



REFLECTIONS ON THE INVARIANT OF THE HUMAN MIND

By Pierre Beaudry, August 18, 2013



1. HOW POETRY SHAPES THE INVARIANT FEATURE OF THE HUMAN MIND

“The greatest achievement of any human individual, is to be located in that which is fairly identified as the *noëtic principle*. The standard for performance of the human individual or his or her species, is located essentially in the so-called “*noëtic principle*,” *recognizing* the essential experience of experiencing an actually creative discovery during the latest moment of a truly unique discovery, no later than the moment before ‘now.’”

Lyndon LaRouche, [NEXT?](#)

The individual is not a cause in itself, for itself, and by itself. People believe wrongly that their individuality comes from inside of them. That is wrong. Our individualities are tuned in accordance with a universal inclination of the musical universe; that is to say, in congruence with a universal intention which is harmonically located in, and connected to, the universe as a whole. The musical principle of Lydian transformation is what rules over our Galaxy.

This means that when you locate the motion of the Galaxy as being similar to that of the creative mental motion of the human mind, you are looking at a triune motion whose interactions are similar to the interactions among the memory, intellect, and will power of the self-reflexive process of your mind. This does not mean that the Galaxy has a will, an intellect, and a memory. Don't be silly! This means that, like the human mind, the creative process inside of the Galaxy is made up of three different but integrated universal motions.

The way to understand the triune nature of this galactic motion is to understand how it applies to the action of understanding that those three motions must be related truthfully to each other as if through a performative-modular-memory-function looking back from the future, as if just before now, and acting to change the past of the present course of events. In other words, the human and galactic minds are acting from a similar triply-connected modular wave motion coming from the future of the universe by time-reversal.

Think of this triune motion as follows: 1) The creation of an idea projected into the mind of the reader. 2) The construction of a paradox that boggles his mind and puts him into a state of perplexity. 3) The resolution of that paradox. In other words, the process is similar to the three simple steps of a discovery of principle: 1) Perplexity; 2) Awe; 3) Laughter. Unless you have all three, you have nothing. That is the nature of the triune function that I will now attempt to apply as the performative governing modular wave principle within the domain of poetry. I take the example from Percy Bysshe Shelley:

To Sophia

I

*Thou art fair, and few are fairer
Of the Nymphs of earth or ocean;
They are robes that fit the wearer—
Those soft limbs of thine, whose motion
Ever falls and shifts and glances
As the life within them dances.*

II

*Thy deep eyes, a double Planet,
Gaze the wisest into madness
With soft clear fire,—the winds that fan it
Are those thoughts of tender gladness
Which, like zephyrs on the billow,
Make thy gentle soul their pillow.*

III

*If, whatever face thou paintest
In those eyes, grows pale with pleasure,
If the fainting soul is faintest
When it hears thy harp's wild measure,
Wonder not that when thou speakest
Of the weak my heart is weakest.*

IV

*As dew beneath the wind of morning,
As the sea which whirlwinds waken,
As the birds at thunder's warning,
As aught mute yet deeply shaken,
As one who feels an unseen spirit—
Is my heart when thine is near it.*



Figure 1 Percy Bysshe Shelley (1792-1822)

What you want to address in that poem is the invariant universal mind of mankind, not the particular inclination, or bias of the poet. Therefore, first of all, when you look into the mind

of Shelley, you know that this poem is not about a physical woman, but about the paradoxical weakness and power of creativity. The intention of this poem has a built-in mission, which is to develop the search for wisdom (Sophia), and replicate that search in the mind of the reader. This is why the poem generates three moments of change between each two of the four stanzas which are in the form of *iambic quadrameter* forming a total of eight pairs of biquadratic line triplets.

The point of interest of the poem is not located in the four stanzas as such, but rather in the three changing developments taking place between each stanza, taken two by two. The motions of change are not simple but complex interactions which overlap all four stanzas in several other enveloping rhythmic manners, but all based on an underlying biquadratic rhythm. Those multiple changes work in the same way as do Lydian dissonant changes in Classical music, much like the biquadratic Lydian designs that J. S. Back originally discovered and developed as an agent of change in the well-tempered musical system of the *Preludes and Fugues*.

The poem as a whole reflects a deep musical emotion of sadness tinted with joy in the same sense that Mozart developed in *Don Giovanni* with the throbbing triplets expressing the death-throes of the *Commendatore*, and as was emphasized in the painful deftness that Beethoven expressed in the first movement of the *Piano Sonata Opus 27 in C Sharp Minor*. (See my report on [THE TRUTH ABOUT BEETHOVEN'S SO-CALLED "MOONLIGHT SONATA."](#)). The underlying rhythmic musical timing becomes clear when you read the lines three by three, repeated twice in each stanza, and forming a total of eight mini-shockwaves that you internalize as the joyful shedding of your former enslavement to sense perception. That's why the piece is both sad and happy.

