by investigating its generative principle in the Socratic form of “known ignorance.” Thus, if the reader were to understand “Chaos” as meaning the “universal primordial unknown,” he would have a better chance to understand the significance of Hesiod’s entire poem, because this primordial unknown or “Learned Ignorance,” as Cusa puts it, is also a source of creativity.

Secondly, Hesiod could not explain the beginning of the universe in terms of a generative process of physical spacetime, though he knew that was the expression of the process of creativity. He did not conceive of the beginning of the universe either with an outside prime mover in the manner that Aristotle later assumed and abused mankind with. Hesiod started by looking into a principle of generation, as Plato did, from within the process of change inside of the universe itself. Thus, the world was conceived, as if from a generative principle of mind, and not from some specific physical external cause, like some hard ball hitting another into, or out of existence, from the proverbial outside. So, Hesiod’s intention was to weave this idea of a generative principle in the fabric of his entire poem in which lies were as necessary as truths, degenerations as important as generations, and ignorance as necessary as knowledge. It is also very important to note that Hesiod’s poem did not reflect the beginnings of a civilization, but rather the endpoint of a long tradition that had preceded him, which reflected a degenerate form of what previously existed, but whose moral principles had been lost in the fog of time. So, this is the state of mind that is required to understand the rest of this report.

What is most important with Hesiod, therefore, is that not only did he give an account of the generation of the Cosmos through four different and monstrous generations of gods, ***Gaia-Ouranos-Kronos-Zeus***, but that the axiomatic crisis this combination of gods was going through, as expressed by the epistemological density of singularities that they experienced, described the actual process of crisis that the human mind has to go through during an axiomatic change. So, therefore, Hesiod did not give this account as a theologian scholar, but as a poet who, like Goya, had experienced the powerful effects of being invaded by fears that he expressed in his famous “The Sleep of Reason Produces Monsters.” These are the very real shadow tribulations that a Promethean individual must fight through to discover creativity. (See Figure 2.)



Figure 2. Francisco Goya (1746-1828). "The Sleep of Reason Produces Monsters."

Thus, Hesiod was not a poet who merely restituted the wonderful songs of the Muses because they made him feel good; he experienced the pains that come with the wrenching into their proper orbits the deformed truths of his own sense-perception in order to replicate the universal truth of his time. For this reason, he warned the reader about his own learned-ignorance experience of the original creative process that generated the universe; that is, the primordial unknown state of mind he identified as Chaos. So, by identifying the source of his information and inspiration, he gave the reader the poetic tools for him or her to discover the truth, but also some of the "lies that pass for truth," inside of his own mind. After calling upon his Muses to inspire him, as he was tending his sheep at the foot of Mount Helikon, Hesiod spoke of himself in the third person in order to demonstrate to the reader the necessity to take a

clinical step outside of the box, and reflect on what is going on inside that box, from a higher standpoint. Hesiod wrote:

“It was they who taught Hesiod beautiful song  
As he tended his sheep at the foothills of god-haunted Helikon.  
Here are the words the daughters of aegis-bearing Zeus,  
25 The Muses of Olympus first spoke to me.  
‘Listen, you country pumpkins, you pot-bellied blockheads,  
We know how to tell many lies that pass for truth,  
And when we wish, we know to tell the truth itself.’  
So spoke Zeus’s daughters, masters of word-craft,”  
30 And from laurel in full bloom they plucked a branch  
And gave it to me as a staff, and then breathed into me  
Divine song, that I might spread the fame of past and future,  
And commanded me to hymn the race of the deathless gods,  
But, always begin and end my song with them.  
(Hesiod, *Theogony, Works and Days; Shield*, Translated and Notes by Apostolos N. Athanassakis, John Hopkins University Press, 1983, p. 11-12.)

Here you have the key to understanding the process by means of which the universe was generated anti-entropically. Such was the commission of the Muses, and those were the marching orders that Hesiod received from the mind of the universe. Rarely will you get a more concise and truthful appraisal of the Olympian gods, because with Hesiod, you are getting a fair warning that they are all liars, and that the reader should take that into consideration while reading his poem on creation: dare to tell the truth. This is the warning that leads you to be watchful of lies to come. Knowing what to expect from this *primordial unknown*, therefore, the reader must look for the paradoxes, or singularities, that Hesiod has planted and hidden in the “word-craft” of his poem. From there on, this is war: the choice is between you and the gods; between what you can do to change the universe and Chaos.

Therefore, if you read the poetry with this method of composition in mind, you will discover the shadows of anomalies that are important, and you might even discover why the gods of Olympus have always been the enemies of mankind. So, the problem Hesiod had to solve was not an easy one. How could he get the truth to pierce through the thick magma of lies, usurpations, parricides, and other immoral violations of justice and truth that the gods of Olympus constantly indulged in? To demonstrate the relevant point, let me identify for you the central anomaly of the entire poem. The most important discontinuity that comes up after Hesiod’s warning about the Muses is the chaotic knot of relationship that ties together Earth (Gaia), Heavens (Ouranos) and their son Time (Kronos). The undoing of this Gordian knot is found at verses 178-182:

“Then his son reached out from his hiding place and seized him  
With his left hand, while with his right he grasped  
180 The huge, long, and sharp-toothed sickle and swiftly hacked off  
His father’s genitals and tossed them behind him –  
And they were not flung from his hand in vain.” (Hesiod, Op. Cit., p. 15)

Here, the castration of Ouranos is a poetic device used by Hesiod to identify the chiasm of the axiomatic singularity. He shows you how sexual impotence takes hold of people’s mind, in the guise of a

fear of using its power to change the universe. The event is meant to be shocking because the gods of Olympus want to have human beings fearful of acting potently and creatively, like Ouranos. The real fear of the gods of Olympus is that they do not wish to have human beings pay attention to the ordering principle of the starry Heavens. Why? Because, if men were to understand how the star system is organized, that is, how it is an actual laboratory of creativity of universal mind, the gods would lose their control over them. So, if you read Hesiod with the understanding that the gods of Olympus were created for the sole purpose of castrating creativity, by keeping you ignorant of the true nature of the starry Heavens, then, the first things to look for, in this poem, are the different devices the gods have concocted in order to stop mankind from looking up at the stars. The message of the Muses is as a warning that castration will be the punishment to any human who dares to be god-like. That is the limiting singularity of a boundary condition that no human being is allowed to transgress. So the gods are saying to you: “Don’t go there!”

