



# HOW AND WHY THE MIND WORKS BY INVERSION

An Experiment in the Fusion Process of Axiom Busting

by Pierre Beaudry, January 12, 2014



**Figure 1** Why can't I understand this anomaly?

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## **FORWORD**

After you have made a discovery of principle and you examine the corresponding axiomatic change that took place inside of your mind, there are three effects which are generated that you can never forget. Those three effects reflect the fusion process of axiomatic change:

- 1) The *perplexity* caused in your mind by an anomaly.
- 2) The *discovery* that your mind makes when you understand the cause of that anomaly.
- 3) The *joy* of changing everything your knew into a new and improved form of mental completeness.

The intention of this report is to use three different pedagogical devices that will produce those three effects in your mind, and will help you understand that it is the increase in energy-flux density of these three effects which represent the true standard of measurements for progress in science today. The report has five sections.

### **INTRODUCTION: HOW AND WHY THE MIND WORKS**

1. FEARING FEAR: THE MILEAN CHOICE BEFORE AMERICANS TODAY
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3. HOW THE PERPLEXITY OF AN AXIOMATIC CHANGE WORKS
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### **INTRODUCTION: HOW AND WHY THE MIND WORKS**

The most important aspect of a time reversal action in the investigation of mind is that it is aimed at transforming the failed memories of the past into successful memories from the future. Memories from the future represent the new revolutionary task of the Archeology of Mind, which requires that you look at yourself from the top down, as if God were the One looking at you from where you are expected to go next, and as if He were glad to see you change, finally.

This is the anti-entropic standard of measurement that Saint-Paul recommended in *Corinthians I, 13 to 14*, about how to forecast and how to know yourself as God knows you:

<sup>9</sup> *For we know in part, and we prophesy in part.*

<sup>10</sup> *But when that which is perfect is come, then that which is in part shall be done away.*

<sup>11</sup> *When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.*

<sup>12</sup> *For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.*

<sup>13</sup> *And now abideth faith, hope, charity, these three; but the greatest of these is charity.”* (Saint-Paul, *Corinthian*, I, 13, 9-13, King James Version.)

What Paul is referring to, in this axiomatic *Corinthian I, 13*, is one of the most important discoveries that the human mind can make, because it does not merely relate to a true religious

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experience, it also explicitly relates to the true scientific epistemological experience of an axiomatic transformation inside of your mind. What Paul is expressing, here, is that it is in the nature of the human mind to progress in power by increasing its the energy-flux density through its cognitive activities. That is why *Corinthian 1, 13*, has always been the key to the progressive perfectibility of the human species as a whole. The two significant resulting effects of such an experience are the following.

The first is that a discovery of principle is the true scientific and cultural standard of human measurement for all experiences of changes by time reversal, because the form of inversion that the mind goes through in the process of making that discovery is the inverse in time to the way that animal instincts anticipate the future. Animals can anticipate something that is about to happen in the near future through tremors that trigger their instincts, while man is the only being who can forecast something in the future by going directly to that future and change the past to prevent a future catastrophe. The animal can only hide from the danger of an incoming catastrophic event, while man can go and meet the danger of that incoming event by willfully changing his axioms and improving his technologies. In other words, discoveries of principle, such as the Apostle Paul describes in *Corinthian 1, 13*, acknowledges this fundamental difference between man and animal.

Secondly, in the domain of life more generally, it is also essential to situate that the notable standard of measurement of axiomatic change in the universe as, for example, what is located in the *transformation process of chlorophyll*, is a fundamental expression of the memory function of the galaxy as a whole. This has been misunderstood in science, thus far, because the process of generating life from mind, or of understanding the Biosphere from the Noosphere, like Vernadsky did, has not been properly understood up until now. The crucial point to reexamine, therefore, is to reevaluate the full significance of the Pasteur *principle of dissymmetry in time reversal* as a new standard of measure for living processes as a whole, and from the top down. See my report on [LOUIS PASTEUR: The Viral Power of the “Inner God.”](#)

As Lyn put it, this means that the domain of sense perception requires some radical and extensive corrections as a precondition for understanding anything in science today, and most emphatically, in the science of life. Lyn demonstrated throughout his entire life-work that the measure of economic well being has never been money, but on the contrary, the general welfare of mankind based on the improvement of the creative powers of labor. It is the increase in the rate of increase of the creative productive powers of the human mind which represents the true measure of the future of mankind. Thus, the approach of science today must be changed and must be reviewed from the vantage point of considering the limits of cognitive discoveries of principle in the human mind as the only measure of God-like truth for the development of the human species and the universe as a whole.

Therefore, this measure requires that the whole of science be reexamined from this epistemological vantage point of looking at the Solar System from the standpoint of the Galaxy; that is, as *Amatterofmind*, from the top down, because the highest form of physical value in the universe is the creative mind. As Lyn said: “In simple terms, this means the increase of the physical level of mastery of the processes withing our Solar System (for example), as those may be measured in mankind’s increasing authority in the development of our accessible aspects of the proximate, upward reach within the Solar System.” (Lyndon LaRouche, [THE HISTORY JUST AHEAD](#), December 24, 2013.) Thus, if the original impulse of the value of creative progress were mental, the result would be physical.