The subject matter, therefore, is not your literal, one-on-one, symbolic language that functions as a meaning distributor, but, which expresses the creative process of how new ideas are generated, performatively, from the future after having shed its former identity. Don't look for what the poem means to you; look for what it does to you. In that sense, Shelley is demonstrating how the performative force of poetry changes the soul of the human being, most notably the soul of the reader, by performing that change within the poet himself. There can be no change in the reader's mind without a change in the poet's mind. However, since the changes are painful and not for the light-hearted, "As aught mute yet deeply shaken," Shelley is being most careful not to let the creative process of his mind be distracted from its universal mission. Let's look closer at how this works, step by step.

I. In the first stanza, the poet tells you to look beyond the dressing of sense perception and to pierce through their shadowy uncertainties in order to reach into the living process which lies behind them: "As the life within them dances." Therefore, the sought for wisdom is not to be found in the words, but in the thoughts behind and between the words. Thus, as life animates the sensorium, the mind illuminates noesis.

II. In the second stanza, you leave your senses and enter the domain of the mind through the door of perplexity. You are immediately confronted with the first paradox where the deep eyes of wisdom "Gaze the wisest into madness." This is a very perplexing and contradictory state of mind to be in, and which should recall to your mind every state of uncertainty you experiment

before discovering a new principle. The apparent easiness, here, with “thoughts of tender gladness,” is overcast with the cross-voice of dark clouds of opposition between “madness” and “gladness” which is a rhythmic resounding echo connecting the triplets of the second stanza to the triplets of the first stanza, “ocean” and “motion,” and the triplets of the third. This cadence of triplet cross-voicing effect between contrary pairs is what cradles your soul and drives the underlying tension that keeps building up in intensity between change and no-change from one stanza to the next.

III. In the third stanza, a similar counterposition is established between “pleasure” and “measure” (a military man would say between amusement and discipline) through which the poet calls for the heart to be strong as it deepens its insight into the depth of the creative process. This is where the poet has to hammer his own personality in order to be able to go into other people’s “wild measure,” and not be afflicted by their madness. This is where pleasure-measure resounds as an extended tension that echoes the dark cloud oppositions of the ocean-motion and madness-gladness. Those are the Lydian connections. Thus, the tension keeps building up as the density of singularities increases, precisely, as in the wake of a discovery of principle. The reader, then, can already experience the future in expectation of a coming crescendo. You don’t know what will come or when, but you now know how it will come and why. That’s the most important sorting out part of this whole process.

IV. Then, finally, in the fourth stanza the overwhelming emotion of love of mankind acts as a sort of *stretto* where the paradoxes and tension of the previous three stanzas are resolved into a greatly accelerated pace, like in the ending section of Beethoven’s “*Ode to Joy*” in the Ninth Symphony. Here, each line subsumes the previous lines as they adumbrate the discoveries of the previous three stanzas, and establishes a progressive ordering where each new wave subsumes the previous wave as if to form the top-down of a great shockwave coming from the future and taking the reader away from any comforting residue from the past. Whatever you are holding onto from the past, you better let go until the joy of discovery takes over, As...As...As..., the spirit of the collaborative interaction of the invariant mind recognizes yours as a universal mind. In a nutshell, the last stanza expresses the completed increase in energy-flux density that the whole poem had started from, as if through an accelerated laugh, because you realize only at the end, that the end was actually the beginning. Dan Leach captured quite beautifully that intention of Shelley when he wrote:

“Stanza IV contains the germ of the idea of *Motivführung* which Shelley later develops to an unparalleled richness in his “Ode to the West Wind.” Here, in rapid succession, are a series of metaphors, each of a higher order of “cardinality,” or conceptual power, because each sums up, or subsumes, a process of development implied by the poem’s previous stanzas. Dew passively evaporating in the wind; the sea being stirred into motion by the wind; and then birds flying frantically before the storm; all are invested with a significance far beyond their apparent literal, or symbolic, meaning; they are true metaphors. The idea subsuming all of them—“As aught mute yet deeply shaken,” seems to perfectly express this tension between the peace and serenity of the eternal, and the energy and motion associated with the creative force. The concluding couplet provides the closure which makes clear that from the beginning of the poem, the subject was never really a woman, but this relationship between Beauty and the Artist, the creative process,

and how to make this intelligible to the reader. In each stanza, the metaphor lies, in a sense, “outside” the process by which it was created. Only in the succeeding stanza, when that “One” in our minds is used as an element to create a further development, is it “named.” (Dan Leach, [Percy Bysshe Shelley and the Motivführung Principle in English Poetry](#), The Schiller Institute, Fidelio Magazine, Fall 1996)

Thus, the motion of the whole poem represents a development that increases in energy-flux density, step by step, in anticipation of a future that was already there before it started, but whose source of power comes from the future and not come from any of the previous stanzas. However, this power not only comes from the future, but also comes for the sake of that future by time reversal.