But, while Hesiod is singing the praises of the Muses, he is also telling the reader to be mindful of what the Muses are telling him to write on the subject of creativity, especially on the subject of the interactions among *Gaia, Ouranos, and Kronos*, because those are the elements of the concept of physical spacetime. It is not merely an interesting coincidence that the names of these three gods should appear to stand for *Physical, Space, and Time*, but not as things in and of themselves. The interaction of those three elements represent the very principle of composition of the entire poem; in fact, the very generating matter of its composition is based on the interweaving relationship among *Gaia, Ouranos, and Kronos*, and this is what sets up the situation for Zeus, and his gang of thugs, to come in afterward, and undo everything that the older gods had done. Let’s follow the back and forth of this insinuating story line, and discover where this leads us. First, let’s go back to Chaos and start, one more time, from the pregnancy of primordial unknown, that is, from the future.

Hesiod devised the plot of the initial generative process in the following manner. First there is the unknown state of Chaos, generating Erebus (Darkness) and Nyx (Night), and then come starlight and daylight. That is a normal procedure. After the unknown comes the known, and as in the Bible, before light, there was darkness. And God said: “Let there be light.” Then, Earth (Gaia) which already exists, gives birth to the Heavens (Ouranos). This is a shocker which causes a momentous state of perplexity: how can the earth give birth to the rest of the universe? As the reader can see, this scene is meant to be a preposterous inversion. So, from the very beginning, Hesiod puts you into a state of perplexity in which, while you think you are looking at the past, you are actually looking at the future. Meanwhile, after Erebus and Nyx come, respectively, Starlight and Daylight. Then, your mind is already beginning to adjust to the idea of having to deal with unexplainable inversions; that is, the generation of opposites and poles, where one cannot be generated from the other, but where both are generated from some primordial yet to be weaved unknown. But, don’t get too comfortable with this apparent solution, because it isn’t one.

Just as you are attempting to adjust your mental scanner, and you start figuring out the nature of Hesiod’s original state of ignorance, you are thrown into another loop. As if they were adding insult to injury, the Muses tell Hesiod to include the fact that the son, Ouranos, fell in love with his mother, Gaia, and that, out of that incestuous union; everything else was created, including the Titans, humanity, and the gods of Olympus, etc. What a mess!

This is how Gaia and Ouranos' children, Titan Japet and Oceanic Asia, gave birth to Atlas and his three brothers, Prometheus, Monoetius, and Epimetheus, and it was from this process that humanity was generated. Moreover, most of the other children of Gaia and Ouranos were totally hideous creatures such as Hundred-Handed monsters and Cyclops who will end up being allied with Zeus. The point of all of this was to have all of the children hate their father, Ouranos, because he had been hiding them in their mothers' womb after they were born. The idea was to prevent them from seeing the light of day for fear that they might come out and kill their father.

Now, stop right here, for a moment, and ask yourself: why should the starry Heavens (Ouranos) prevent anyone from looking at the day-time sky? It doesn't make any sense. This is the equivalent of saying: don't look at me because you might discover what time it is. Don't look at the daily pathway of the sun, because, within that band of the Zodiac, you might discover the secret weaving of the cyclical ordering of the universe. Aha! This is why lines 178-182, above, are such obvious lies that the poet had to use them as a poking stick to get the reader to react and discover the truth in his own mind. But, while the reader is attempting to sort this out, and get out of his state of perplexity, Hesiod hits him with an even bigger blow, which is that her sons must revolt against their father and castrate him.

As a result of her tragic distress, Gaia, ordered her sons to castrate their father with a sickle that she had fashioned for that purpose. No one dared come forward to do this evil deed, except the last of Gaia's sons, Kronos (Saturn), who obeyed his mother. Although the story is totally evil and sadistic in character, and too bloody to be shown here, Hesiod had to write down what the Muses reported to him. And what becomes visible is that the dynamics of the mother-father-son relationship is always the same sadistic one: your mother orders you to kill your father who has done you wrong. The whole process seems to be to render the sons impotent for fear that they might become better than their fathers. That does not seem to be a very good generative process; but that is, nevertheless, what Hesiod chose to emphasize. Why? Why is the origin of the Cosmos filled with such imaginary monstrosities? What is Hesiod trying to tell his readers?

As strange as it may seem, what Hesiod is describing is the creative process of generating ideas about what to expect from the future. Always have an enemy image in your mind as you search for the future. Hesiod puts his mind into contradictory processes and then, he expects you to follow him and fight your way out of the box and solve the paradoxes. He creates a monstrous situation like the haunting fearful nightmare of castration, and he expects the reader to either be scared-off, or become sufficiently thoughtful to investigate its epistemological significance, and resolve the anomaly.

So, realizing the immensity of the crime of the gods, Hesiod searched every corner of his own mind for a solution to their general breakdown crisis. He is not always capable of coming up with a reasonable solution, but, finally, in the case of the castration of Ouranos, he discovered an irony that would bring reason back into this imaginary account of the origin of the world. He developed a beautiful generative principle to counter the lies of the Muses and to identify the process of creativity.

As he said, Kronos' gesture was "*in vain.*" Aha! Why? Because, as he was tossing his father's genitals over his shoulders into the sea with his sickle, Gaia "took in all of the bloody drops that spattered off,..." (*Theogony*, 183). Thus, from that moment on, Heavens became the everlasting generative principle of the Earth, as Plato later confirmed with the birth of Aphrodite, and the generation of the universe as a self-ordered harmonic process of change, in the *Timaeus*. Thus, season after season, Earth

became pregnant from the seminal spraying from the Heaven with showers of rain and sunlight; and that is how Hesiod gave birth to the germ-idea of cosmic radiation! This was quite a natural idea because of the fecundating role of rain and of sunshine for all living processes.