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Therefore, the first correction to make is to eliminate the fallacy of sense certainty of physical things and replace it with the truth of noetic powers of the creative mind. The problem, however, is that most people think of their minds as Aristotelian instruments of observation made to capture physical things; somewhat like living telescopes or microscopes, and that the sharper the definition of what they perceive through their senses, the better their thoughts are going to be about the physical world. The purpose of the Hubble Telescope is one such example; it has been a fallacy from the beginning, because its intention was to make the night sky clearer and more distinct to sense perception. Digital High Definition, in fact, is a Cartesian fraud. It is the axiomatic similarity of change that defines both physical reality and mind, never clarity of perception.

But, change can only be uniquely defined by mind through some performative action of changing itself at the same time. This is what Paul meant when he said: ***“But then shall I know even as also I am known.”*** That inversion is the shadow footprint of what Plato understood: the universe is generated from a single divine living mind, or self-developing ***hylozoic monism***; that is to say, a universe based on a single universal self-conscious and self-developing principle of noetic life. Lyn made the same point by insisting that a so-called scientific fact contains no true scientific evidence unless a trace of the living creative process of mind is included in it, and that, in conformity with the unifying conception of Plato, Riemann, and Vernadsky.

So, if you wish to have your mind function properly, you must investigate the two essential processes that your mind is best suited to develop itself with; and, these are the two processes of figuring out ***how and why the mind works the way that it does***. These two processes must function performatively together, at the same time, and for the same intention of benefit; that is, not for its own sake but for the improvement of the next generations. In other words, creativity is activated when the mind identifies ***how*** it has been created and ***why*** it has been created that way. These are the only two ways that the mind can produce something creative. As for the questions of ***what, where, and when***; they are merely secondary and tertiary questions.

However, the most fascinating aspect of the two questions of ***how*** and ***why***, is that they reflect the Trinity principle of ***HOMOIOUSIOS***, that is: ***how and why the mind is a triply-connected universal function which can only work properly as a dynamic process of change from the top down. The reason is because mind has been created only and exclusively for the purpose of transforming something into something else in a God-like manner and for the improvement of mankind’s goal of mastering the universe.***

If the mind does not do that, it will tend to fall apart. The mind is only happy when it is never the same and when it creates something that never changes when it locks itself into the domain of ***completeness*** that is found in the classical form of change of artistic composition. Remember ***how*** Saint Augustine established that the human mind is perfectible only because it ***“is able not to be that which it had been.”*** (Saint Augustine, ***On the Trinity***, Book V, Chapter 2, Section 3.) See my report ***DESIGNING THE FUTURE WITH CHINA IN MIND***. However, this is also why the mind can be stupid, because it ***is able to not be that which it is about to become***. And, this is the existential crisis that Americans are faced with today.

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## 1. FEARING FEAR: THE MELIAN CHOICE FACING AMERICANS TODAY

Today, the American population is in the same situation as the people of the Island of Melos during the Peloponnesian War (431-404 BC), when they had to decide whether to fight or become slaves. See my report: [THE FALLACY OF THE 'THUCYDIDES TRAP' AND THE MELIAN CHOICE OF EDWARD SNOWDEN](#). The Melians were forced by the Athenians to choose between accepting servitude or be destroyed. The Melians rejected the poisoned offer of the Athenians for precisely the same reason that Americans have to reject President Obama's offer today. *They rejected the fear of the truth.* Therefore, the only way to cross that bridge is to settle the score with the question of fear as a matter of truth. The point was made very clear by President Roosevelt at his first inauguration, when he made the paradoxical statement: *"The only thing we have to fear is fear itself."* Thus, the only solution to the present American crisis is to internalize this paradoxical inversion of *fearing the fear*. Lyn made that point clear when he said in his [Historical January 3 Webcast](#):

"Now we have, as I say, about 60% of the eligible voters in the United States have a rather strong and increasing inkling toward having this guy [Obama] go away, in the very near future, that's their desire. But at the same time that this development is occurring, what you have is the process in which the enemy, which includes our President, who's the enemy of the people of the United States, his policies are the enemy of the survival of the United States. Look at his frauds, look at his fraud on his health-care fraud—he's literally killing people *en masse*, and they're sitting there, whining, but saying, "We have to work with this, we have to live with this guy." And the others are saying, "I hate him." And some are saying, "Let's get rid of him."

"So that's what the situation is. This is the reality. The idea of trying to explain things by some little explanation, and some source that tells you this fact and that fact—this is nonsense! We're talking of a process which has been long known in the human species, in the human populations, have been engaging in these kinds of things, with an oligarchical movement killing off those who are of lesser power." (Lyndon LaRouche, [Friday, January 3, 2014 Full Webcast Transcript](#), January 5, 2014.)