2. HOW THE INVARIANT OF THE HUMAN MIND IS THE MODEL FOR THE GALAXY

“And in this he (the idealist as opposed to the realist) proceeds with complete authority, for if the laws of the human spirit were not simultaneously the laws of the universe, if reason, in the last analysis, did not belong to experience, then no experience would be possible either.”

Friedrich Schiller, *Naïve and Sentimental Poetry*

The first thing to note in a process of galactic change is that what takes place between the three internal motions of the Galaxy which are never smooth, because they are always froth with discontinuous moments of change, as if each moment were not simply a continuous moment but a turning point in which everything that came before, was actually determined from after. This means that the galactic pathway, which is designed from the top-down, is always a pathway of painful change, because the access to a higher level of energy-flux density is, as Lyn put it, *“always kicking, as if, habitually, against the pricks.”*

The question, therefore, is: how is this process of change expressed within living processes such as the “bio-mental” powers of human cognition? And, how do you know when you are kicking in the right direction and at the right angle? How is that expressed in the human mind? Lyn answered this question a long time ago when he investigated the nature of invariants behind the constancy of change in the human personality. Take the case of the invariant relationship between the whole and its parts. How does that relationship come about? Look at it from the standpoint of the paradigm of the *gestalt* function. As Lyn put it:

“Ehrensfels located a paradigm for solving such a problem **experimentally** in the notion of **invariant**. The significance of this is implicit in analysis of the fundamental antinomy of line-

points relationship. In one important sense, limiting our view of Riemann's work to this subsumed feature, the notion of **invariant** resolves the problem of experimentally identifying the relationship of whole to its subsumed particularities for all kinds of simple configurations and alterations of configurations of predicated particular features. **Implicitly**, and this bears upon the more important frontier-like aspect of Riemann's work even to the present day, we must consider the impossibility of conceptualizing a whole as primary (elementary) with respect to its predicates (as, relatively, constructs) unless the invariant feature of the whole is self-development.

Given the general thesis, it should be evident that any effective experimental approach to psychological behavior which is aimed at isolating the phenomenon of **invariant** for the historic relationship between concept and particularities, would represent the efficient approach for experimentally demonstrating the existence of the creative process! Indeed, what Ehrenfels and his leading epigoni demonstrated in fact is Hegel's point that **even simple perception is a reflection of a creative process**. (6a. G.W.F. Hegel, *The Phenomenology of Mind*.) The simplest sort of discrete mental image, including those of abstract logic, is not primary (self-evident sense-phenomenon), but a "mere construct" of a physiology premising the human creative process of mentation!" (Lyndon LaRouche (aka Lyn Marcus), [Beyond Psychoanalysis](#), The Campaigner, September, 1972, p. 16)

The point, here, is not to focus on Christian von Ehrenfels per se, who had a number of serious short comings that are not necessary to report here, but rather to focus on the fact that the function of an invariant is to be the shadow of an unchanging purpose and intentionality within a process of development, considered at any moment of that process; that is to say, the invariant as a cross-section of any moment of a process, representing the same function of change, because of the fact that it is directed and oriented universally. Lyn explicitly identified how this invariant was "associated with the most powerful kinds of agonized feeling-states" as expressed by Shelley in his *Ode to the West Wind*. Lyn wrote:

"Any person who has tasted the capacities for creative poetry within himself has probably frequently experienced the following sort of circumstances as those in which the impulse to write poetry overcame him. The poet experiences moments in which there is a conjunction between profound concern for others and a simultaneous agony respecting his incapacity or limited powers to aid those others. This conjunction challenges his identity in the most profound way, challenging him to create within himself, to force from his unconscious processes some new power for consciousness, without such a new power, he must fail at that particular conjunction, threatening his deepest sense of inner self-identity (the real inner self, as distinct from the persona).([Ibidem](#), p.13)

Thus, the *fear of losing the power to change* is the most significant poetic experience you can have, because it is the invariant of any inner-directed fight for the truth that cannot be stopped. The invariant represents, in that sense, the fear of losing one's creative powers to help mankind change for the better. Lyn captured this agonizing experience as the fear of death of the creative output:

"The "*Ode to the West Wind*" can be understood as we locate the dialectical subject-matter uniting Shelley's revolutionary outlook with his deep-felt personal agony respecting the

fear of "death" of his inner, creative self: the fear of living biologically as the husk, the conscious coffin of a dead "spiritual" self. His "*A Defense of Poetry*" permits one no doubt on this. In periods of great social upsurge, he argues correctly, there is a qualitative transformation of broader populations, to the effect that they suddenly acquire power to impart and receive the most profound communications respecting man and nature. Suddenly, then, the creative artist finds an audience capable and zealous in receiving and comprehending the kinds of conceptions which more directly reflect the creative processes within him. The enlivening of the minds of his audience in this way gives the inner self of the artist a social reality." ([Ibidem](#), p. 13)