Therefore, once the problem of the inversion between Earth and Heavens was solved in the reader's mind, it became quite natural that during the time the mating process would take place between Heaven and Earth, the seed of future growth and development would come from Heaven, and not the other way around. Although their children are different species of heterogeneous nature, like all seeds, they must be buried in the ground, hidden from the light of day until spring-time comes when they are revived with softwarm showers and sunlight. So, in this manner, the creative process was capable of seeing in advance what the future generations could become, by imagining a lawful state of existence that never existed before, but which could come to existence through the projection of conditions that do not yet exist.

Hesiod's translator, Athanassakis, made the insightful point that there was a conspiracy between Gaia and her daughter Rhea to deceive and replace the first two sky-gods for the explicit purpose of eliminating the generation of Titans. However confusing and perplexing the poem may be, the key to understanding it lies in this metaphorical process. Metaphor is the mode of generation of the entire poem, that is to say, the creative process by means of which, when you expect one meaning to emerge, you discover that it has been transformed into another meaning.

For example, the presence of the sickle is the most important instrument to bring about a successful harvest. So, when you look at the sickle is an instrument of creativity, as opposed to castration, the transformation begins to show you something quite different. Since all life comes from the mating between Earth and Heaven, it stands to reason that once the underground seeds have been fertilized by the mixture of solar winds and spring rains, that is, from the genitals of Ouranos, and then, man can become a toiling participant in the process of creation by helping and improving the mating process with his additional work of farming and husbandry. Man, therefore, must participate in the creative process of the gods by investing his productive hands into the Earth and Heaven love-making process; and even improve on it. This is how man is made to benefit from the creative mating of Heaven and Earth, by reaping their benefits with the timely use of the sickle and harvest the grains. Once the metaphorical process of Hesiod is understood, the use of the sickle becomes a necessary function in the process of creation.

However, a similar process must be discovered as a result of the great anomaly reflected in the knot of the *Gaia-Ouranos- Kronos* relationship. The parricide of Kronos was made to appear monstrous to the gullible Greek population of ancient time, but the point that Hesiod was making was also that *you cannot discover the secret of cosmic radiation without discovering why Kronos castrated his father and devoured his own children*. Even if this leaves a bad taste in your mouth, you must go there.

For example,, Kronos is the new leader of the gods. Did he did hide his children? No. He ate them instead. (Figure 3) So the question is: What does this consumption have to do with the mind of the universe? Is this another inversion? During the previous episode, Ouranos hid his children in the womb of Gaia to prevent them from seeing the light of day. Had Kronos not castrated his father, we would not have discovered that for seeds to be fertilized by the weak rain from heaven, they required to be cut from their stems and hidden in the fertile soil before their birth. This is the fundamental subjunctive conditionality of creativity. In this second episode, Kronos swallowed his children in the apparent fear that his sons might

castrate or kill him, like he did his own father. We can now readily ask: what is time incubating his children for? In the next episode of the Olympian gods, Zeus was spared being swallowed by Kronos, and ended up usurping the throne of his father. But, Zeus also entertained in his mind the same fear of being killed by his own children, and out of that headache came Athena Pallas. So, you see how Hesiod's mind is working. What is the common thread? In each case, it is the wife which is involved in the conspiracy for the suppression of the leading overlord. Why? What is the dynamic, here?

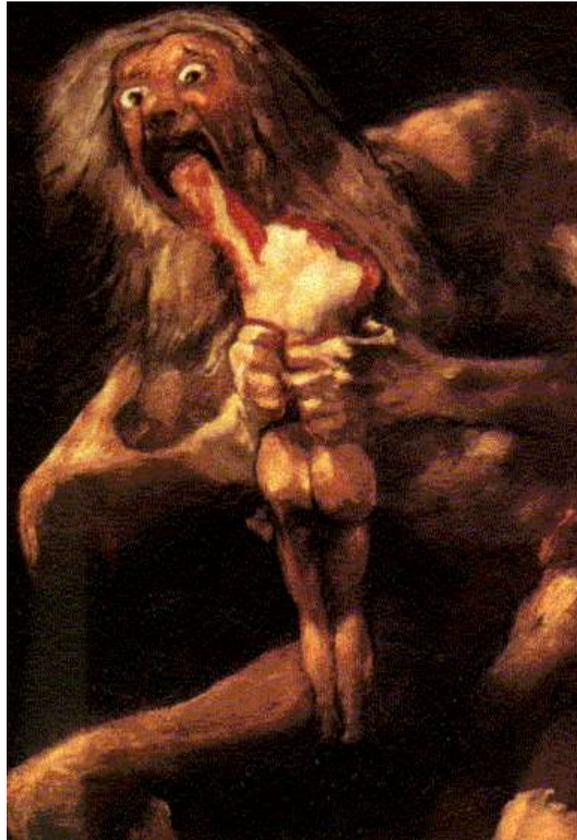


Figure 3. Francisco Goya, “*Saturn Devouring His Children.*”

What comes across, in a typical Hesiod ambiguous fashion, is the fact that, after the unsuccessful attempts of two sky-gods, a third sky-god is required to eliminate the menace of the Titanic generation of Prometheans. That is the singular heart of the whole matter. This is the biggest mother's fear that both Gaia and her daughter Rhea have implanted in the minds of all of their children. The fear does not come from their consorts, as such, because both Ouranos and Kronos were pretty docile. The real danger is that the mother-dominated world of oligarchism could be overpowered by a society of real Promethean *menshen*. Therefore, it becomes obvious that this is what the Greek priesthood meant to prevent from occurring. The continuity of oligarchism must be guaranteed by the fact that all of the sons had to be mother-dominated. This is how mother domination has become the fundamental characteristic of Oligarchism. So, the Sons of Kronos, as Lyn indicated, have always had this recurring fear which was represented by the promethean taming and use of fire, as a principle of development, for and by mankind's progress, through the increase in energy-flux density of new cultural-economic-platforms. That is also the dynamic motivation of the whole Hesiod poem. As Lyn reported in a nutshell:

“Since this report’s emphasis is placed upon the global maritime-cultural systems rooted in the Mediterranean, the apparent concept of “the pagan gods” is typified for our requirements here, by the type of the maritime system of those sons (and reputed parricides) of *Kronos* known as *Zeus*, *Poseidon*, and *Hades*. An equivalent usage is met in the similar cases of reigning forms of those ancient maritime-rooted cultures in the Americas which appear under the period of melting of the last great glaciation. The characteristic of those specific types of social strata which are associated with the skills inherited from a trans-oceanic maritime culture, is located in manifest experience of extended periods of the practice of long-ranging trans-oceanic navigation, as is suggested by the example of the Homeric *Odyssey*. The “celestial” knowledge which such maritime cultures require to exist in recognizable forms of expression, corresponds to what I have lately defined under the improved choice of heading, that of what I have chosen with improved precision under the title of “cultural-economic platforms.” (Lyndon LaRouche, [Einstein Viewed Kepler](#), EIR, November 12, 2010, p. 7-8.)

The point to be stressed, therefore, is that, throughout history, there has been an irreconcilable difference between land culture and maritime culture, and the fight has been based on the conflict that emerged between Hesiod’s Third and Fourth Generations of gods; that is, ***through the increased density of singularities that must be generated in your mind during the fight for the future progress of humanity against mother-dominating fears.*** This is the poetic method that Hesiod devised in order to bring morality back into the degenerate society he lived in. As the first known poet of peace in history, Hesiod’s distinction between the generation of the astronavigating Titans and the degeneration of the gods of Olympus is, therefore, the crux of this crucial experiment. The pro-human Titans of the Third Generation are for peace and development, while the nasty anti-human Olympian gods of the Fourth Generation are essentially oriented toward war and destruction in order to cull the human herd and keep the rest of humanity mother-dominated.

That difference in outlook is the most important issue in all of human history, and had been present in the collective soul of mankind since the beginning of time. It has been this irreconcilable conflict between the republican faction and the oligarchical faction that has determined the direction of human society in all nations of the world since before the beginning of recorded history. This is the crucial fork in the road that every human being must take. So after night time had been you council, it is not guaranteed that the solution to that problem could be resolved like Alexander did the Gordian knot. But, one thing is certain. That Hesiod idea is an idea that must reside in the hypothesizing of the higher hypothesis for the foreseeable future of mankind. There is a short but amazing poem-singularity composed by Ibn Sina on the subject of how to think about that ordering process in relationship with the fate of mankind:

از قعر گل سیه تا اوج زحل  
کردم همه مشکلات گیتی را حل  
بیرون چه ستم ز قعر بدهر مکر و حیل  
هر بندگان شاد شد مگر بندگان اجل

“Up from Earth's Centre through the Seventh Gate,  
I rose, and on the Throne of Saturn sate,

And many Knots unraveled by the Road,  
But not the Master-Knot of Human Fate.” (Ibn Sina, (c. 980-1037), in

Edward Granville Browne, *Islamic Medicine*, 2002, Goodword Pub., p60-61.)

### 3. HOW THE GODS OF OLYMPUS USURPED THE NAMES OF THE PLANETS?

Remember that the intention of the Olympian gods has always been to manipulate people through the fabrication of belief structures and assumptions in order to prevent the human mind from accessing the true power of creativity. That is the primary motivation of any oligarchy: *preventing people from becoming creative Prometheans*. The rationale behind this motivation is very simple: if you understand the principles of the star system, you will be god-like and you will be able to understand the method of principles by means of which the universe works as a willful finite and unbounded universe. This means that you can no longer be controlled by mother-dominated fears. This is the motivation behind the denial of immortality to human beings. And this is why the gods of Olympus came to usurp the names of the planets in the Solar system. So, as the population of the astronavigation cultural platform was growing larger, a certain faction of their leadership decided to put a stop to the growth of their population and selected those among them who would have access to their knowledge, and began to exclude others.

At an unknown date prior to the Egyptian civilization, and well before the Greek civilization was initiated, a fight broke out between the pro-human and the anti-human factions of the leadership of the astronavigating civilization, and the anti-human faction won. They killed off all of the pro-human leaders, and enslaved their populations. The leaders of the two groups originally had the same knowledge of the star system, but they did not have the same morality and understanding of principles. After winning the war, the new anti-human oligarchy slaughtered all of the leaders of the opposing camp, killed their own fathers, and forced their own people into bondage. They then ordered their priesthood to invent a new genealogy of the gods that would rule their new world order with a semblance of lawfulness, which they knew, among themselves, to be a system of beliefs based on false underlying assumptions. For the oligarchy to function, everything has to be based on credible lies. Some of the truths of what had occurred during that war were turned into lies for the benefit of their believers, but new lies had to be invented from generation to generation. And, as generations degenerated, each new lie had to be more murderous than the previous ones. Hesiod restituted some of those lies in his *Theogony*, but in such a poetic fashion that the reader is able to unveil them for what they are, and separate them from the truth.



Figure 4. Francisco Goya, Black Painting and the Habsburg Spanish Oligarchy.

Francisco Goya (1746-1828), for example, noted the same falsification of reality in the kingdom of Spain during the period of his contact with the Habsburg oligarchy of Spain in the eighteenth century. Count, for example, seven truths between those two Goya paintings in Figure 4. For instance, try harmony, sanity, joy, sincerity, order, and confidence. That is the sort of artistic composition process that is also illustrated everywhere in the poems of Hesiod. The only difference between those two Goya paintings, however, is that one reflects what is in the mind of the people, and the other reflects what is in the mind of the Habsburg royal family. They are two similar states of mind; the state of mind of slaves and the state of mind of masters. They both have the same mental construct. And, that is also how the gods of Olympus were able to usurp the names of the seven planets.