The American people are presently gripped by this paradox of fear, which must be internalized through precisely that sort of inversion, if the problem is to be solved. That is precisely the inversion that is required in an axiomatic change. These days, you will hear this paradox expressed by people around you, who are just beginning to sort out the full significance of the situation, but without being able to resolve the quandary they are in. You will hear some say: "If we try to impeach Obama he will go after us; he might strike back at me if I openly reject his policies." That's a lie because that is precisely the fear of truth.

The people of Melos had to face such fears before the invading forces of Athens in 416 BC. The issue was a practical matter. Either you accept to be practical slaves or you will be destroyed. As Thucydides wrote:

*"And we ask you on your side not to imagine that you will influence us by saying that you, though a colony of Sparta, have not joined Sparta in the war, or that you have never done*

*us any harm. Instead we recommend that you should try to get what it is possible for you to get, taking into consideration what we both really do think; since you know as well as we do that, when these matters are discussed by practical people, the standard of justice depends on the equality of power to compel and that in fact the strong do what they have the power to do and the weak accept what they have to accept.”* (Thucydides, [\*History of the Peloponnesian War\*](#), Penguin Books, London, 1954, p. 402)

Similarly, what do you say to Obama when he comes up to you and tells you very calmly and with a big smile: “Dear citizens, you have to be very practical about your pension fund and your health



insurance, because the Banks and the Insurance Companies need to take your life in order to survive? You have no choice and you should be practical about it, because I have the power to do this and you don't?”

That is the anomaly which is in front of the American people today. This is the Melian choice. What are you going to do about it?

[Watch the webcast on youtube.](#)

**Figure 2** Matthew Ogden and Lyndon LaRouche. (LPAC TV)

## 2. THE PRINCIPLE OF FUSION PROPORTIONALITY AND THE PURPOSE OF SCIENCE

Lyn emphasized that China's intention to mine and process helium-3 on the Moon was not only meant for the purpose of harnessing a *raw material* as a residue of the fusion process that the Sun is generating by transforming hundreds of millions of tons of hydrogen into helium continually. The intention is also aimed at changing the way human beings think about how their minds work. As he said: “So therefore, we have to take helium-3, as a *raw material*, the way that mankind has picked up raw materials, understood what the raw material meant, and have defined it as a raw material, on that basis; on the basis that, for human beings, there's an insight into seeing how you can use nature, raw material, and use that raw material to create a *higher order of raw material, which has not existed except for the creative powers of the human mind.*” (Lyndon LaRouche, *NEC Meeting*, Tuesday, January 7, 2014)

This poses an interesting new question, which is: *Can the human mind use proportionality for that very purpose? Can we create the means of solving problems through proportionality as opposed to simply solving problems?* Even though the example I will now show you is not a reflection of an increase in energy flux density, as such, the use of it as a pedagogical device is capable of creating such an increase in your mind.

I recently stumbled upon a little anomaly, which I think may help us bring an answer to that question of a higher ordering power in the human mind. The anomaly is dressed-up as a scientific curiosity called the “Hand Boiler?” (**Figure 3**) This is a beautiful metaphor of how the mind works, a sort of physical footprint of the Leibniz mental principle of proportionality that I have discussed before in several reports, notably in: [THE MIND-GAME OF CHANGING PRINCIPLES IN TIME](#) and [FUSION POWER IS NOT DEMOCRATIC](#).

The question you want to ask about this so-called “Hand Boiler?” is not just: what is it? Because most of the answers you will find about it are stupid and are intended to make you stupid. The underlying question you want to ask is rather, what is it for? What’s the intention behind this? The first and most important question to ask is always: why? Is the intention to mystify you, or is it to educate you? That’s the point. So, whenever you are confronted with something like this, always ask yourself the following three questions: What does it do to you (*Perplexity*)? How does it work (*Discovery*)? Why does it work in the way that it does (*Joy*)?



**Figure 3.** The scientific toy called “Hand Boiler?” (<http://westminsterinc.com>)

**WHAT DOES IT DO? (PERPLEXITY)** Hold the bottom glass sphere vertically your hand for about one minute. In a matter of seconds, the liquid inside will start going up the tube and will appear to be “boiling” at the top. The phenomenon seems to defy gravity as well as common sense and appears to be as perplexing as mysterious? What is going on? Is the liquid really boiling? What is making the liquid defy gravity by going upward?