Thus, the nature of this universal invariant becomes socially communicable as the expression of the true identity of the constancy of change in every human being, and most emphatically during great periods of crisis like today. This is what Rosa Luxemburg had also identified as the symptom of the mass strike phenomenon, which can be observed uniquely from the United States, today, as the cross-section of history represented by the Kennedys assassinations. That cross-section represents the same invariant truth of our time, as did the historical moment of the Crucifixion of Christ, or the discovery of America by Columbus. The next historical invariant cross-section will take place with the vote on Glass-Steagall.

However, there is an important distinction to be made with respect to the performative character of the invariant in the creative process. The primacy of the whole over its parts, as was later greatly improved on by Wolfgang Köhler in his *gestalt* theory, was never meant to signify that the whole was greater than its parts in the Aristotelian sense. That is a Delphic distraction. What it means is rather that the whole is different from its parts and that the invariant acts as the universal fusing unity of composition of an entire society by maintaining unified the living truth of all of the relationships among its individuals, which can only be acquired by an act of silent understanding.

As I have indicated in my earlier report on [EPISTEMOLOGICAL RESONANCE FROM THE FUTURE](#), the *Gestalt* resonance of any idea is always generated, as Schiller demonstrated in the *Cranes of Ibicus*, from a time-reversal delay function of the mind as opposed to a past experience of sense perception. And, I am not talking about the awakening effect of the morning after the night before. The discovery of the axiomatic creative moment is always located in the performative action of changing the past by anticipation of the future.

Furthermore, cosmic and human internationalities are similarly structured and oriented from a similar time-reversal intention of self-developing progress of fusion by self-perfection. This fusion process is essentially structured on a *gestalt* invariant type of Riemannian cross-section which is a minimally triply-connected manifold. As Lyn confirmed:

“Mankind is quite different from what is usually taught, and that’s my particular concern here, is that we should realize what the reality is of man’s role in the universe, man’s role here. And instead of looking at what we experience as persons individually, my feeling, my experience and so forth, you have to look ahead, look as if from the outside of the Solar System, looking in what mankind and people are doing, in their little niches that they live in. And what is the significance of their life, this whole scheme of things, even taking just the Solar System, or even between Mars and Venus and the Earth, even that. [...]

We're in a society, there are human beings, individual human beings, they have their own values and so forth, but very few, really are able to look from outside the Earth, from outside part of the Solar System, and to look at, from that standpoint, where we can look at ourselves or be looked at for ourselves, in that manner. Until mankind reaches that degree of maturity, that intellectual maturity, mankind will always be a difficult species to deal with. In the meantime, you have to do that, right now." (Lyndon LaRouche, [*Discussion with National Policy Committee, Monday*](#), July 22, 2013)

Indeed, living on Earth is very limited for mankind, but it is not because there are too many people on this planet. As matter of fact, there are not enough people on Earth, at least not enough people who dare tell the truth like it is. The human mind needs more elbow room and this is why man has the mission of conquering the stars. I am not saying that we have to live on those stars; but that we have to act from those stars as if they were part of our living room. That's why we are galactic beings. That's why man must concentrate all of his efforts in extending his noetic principle to the level of the Galaxy, because the source cause of physical axiomatic changes for the Solar System is located there and nowhere else.

However, this is not as outrageous as you might think. Take, for example, the case of water in the universe, as we are now beginning to study it in the basement. What is the axiomatic role of water from the vantage point of the noetic principle of the Galaxy?

Water is not merely important as a multiplier factor of life on Earth, it is also an important concept of change for understanding how to apply the noetic principle to the Galaxy. How? Ask yourself: what is the underlying axiomatic question behind NAWAPA and behind Mars both, with respect to water? The answer is that water acts as an invariant axiom buster across the Galaxy. NAWAPA water is not just a multiplier of biological activity on a continental scale, it is also an epistemological transformer between non-life and life in the Galaxy. It is by transforming cosmic energy into living chlorophyll that water acts as a galactic axiomatic agent of change on Earth. From that vantage point, water connects the two domains of life and non-life like an axiomatic leap is generated inside of the human mind, because it has the power of increasing energy-flux density inside of the Earth by connecting our planet with the Galaxy. That's why you should think of water as the physical floodgate opening of human creativity inside of the Galaxy. And besides, this is the only truthful way to go with the flow without having to lie! The irony is that you can discover that simply by walking in the shadow of trees on a hot August day!

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