Let me give you another example. The imperial maritime cultural platform had been dominated by the belief that the land was plagued with misery, while good things came from the masters of the sea who also had control of all of the goods that came from heaven. Whatever the variation may have been on the condition for which some goods were to befall humanity, the boundary conditions of the belief structure under imperial maritime culture were always set between the rewarding bounties of pleasure and pain. However, as if from some pre-ordained fated destiny, pain always had the habit of coming first, while pleasure was always delayed for later, mostly in the afterlife of the battlefields. These are also the fundamental conditions under which a people can become controlled by mother's fears. You will find a good example of this in the way that British Oligarchy created the Cargo Cult of Papua New Guinea.



Figure 5. [Cargo Cult Bamboo Airplane](#). The native inhabitants of New Guinea, under the wing of their mother, know with absolute sense-certainty that the supplies of goods always come with the cargo planes. Courtesy of a British god of Olympus located at Port Moresby Airport, Papua New Guinea.

This sort of cult is the result of the British implementation of their free-trade policy of pleasure and pain, in faraway lands. (Figure 5) The cargo cult is essentially based on the British oligarchical view of the dominating relationship between advanced cultures and underdeveloped or primitive cultures by means of local control mother domination. As all mothers say: ***“Don’t touch that, you will catch a disease! Don’t speak to strangers! Don’t tell the truth, you will get into trouble!”*** The cargo plane cult represents that typical British fascist conception of man in which there are superior races and inferior races, and no one can ever change that. This has always been the basis for British colonialism. In fact, this is how British Airlines created the Cargo Cult of Papua of New Guinea. As the film clip shows, those poor abused people are told to believe that British airplanes come from and go back to paradise. You can actually see that paradisiacal look in their eyes, as they watch airplanes take off. They are told: ***“Just wait and see. Have faith and pray that you too, one day, will be able to fly your bamboo airplane to the residence of your ancestors.”*** Remember also that it is sense-perception which convinced the Papua tribe that, one day, some cargo relief would come to take them out of their tragic misery. This is no mystery. This is typical of the tyranny of Olympian gods who withhold the fire principle from the so-called “lower social classes.” This is the same belief as those who believe that the recovery is in balancing the budget. The difference is just a matter of degrees. So, it is the whole belief structure has to be destroyed.

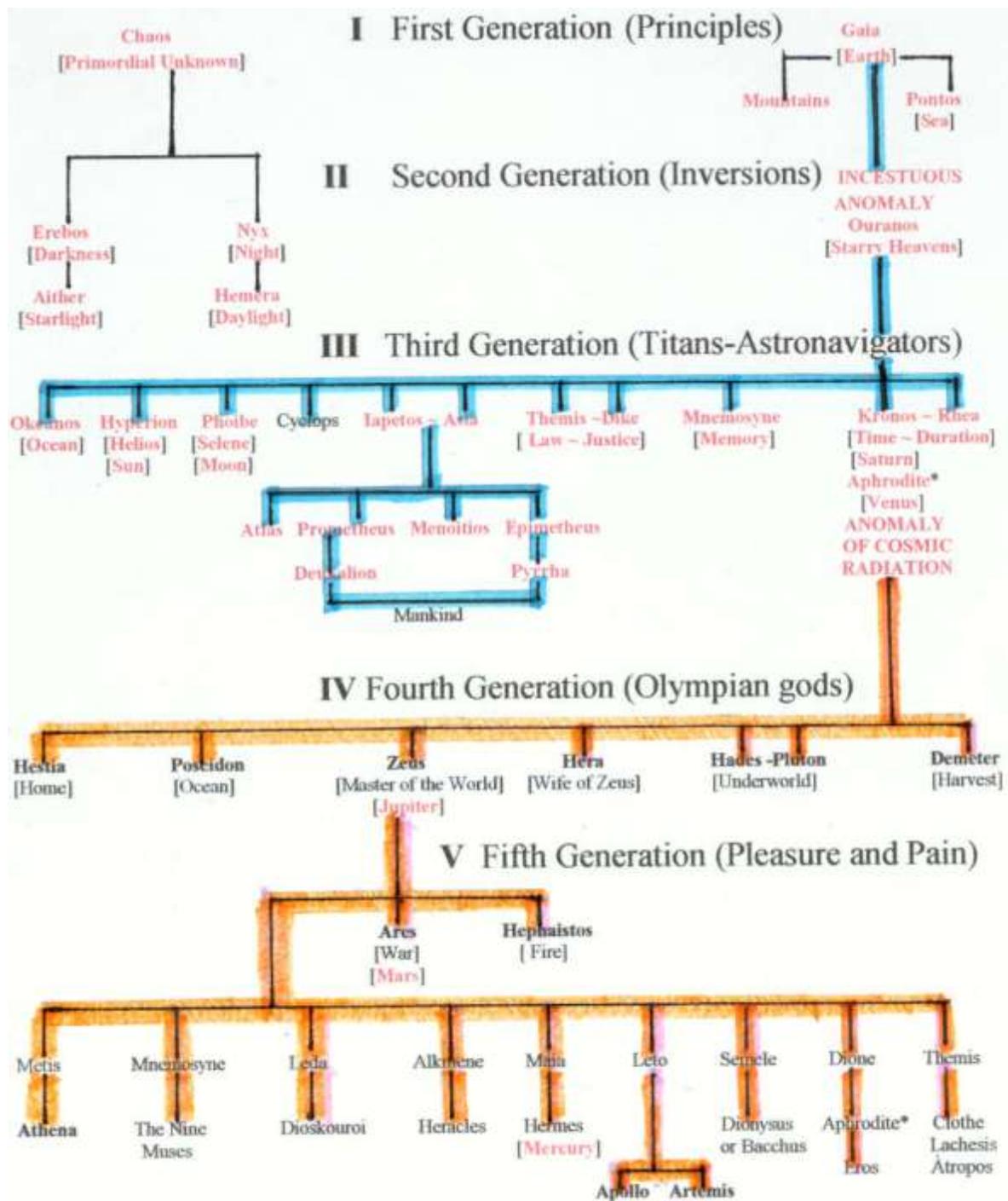
The gods of Olympus were given the names of the seven wandering bodies of the heavens because they thought their dignity would be increase in the eyes of men. Their goods come from Heaven, as in the Cargo Cult. But they were given great heavenly names without understanding what they meant in reality. This sort of degeneracy can happen very rapidly, during a short period of about 50 years, even