**HOW DOES IT WORK? (DISCOVERY)** The physical reason for this stunning phenomenon was discovered by the French physicist and balloonist, Jacques Charles (1746-1823), in 1787, when he filled five balloons with the same volume of different gases and raised the temperature of the balloons to 80 degrees C. He noticed that all five volumes had increased by the same amount. Benjamin Franklin attended Charles’ first public demonstration of the hydrogen balloon flight in Paris in 1783. However, Charles’ Law, which establishes how a gas expands with increasing temperature, was only reported later to a scientific committee by Joseph-Louis Gay-Lussac (1778-1850) in 1802. And thus, Charles’s Law between gas volume ( $V$ ) and temperature ( $T$ ) was established as the classical proportional relation  $V_1/T_1 = V_2/T_2$ . As Gay-Lussac concluded in his study:

“The experiments which I have now reported and which have all been made with great care prove incontestably that atmospheric air and the gases oxygen, hydrogen, nitrogen, nitrous oxide, ammonia, muriatic acid, sulphurous acid and carbonic acid all have the same expansion between the same degrees of heat; and thus consequently their greater or less density at the same pressure and temperature, their greater or less solubility in water, and their particular character have no influence on their expansion. On this basis I conclude that all gases in general expand

equally between the same degrees of heat provided that they are all brought under the same conditions.” (Joseph Louis Gay-Lussac, [The Expansion of Gases by Heat](#), reprinted from William Francis Magie, ed., *A Source Book in Physics*, New York, McGraw-Hill, 1935)

**WHY DOES IT DO WHAT IT DOES? (JOY)** The truth of the matter is that this relationship between the expansion of the volume of a gas and temperature is proportional to the Leibniz principle of proportionality between reason and power. That’s what I would call the *Felicity Equation*. In fact, the former is the footprint of the latter. Therefore, the intention behind this discovery is to make you discover *how and why* your mind works the way that it does by inversion. In other words, the purpose is to make you discover that the universe works creatively like your own mind does.

In a sense, the laws of chemistry make no sense in and of themselves. They are merely the ingredients in the recipe. They only make sense when you relate them to food for the human mind. And, that’s what science is all about: *the intention of science is to make you happy by making you discover your creative powers for the benefit of others*. In other words, the point is that if you don’t start with the third question first and submit your mind to it, and that from the galactic top down, you won’t get anywhere and you will end up brainwashing yourself and others, because if you don’t pay attention to the intention, what you’re going to get is gobbledygook mystification. Science is not simply a bunch of physical experiments stacked up on each other; *science is the experiment of creating joy for others*; the joy of discovering how your mind works as the generative power of ordering the minds of others to understand the universe. The best example I could find of this principle is the Chinese landing of the Jade Rabbit mission of developing helium-3 on the Moon for the improvement of mankind. As this truthful Chinese legend goes:

*“The Legend of the Jade Rabbit, one of the most charming of international tales, belongs to the traditional Mid-Autumn Chinese Moon Festival. When the full moon rises, families gather to eat “moon cakes” and read stories and poems about the legends of the moon. An engaging and enlightening morality tale for children, The Legend of the Jade Rabbit tells the story of the rabbit in the moon:*



*“Three magical wise men decide to test the character of a fox, a monkey and a rabbit. The men turn themselves into desperate old beggars and ask the fox, the monkey and the rabbit for food. While the fox and the monkey have food to spare, they refuse to share. But the helpful and generous rabbit, who has nothing to give, volunteers his own tasty self by leaping into a burning campfire to roast himself for their dinner. The men, who are not actually hungry, are overwhelmed by the rabbit’s self-sacrifice and generosity and grant him immortal life, sending him to live on the moon in the palace as Jade Rabbit.”* ([Chinese Legend of the Jade Rabbit.](#))

**Figure 3** Rabbit in the Moon. ([Image:Luna\\_nearside.jpg](#))

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### **3. HOW THE PERPLEXITY OF AN AXIOMATIC CHANGE WORKS**

*“Tongues, then, are a sign, not for believers but for unbelievers; prophecy, however, is not for unbelievers but for believers.”*

Saint Paul, *Corinthians, 1, 14, 22.*

The first reason why people are generally unfamiliar with the idea of an inversion of axiomatic change taking place by time reversal inside of their minds is because they have not paid attention to transforming singularities or anomalies that take place there, and because they are confused by a strangeness that they just cannot cope with because it stubbornly cannot be recognized by sense perception. (See **Figure 1**) The second reason is because the process of axiom busting is not conscious, and therefore, no one has an actual memory of it. You cannot have a memory of the change, itself, but only of having changed. There can only be a memory of the difference between before and after.

Although you may not have any memory of the actual transforming process of an axiomatic inversion, you may recall certain footprints left behind by the passing of the epistemological event, especially the fleeting mnemonic traces of those nasty memories you have chased out and that you have replaced by more truthful ones with the introduction of the new principle. Since the axiomatic change has replaced everything that you have experienced in the past, with a completely new identity, the willful self-inflicted change manifests itself both as the relief of the lifting of a great burden and as the joyful acquisition of a new and improved higher and more universal cognitive manifold. It is only after the shock of that inversion and through the gleaning of those leftover traces that you can realize how you have, effectively, gone through a complete transformation, because the fact that everything has been changed is the proof that it did take place; and that is, the most vivid certainty that you can ever experience of having changed your own past for the better. The degree of recollection is measured proportionately by the three unforgettable factors of *perplexity, discovery, and joy* identified above, which will always be remembered, because everything that existed before has been forgotten forever. This is what it means when you say that evolution never goes backward. That’s how the fusion process works inside of your mind.