in an advanced society. So, the memory of the pro-human leaders was obliterated after the degeneration of only a few generations, and the principle of astronomy became a forgotten knowledge reserved for only a few, who brought it with them in their tombs. This is the reason why the Greek accounts of ancient astronomy, as demonstrated by Jean-Sylvain Bailly in *Histoire de l'Astronomie Ancienne*, did not survive the breakdown of the astronavigating civilization, and no records were ever found of their ancient discovery. Fortunately, however, the original Egyptian pyramid builder was wise enough to memorialize the principle of their ancestors in the construction of the Great Pyramid. At this time, I can only hypothesize with Bailly that this usurpation occurred about 6,000 thousand years ago, and the proof can be found in Bailly's extraordinarily writings on ancient astronomy.

During the early 1780's, Jean-Sylvain Bailly had discovered the same principle of mind in astronomy. He recognized that the ancient astronavigators had discovered it, as well, and that they had also communicated that fact to us. Astronavigators understood the mind of the universe through the motions of the stars as they were casting the shadows of a great proportion between the ordering of their heavenly cycles and the processes of their individual minds. In other words, there was a common bond between the individual human mind and the mind of the universe as a whole, but that was only discoverable at the level of principles, not through the lens of experimental observation. That discovery was communicated to us by those astronavigators in the form that was best articulated by Plato. And, that is the key to understanding the epistemological significance of all of the heavenly cycles as finite and unbounded. As Plato wrote: "God created and bestowed vision upon us so that we, contemplating the orbits of intelligence in the heavens, might put them to use by applying them to the orbits of our reason, which are related to them..." (Plato, *Timaeus*, 47b.)

However, what Plato meant by vision was not sense-perception, and what he meant by God had nothing to do with the Olympian gods. What he was saying is that the mind of the universe is congruent with the mind of man. And, that congruence was discovered when the astronavigators gave the seven wandering planets of our solar system the names of their own leaders in order that, in the future, the peoples of the world would not forget that the most important thing to know about astronomy was the discovery of that principle of mind. The irony, however, is that it was not their names, as such, that was important to remember, but the ordering of those names in a certain arrangement. And, when the original Greek oligarchy substituted those names for the Olympian gods, they forgot to note that fact which reflected the intelligence of the heavens. That was an irreparable mistake.

Those usurped names were **Sun (Hyperion), Moon (Phoebe), Mars (Ares), Mercury (Hermes), Jupiter (Zeus), Venus (Aphrodite), Saturn (Kronos)**, and they were originally remembered in that simple sequence. However, the sequence expressed by Hesiod's genealogy of the Greek gods, as reported to him by the Muses, did not reflect that ordering. It appears that this ordering sequence must have been forgotten in Greece by the VIII century B.C. There would be no reason to make an issue out of this matter, if the sequence had been kept in its original ordering, but it was not, and that is what this singularity is all about. The most important thing about it is that that sequence is not there. It did not matter whether the ordered sequence of those heavenly bodies appeared to make any sense at all to sense perception, whether in terms of their sizes, their distances, or their cycles, they only had to have a harmonic meaning for the mind. But that was lost. And, that was the reason why the astronavigator cultural platform that had discovered this ordering applied it to the days of the week, as a safeguard against memory robbers.



\*There are two Aphrodite: one is the goddess of love of ideas, fecundated by cosmic radiation, the other is the goddess of physical love, fecundated by Zeus. All the gods of Olympus are indicated in **bold black**. All the gods in **bold red** relate to astronavigation.

Figure 5. Genealogy chart of Five Generations of Greek gods. This chart should not be viewed as Hesiod's generation of gods, but rather as Hesiod's epistemological state of mind in describing the generation of the Cosmos reflecting his own process of creativity.

The device worked, because we have the memory of it today. It is there, even when we don't remember. It was that ordered sequence, inscribed on the zodiac band of the Atlas sphere that those astronavigators spread everywhere around the world in order that the future populations of the world might remember them, forever. But, all of the peoples of the world, without exception, did forget them, and although the very same order appears four times a month on every calendar of every country in the world, the epistemological significance of the ordered sequence of those names has been lost to everyone on this planet. Interesting predicament, isn't it? You use those names all the time, yet you don't know why, or what they mean. Figure 5 notes the presence of those names, but in a complete disorder.

I give you this ordering as I know them in French: **Dimanche-Soleil** (Sunday), **Lundi-Lune** (Monday), **Mardi-Mars**, (Tuesday), **Mercredi-Mercure** (Wednesday), **Jeudi-Jupiter** (Thursday), **Vendredi-Venus** (Friday), **Samedi-Saturne** (Saturday). Again, the question is: why were these names given in the order corresponding to the days of the week? Even Bailly, who is the only author to note the significance of the ordering of this sequence, did not know. But, for Bailly, the real mystery was less in the apparent absurd ordering, than in the fact that the same ordering appeared in the ancient calendars of the three great civilizations of Egypt, India, and China, under different names. Nature is incapable of producing such coincidences, why should human beings be able to? How could this be? For Bailly, there was only one reason to support the fact that three different astronomical accounts, each of which claiming to be the creator of astronomy, could have adopted the same disorder as the other two. That sequence had to come from somewhere else.

One look at the genealogical chart of Figure 5, and you can see that the anomaly of the relationship between Gaia and Ouranos is the source of the troubled relationship between Kronos and Zeus. From that standpoint, the chart is coherent within itself. Those relationships reflect the same general breakdown crisis of ancient times, at which point each of the four key gods in the heavens either commits an unnatural act, and is responsible for killing, or castrating his father. However, don't forget, what Hesiod is replicating is what is going on in the human mind. From that vantage point, these monsters must be looked at as singularities and not as entities in and of themselves.

Those were the parricides that Lyn referenced about the "Sons of Kronos." This is also what Hesiod is expressing by signaling the occurrence of a great crisis located between the Third Generation of the Titans and principles (**Japet, Oceanic Asia, Law, Justice, Mnemosyne, Kronos, Rhea in blue**) and the Fourth Generation of the gods of Olympus (**Hestia, Poseidon, Zeus, Hera, Hades, Demeter, in orange**), and which became an indelible mark in the collective memory of mankind. This is also the period of the destruction by Zeus of the Bronze Age of man with the flooding of the Mediterranean Sea over the Dardanelles. But, the Titans of the Third Generation, notably, Iapetos and Oceanic Asia (Clymene), who gave birth to humanity through Prometheus, were also responsible for the rejuvenation of mankind after the great flood.

The myth of the flood was also a ruse of false underlying assumption that the son of Prometheus, Deukalion, figured out and solved. The story, which possibly dates as far back as 6,000 years, related to the idea whereby, under the council of Prometheus, his son, Deukalion (the Noah of the Bible), and the daughter of Epimetheus, his wife Pyrrha, had constructed an Ark to save themselves from the deluge that Zeus had sent to annihilate mankind. At the end of nine days and nine nights of rain, their Ark touched land in the mountains of Thessaly, where they safely disembarked.

When the waters subsided, Zeus recognized that the couple had survived so successfully that he sent them Hermes with a pledge to grant them a single wish of their own choice. Deukalion and Pyrrha's wish was to have the rebirth of their human companions. This wish disturbed Zeus so much that he decided to trick the couple into submission by forcing them to accept a single condition for the couple's wish to be granted. They had to toss over their shoulders the bones of their Great-grandmother, Gaia.

Pyrrha was completely offended and perplexed, and could not agree because even if Gaia had bones, it would be sacrilege to obey this outrageous condition of Zeus. Deukalion, however, recognized the Olympian trickster for what he was, and refused to be fooled by him. So, he picked up rocks, gave some to his wife, and they both threw them over their shoulders. Since all of the rocks on the surface of the earth are fossils of ancient life on earth, the false underlying assumption of Zeus that Gaia had no bones was proven wrong, and the wish was granted. From the rocks that Deukalion threw over his shoulders were born men; and from the rocks that Pyrrha threw over her shoulders were born women. From that day forward, Deukalion and Pyrrha had a very large posterity that has been growing exponentially ever since.

The point to be made, here, is that a contractual agreement obtained by means of a ruse of false underlying assumption has been the basis for all the forms of oligarchical manipulation of human beings since the beginning of time. That form of false underlying assumption has been present in the collective memory of mankind for 6,000 years. And, this is the ruse by means of which gamblers, fundamentalist preachers, shareholders, insurance companies, gods of Olympus, and oligarchs in general, have all used by making the false claim of having the right to rule over other human beings, and they have been getting away with murder up until this day. The present flooding of the entire world with hyperinflationary British monetary system is based on the very same type of ruse today. The problem is that in order to eliminate this collective nightmare, once and for all, each human being on this planet has to go through the fears that Goya represented in his artistic composition, "The Sleep of Reason Produces Monsters." (Figure 2)

On the other hand, the Castration of Ouranos and the Parricide of the Sons of Kronos shows that the primary intention of the Fourth Generation of the gods of Olympus was for war and human population reduction. This is why the "legitimate" descendents of Zeus and Hera (*Ares, and Hephaistos, in orange*) are created for the purpose of warfare, and all of his out-of-wedlock-progeny is for pleasure and pain, at the sole exception of Athena. But, if you should confront the current gods of Olympus, over that issue, all of the monsters that Hesiod identified would come out of their hiding place and attempt to scare you into impotence. That is when Promethean man must be recalled, once again. This same clash has been replicated, from generation to generation, throughout history. This great axiomatic crisis of history also coincides with the discoveries that Bailly made, and was then reflected in the disaster of the French revolution starting at the coup of the Bastille, in 1789.

Thus, in a word, those ancient navigators were ordinary men and women, like you and me, but they represented a superior culture than that of the continental peoples they colonized because they had developed their Promethean qualities of leadership. They had made at least two revolutionary discoveries of principle that they were disseminating everywhere across Europe, Asia, Africa, and the Americas. Shadows of such discoveries of principle can still be found today among the ruins of Egypt, Peru, and Mexico. In brief, the truth of the matter is that Atlas had brought mankind astronomy and his

brother Prometheus had given mankind the gift of fire in the truthful epistemological crisis conditions that was laid out in Hesiod's *Theogony*.

#### 4. THE MIND OF THE UNIVERSE AND THE INDIVIDUAL HUMAN MIND

Once you have discovered that the weak force of mind is the most powerful weapon in the universe, you are able to easily discover that the unity of all of the physical principles of the universe is, in reality, God's mind; and that the mirror you are looking into to discover this mind is reflecting all of the universal principles, as if through a glass darkly, back to you. Then, you can find the unique relationship between the galaxy you live in and the individual human mind. This is the irony you are looking for in the galaxy, because that dual relationship is working like the dual motion of a metaphor. You are also in motion, and your motion includes the [Coriolis Effect](#) which interacts with the entire galactic process of change within your thinking process; that is to say, what you discover is your thinking process is the measure of change which is internal to the galaxy as a whole, and that is where the connection between your mind and the mind of the universe are connected. This is also where the connection between life and non-life is made. Look at it in the way that Lyn emphasized in the General Staff discussion of October 12, 2010:

“The arms are not fixed. When you go to the galactic arms, you're not fixed. Because the whole process is undergoing an evolution in the process, so that the successive rate is not an orderable series.