Such a process is experienced by every human being who successfully passes through the wall of fire of puberty. This is when the battle between mind and sense perception takes hold of you and establishes whether you will become a human creative individual or remain a lower species greenie. But, most people don’t remember how that happened, or even that it did happen, because they don’t pay any attention to what happens to their minds. Although an axiomatic change is a cultural shock that hits you like a ton of bricks and changes you forever, the only thing that most people remember from it, if anything, is that once you have gone through such a change, there is no going back to the past that existed before the change took place. Why? Because your memory has been replaced by a completely new set of cognitive configurations, a new set of interconnectedness of ideas, which has been determined by the

introduction of a new principle. Then, you know you have achieved a greater degree of anti-entropic power by having grown up.

Such a change doesn't necessarily take place with every human being. The great majority of the human population clings so stubbornly to their local controlled sense perception habits that the society they have found comfortable to live in won't let them make that change, and thus, they remain in a state of infantile immaturity all of their lives. This is the general case of the masses of uneducated peasants living in most developing countries of the world today, but it is also the general case of the British Aristotelian oligarchy, as well as of the brainwashed American population since the assassination of JFK.

So, let me show you how you can solve the perplexity of the anomaly of **Figure 1**, which is common to a great number of High Definition Satellite pictures taken by NASA and others.



**Figure 4** The Canyon of the Colorado River in Utah, USA. ([Digitalglobe](#))

This enigma is resolved simply by rotating **Figure 1** into the position of **Figure 4**. What happens in the picture is similar to what happens in your mind when you add a new dimensionality to your noetic powers. This does not mean that your mind works like the sense perception that you have of this image, that is, by going in and out, but rather by going from the perplexity where nothing fits, to the discovery where everything fuses together differently. This is what happens when a third dimensionality is introduced to the two previous dimensionalities that your mind already had, and changes everything by inference as opposed to by deduction. As Lyn demonstrated many times, this change is not Euclidean, it is Riemannian.

Therefore, the experience of an inversion from **Figure 1** to **Figure 4** functions like a singularity of axiomatic change; that is, as a metaphor of the human mind's power to increase in energy-flux density by the addition of a new principle that changes everything that you have known before. Pay close attention to the transformation that takes place in your mind, when you discover the change between **Figure 1** and **Figure 4**. What is happening to your mind at the moment when everything you did not know before suddenly comes into a cognitive focus? The unknown becomes known and the future takes over and changes the past. Observe patiently **Figure 4** and the *gestalt* will gently form and connect everything into your mind.

If you rotate **Figure 4** one half turn, clockwise or counter-clockwise, that is, from 12 to 6 o'clock, not only the top goes down and the left goes right, but the back also comes forward, and *visé versa*. The image will become as **Figure 1**, again. Therefore, what you discover, here, is that by a single triply-connected spiral action of up-down, right-left and back-forward, the mind is able to understand a new form of completeness, or perfection among those six spherical or toroidal directions, which it was not able to do before. Every little part fits in the whole as if within a recognizable *gestalt*. Riemann would have called this: a triply-connected manifold. While all of the parts of **Figure 1** connect each into a meaningless unity of form, all of the parts of **Figure 4** make sense as a unity of form, just by a half rotation.

This is how the human mind works when you make a new discovery of principle. The newly discovered anomaly doesn't make any sense with respect to your previously acquired knowledge, except by an inversion of your past knowledge. Then, suddenly, by discovering the next higher principle of action, everything that was meaningless before, becomes meaningful. For the sake of confirmation, take a second example, say the satellite picture of the Aleppo Citadel in Syria, and rotate the picture by 180 degrees, as in **Figure 5**. The effect will be generated when the three spherically-connected directions intersect each other at right angle.



**Figure 5** Satellite picture of the Citadel of Aleppo in Syria (left) and its corrected inversion (right). ([Digitalglobe](#))

However, don't look at these images simply as visual anomalies; look at them as representing the perplexing effect of what happens in your mind when the anomaly of a new principle of action is introduced in the universe and changes all of the postulates and definitions that existed before. These satellite pictures appear to be the result of some strange camera trick, but this is not a trick. The inversion makes perfect sense, if you understand that such changes are the footprints of what happens to your mind when a new universal principle is introduced inside of your mental processes and locks everything into place like a new and more perfect memory function established by time reversal. That is also how fusion works inside of the Sun all of the time.