You have to start from the top; you can't take it piecemeal, and take one slice of it, and try to determine how the whole thing is functioning. So you're looking at the galactic function.” ([Lyndon LaRouche, Mind is the Principle of the Universe](#), EIR, October 22, 2010, p. 12 2: *Cosmic Radiation*, Morning Briefing, October 18, 2010, p.11.)

The whole point is to start with the epistemological dimensionality of the galaxy. When you study the behavior of a galaxy, including all aspects of your multiple sense-perceptions and extensions, you can easily recognize that the processes of change in the galactic system are the same as the processes of change in the human mind, because they function in the same dual way. How so? Well, look for a dual motion in your mind first, and compare two very elementary processes in the galaxy. The two motions must belong to two different dimensionalities. First look at the anti-entropic process of generating a singularity of axiomatic change in your personal life generating both a crisis and an opportunity: that is an irony! Second, compare that irony with a similar process of change, for example, the ambiguous interaction between living processes and non-living processes inside of the galaxy. Express those changes within a dual toroidal/poloidal cycle as if you were observing two physical spacetime cycles inside of a single Torus: for example, the non-living Solar System cycle and the biogenic cycle of living processes within it. Those two cycles generate a galactic irony that has already been identified in [Extraterrestrial Imperative, Part 2](#).

Then, compare the 140 million years spacetime cycle of a Solar System within an ellipsoidal galaxy, and relate that time frame with the 60 million years spacetime cycle of the biogenic process. Those two cycles, taken together as one, will act like the dissymmetry of your own mental process of change. This is how the mind of the universe works. What you get is a Poloidal/Toroidal ratio of 7/3 inside of a torus, which doesn't look like a galaxy, but which corresponds to the same human memory

modular function that you relate to, when you discover the great astronomical principle of the first astronavigators; that is to say, the principle of ordering of the seven heavenly bodies of our solar system in congruence with their known cycles. This is how you get to understand the galaxy as a triply connected composition of Noosphere, Biosphere, and Lithosphere. That is the great irony of Vernadsky which connects with the irony of the astronavigators.

Once you clinch the idea of that process properly in your mind, it will then lock itself automatically like a stereographic mental image in which all of the separate parts come together into a higher dimensionality, as in a solution to the Parmenides paradox of hypothesizing the higher hypothesis. That's the way the mind of the universe work, because you have connected together the mind of the universe as a whole and your own individual human mind. The *analysis situs* process of change is the same in all cases. It is as simple as that. As you improve your insights into this, you don't really become more perfect, you simply become less imperfect. The rest is just fun, as Lyn says:

“So now, you have a minimal cycle which is galactic; and then your primary standpoint is the Noosphere. Now, Noosphere implies that there are principles which are comparable to the actual noetic powers of the human mind, *ontologically*, and that these powers actually run the universe, as an ordinary system.” (Lyndon LaRouche, EIR, October 22, 2010, p. 13.)

That is the way the universe works, but there is one fundamental condition for this to work, otherwise, the whole thing will fail. If you are interested in experimenting with this discovery of principle, you must first reject the Aristotelian form of efficient causality of pleasure and pain, and adopt, instead, the Platonic final causality intention of the future universal good. You must change the form of bending that you have been using. Then, the principle of progress is pulled from the future by final causality, which is how all of the other processes will come together. But, what you must also know is that when the weak force of the microcosm begins to resonate in congruence with the frequency of the strong force of the macrocosm, as is reflected in the current process of a mass strike taking hold all around the world, then it plugs into that great force and becomes unstoppable. This is how personnel aberrations of the current crisis must be considered as being connected to mass universal processes.

As Plato demonstrated in the *Phaedo*, it is the *intelligence of progress* of such a process which is the causal motor of everything, because reason is the ordering process that puts everything in the best possible way to attain its end which is truth, goodness, and beauty. As Leibniz also later discovered, if anyone wanted to understand what causes anything to exist, he would have to agree that it must be the principle by means of which a thing finds the best way to act toward the realization of the purpose of the whole. So, it is by examining the motions and revolutions of the heavenly bodies that Socrates discovered how final causality of the universal good was the fundamental principle of all other causes. As he said: “It never entered my head that a man who asserted that the ordering of things is due to mind would offer any other explanation for them than that it is the best for them to be as they are.” (Plato, *Phaedo*, 98a) This is also precisely what is reflected in the ancient Puranas doctrine of India for whom, “The year of the mortals is the day of the gods.” But, remember, there is no jump between man and God, because there is “no empty space” between them. There are no leaps between axiomatic changes in the universe, only axiomatic singularities of change through which the universe continues to progress by leaving all mother-dominated assumptions behind. That is what has to be reflected in our new way of thinking for tomorrow's mankind.

FIN

## **EPISTEMOLOGICAL WARFARE**

In response to Lyn's question as to whether the individual human mind is capable or not of altering the future course of the universe as a whole, I report here on the relevance of reflecting on the epistemological method of discovery of Ancient Astronomy by Jean-Sylvain Bailly, and on the method of the first Greek poet, Hesiod (C. 750 B.C.), who developed a unique conception of the creative process of the universe based on the idea of axiomatic singularities of the Heavens, such as cosmic radiation. The report will also demonstrate how the ruses of the gods of Olympus were all invented to make man impotent in order to reduce demographic growth, that is, reduce relative human population density. Of course, such ruses did not reflect creativity, because they were all based on the false underlying assumption that human beings are incapable of becoming immortals. The four sections of this report are the following:

- 1- HOW TO RESTORE THE FIRST HISTORICAL DEBRIS OF KNOWLEDGE.
2. HOW HESIOD DISCOVERED COSMIC RADIATION THROUGH AN OLYMPIAN RUSE.
3. HOW THE GODS OF OLYMPUS USURPED THE NAMES OF THE PLANETS.
4. THE MIND OF THE UNIVERSE AND THE INDIVIDUAL HUMAN MIND.

*"The history of Astronomy is an essential part of the history of the human mind."* Jean-Sylvain Bailly.