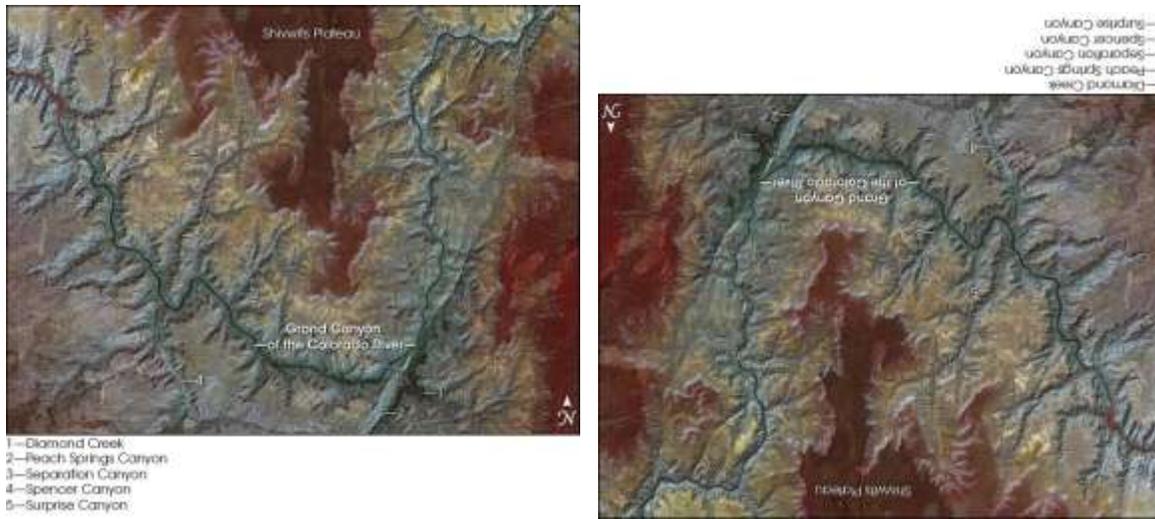
In all such cases, this perplexing effect takes over your mind because your mind is also a triply-connected manifold which functions from the top down; that is, which recognizes itself as being created for the purpose of being an extraterrestrial observer capable of looking at itself from above as opposed to from the bottom up. Here, if you are thinking of Saint-Paul, you are right. This is like speaking in tongues. You can only be understood by someone who has gone through the same experience.

The apparent paradox of the Citadel of Aleppo, which appears to be a hole in the ground, is a similar phenomenon which always happens with satellite photography taken from the top down. It never fails and there are no exceptions. Why does it always work like that? Because that is how it happens in your mind; because an axiomatic change always produces a complete inversion of everything that you have known before and fits them together into a new ordering which is a more perfect arrangement than existed before. This is the *completeness* that Saint-Paul was talking about. Everything that is up must go down, everything that is right must go left, and everything that is backward must come forward, and vice versa. This means that the photos are actually replicating the triply-connectedness that is inside of your mind and which tells you that they are put together in a God-like fashion, as if from the conception of the Trinity. This is the way the human mind was created to work. The nice thing about it is that your mind cannot work in any other way. And, if it does, it degenerates, because it goes against its own natural progression.

Therefore, from that higher standpoint of axiomatics, that is from the vantage point of Saint-Paul's axiomatics, this experiment introduces a new dimensionality which can only cause perplexity in your mind, until the shock of the novelty clears away the cobwebs of your former limited cognitive understanding of the universe. The irony, however, is that, for once, your eyes have not deceived you. What you see is what you get: a new and improved High Definition state of existence, even if it is not the one you expected.

You have now experienced a change in dimensionality that you will never forget for the rest of your life, because the truth about an axiomatic change is that it is for your mind only, and you can't go back to the store and get your money back because you don't like it. This is one of those rare moments where your eyes cannot actually help you discover the truth about your mind no matter how good the clarity of the High Definition might be. It is only by the mental reorganizing and reordering of these perceived facts into an inversion that you can get out of the perplexity that you had been in, with your mere sense perception. You can look at **Figure 1** until you are blue in the face, it will never make any sense to you until you have caused your mind to go into the inversion of **Figure 4**.

Let me just make one last correction about some of the NASA pictures taken of the Great Canyon. In its description of the Grand Canyon, this [NASA Earth Observatory website](#), unfortunately, failed to mention that several images were posted upside down and had, therefore, been misleading. The protruding vein-like image of the Grand Canyon on the left side of the page is wrong. The appropriate picture is on the right side of the page, showing that the camera must have been upside down, when the picture was taken.



**Figure 6** The Grand Canyon Utah and Arizona. . ([Image copyright GeoEye/Space Imaging](#))

Again, it is important to understand that these pictures are not illusions, as most people will tend to believe. Not only are those images the visual footprints of the triply-connected manifold of your spherical mind and of a universe created by an Infinite Spherical Mind, but, they are also reflections of a memory function looking at the Earth from the top down. This is an expression of the phase space of change that takes place when you rise above the horizon of your limited view of yourself on Earth, and you begin to think galactically, by looking at yourself vertically, from above. Then, a new extraterrestrial proportionality is formed that Plato had identified with the power of mental vision, when he said:

*“But the cause and purpose of that best good, as we must maintain, is this, - that God devised and bestowed upon us vision to the end that we might behold the Revolutions of Reason in the Heaven and use them for the revolving of the reasoning that is within us, these being akin to those, the perturbable to the imperturbable; and that, through learning and sharing in calculations which are correct by their nature, by imitation of the absolutely unvarying revolutions of the God we might stabilize the variable revolutions within ourselves.”*  
(Plato, *Timaeus*, 47B-C)

This proportionality becomes obvious when any such result of triply-connected mental activity corresponds to a validation of the truth derived from the apparatus of your creative mental process, but only after you have made that discovery. For example, when you look at the fight between Zeus and Prometheus, although you may think of it as the mythological representation of the fight between Aristotle and Plato, and that it might be a true reflection of the irreconcilable conflict between British oligarchism and American republicanism, the real underlying principle behind this Aeschylus metaphor corresponds to the undeniable reality of how the creative process works everywhere in the universe by a self-sacrificing inversion.

Therefore, if you look at such a proportionality as a Homeric Phaiakian memory function, you will discover in yourself a new social means of reactivating forgotten ideas of the past as axiom busters for the future, in the way similar to how the Schiller Institute expressed it through the interpretation of the [Mozart Requiem](#), performed in memory of the President that came from the future, John Fitzgerald Kennedy, in Virginia, on November 22, 2013. The social effect of such an axiomatic change was precisely the result that this rendering of Mozart was intended to produce, but had never gotten the chance to develop its full potential.

This means that the time-frame reference of the creative process is capable of changing past events by inversion to such a degree that the implicit content of certain powerful past ideas, which had remained dormant up until now, can now generate the full effect of their original intention with respect to the future. This is a unique form of space-time change which cannot simply be understood within the time-frame reference of the relativity of sense perception, but rather through a form of non-linear simultaneity of physical eternity. As Lyn put it:

“The creative human personality has been able not only to forecast future developments as if delivered by Biblical prophets, but is enabled, sometimes, at the least, to deal comparably with the past, similarly; that is, the ability to recreate the past: the past which implicitly existed, but had not been recorded.” (Lyndon LaRouche, [SCIENCE & THE SOLAR SYSTEM](#), December 9, 2013.)

The best way to prove the effectiveness of such a pedagogical device is to demonstrate how such an axiomatic change takes place in the form of an irony of classical artistic composition of a great musical piece, from the top down. What happened during the interval of that [Mozart Requiem](#) is that your mind went through a complete axiomatic inversion, an axiom busting process that you will never forget. Now, if you can increase the rate of increase of such axiom busting experiments, you are going to master very quickly the required galactic knowledge which is necessary to replace oligarchism and you will be able to usher in the next step of a fusion economy. That is the performative challenge, if you're willing to take it. As Lyn put it:

“If you really are a serious scientist, you don't believe, you discover! And then show you can prove it, by demonstration – by *your* demonstration, not by copying someone else's. And that's the real issue here. How are we going to produce the people who are capable of doing the job that needs to be done, if we don't force them to submit themselves to a standard of discovery of truth, rather than a copy of it?” (Lyndon LaRouche, *NEC MEETING*, Saturday, December 28, 2013.)

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#### **4. SIEGFRIED OR WHY YOU GET HEADACHES WITH WAGNER'S MUSIC**

*“I fear soon everything will leave me—eventually also my desire to work. I cannot motivate myself for Siegfried anymore, and my musical sense, just like my mood, is falling into gloom. Everything appears truly flat and superficial! Do not just think of my loneliness, my health is also heavy and leaden.”*

Richard Wagner to Otto Wesendonck

Rock music is not the only form of headache music. Richard Wagner's music was created with the same intention as Rock Music: produce headaches. The purpose of Wagnerian music was to deliberately induce headaches in the heads of the listeners. According to the [British Medical Journal](#), (BMJ) of December 2013, three German scientists, Carl, Anna and Hartmut Göbel, demonstrated how Richard Wagner deliberately wrote some of his music with the explicit intention of reproducing the psychophysical condition under which he was “feeling” when he composed his operas. In *Siegfried* Act 1, Scene 1, for example, the hammering of the blacksmith dwarf, Mime, is intended to reproduce the nervous throbbing headaches that Wagner was having on a regular basis during the composition of the piece. Carl Göbel wrote:

“The first scene of act 1 of the opera *Siegfried* provides an extraordinarily concise and strikingly vivid headache episode. The music begins with a pulsatile thumping, first in the background, then gradually becoming more intense. This rises to become a directly tangible almost painful pulsation. While the listener experiences this frightening headache sensation, Mime is seen pounding with his hammer, creating the acoustic trigger for the musically induced throbbing, painful perception. At the climax Mime cries out: ‘Compulsive plague! Pain without end!’” (Carl Göbel and colleagues, [British Medical Journal](#), of December 2013.)

If you wish to get a headache, therefore, click [here](#) and listen to the BMJ video of the musical depiction of a migraine in *Siegfried*. Blaming his condition on a tinker who had moved opposite to his house in 1856, Wagner wrote the following pathological note to another infamous noise maker, Franz Liszt, on January 27, 1857:

“My health, too, is once more so bad, that for ten days, after I had finished the sketch for the first act of *Siegfried*, I was literally not able to write a single bar without being driven away from my work by most tremulous headaches. Every morning I sit down, stare at the paper, and am glad enough when at least I get as far as reading Walter Scott. The fact is, I have once more over-taxed myself, and how am I to recover my strength? With *Das Rheingold* I got on well enough, considering my circumstances, but *Die Walküre* caused me much pain. At present my nervous system resembles a pianoforte very much out of tune, and on that instrument I am expected to produce *Siegfried*. Well, I fancy the strings will break at last, and then there will be

an end. We cannot alter it; this is a life fit for a dog.” (Richard Wagner, [Briefwechsel zwischen Wagner und Liszt 1854-1861](#), Breitkopf und Härtel, 1887.)

**Figure 7** “Migraine Headache leitmotif in *Siegfried*, Act, 1, Scene 1.” (Petrucci International Music Score Library Project)

Then, in Act 3, Wagner replicated the “loathsome light” and the “rustling and humming noise” of his migraine auras, which Mime had already characterized as a “Compulsive plague! Pain without end!” Wagner went as far as to imitate the visual perturbations that accompany such migraine headaches, even to the point of replicating the migraine mean frequency of 17.8 hertz. This was made to correspond to a rate of 16 demisemiquavers per measure, while the violins and the altos were singing in the frequency of 16 hertz at a tempo of 120 beats per minute. (*Le Figaro*, 22 décembre, 2013, [Pourquoi Wagner fait \(parfois\) mal à la tête](#), [Why Wagner (sometimes) gives you headaches.])

The irony, however, is that the medical report is of the same value as the Wagner composition: nul, because classical artistic composition and scientific reports are never produced for the purpose of imposing on the world one’s personal diseases and disorders, but for the purpose of expressing validated universal ideas and emotions capable of elevating the souls of other people to the level of “*impassioned conceptions respecting man and nature*.” (Shelley) Thus, is it any wonder that it took Wagner 15 years to compose the *Siegfried Opera* (1856-1871)? The German writer asked what would have happened to his music if Wagner had found a cure for his disease. He didn’t answer his own question, because he didn’t know what to say. In fact, the only possible answer is: “Peace and quiet.” And, possibly, no Hitlerian headache either.

**Dritte Scene.**  
(♩ = ♩) Dreitaktig.

Kl. Fl.  
Hob.  
Cl. (in B.)  
1<sup>o</sup> Viol. 1. 2. 3. 4 u. 5. Pulte.  
2<sup>o</sup> Viol. 1. 2. 3. 4 u. 5. Pulte.  
1<sup>o</sup> u. 2<sup>o</sup> Viol. 6. 7 u. 8. Pulte, zus. 6 Pulte.  
Hr.  
MIME. (Erstiert, grad' vor sich aus, in den sonnig beleuchteten Wald hinein, und geräth zunehmend in heftiges Zittern.)  
Voc.  
C.H.  
B.-Tab. 1. (in B.)

★) (An jedem Pulte nur die ersten Spieler.)

**Figure 8** “Migraine aura leitmotif in Siegfried, Act 1, scene 3 uses a scintillating melody line with an underlying zigzag pattern.” [Compulsive plague! Pain without end!](#)”

Next, let’s do an inversion and go from the insanity of Wagner’s *Siegfried* to Beethoven’s *Ode to Joy*, and hear the difference with your mind. The difference is mind-boggling because the Beethoven idea is exactly the opposite of Wagner’s intention. This is the difference that Lyn makes between Zeus and Prometheus. As he said: “Now, what’s the difference? This is not mythology, this is fact. Because the characteristic of mankind is that mankind is the only living creature which exists on the basis of the *mastery of the use of fire*. He is the opponent of the evil Zeus and Zeus is the one who’s the suppression of the use of fire. Now, that continues all the way, from this point in the mists of mythology, back into the current times, known times. And, that’s what the issue is.” (Lyndon LaRouche, [LPAC Webcast For December 27, 2013](#).) The point that Lyn is making is that the “*mastery of the use of fire*” does not come from the practical guy who sells lighters on Forty-Second Street. That mastery comes from the joyful spark of creativity.

**5. HOW THE ODE TO JOY OF BEETHOVEN CAUSES CHANGE WITHOUT HEADACHES**

Free sheetmusic from [www.8notes.com](http://www.8notes.com)

Ode to Joy  
from Symphony no.9

Allegro maestoso

Ludwig Van Beethoven (1770-1827)

The image displays a piano score for the 'Ode to Joy' theme. It consists of four systems of music, each with a treble and bass clef staff. The first system starts at measure 1 with a forte (f) dynamic. The second system starts at measure 5. The third system starts at measure 9 and includes a piano (p) dynamic marking, followed by a forte (f) dynamic marking at the end of the system. The fourth system starts at measure 13. Fingerings are indicated by numbers 1-5 above or below notes. A large slur covers the entire melodic line across all systems.

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Figure 9 The theme of The *Ode to Joy*.

<b>An die Freude</b>	<b>To Joy</b>
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken Himmlische, dein Heiligtum.	Joy, thou beauteous godly lighting, Daughter of Elysium, Fire drunken we are ent'ring Heavenly, thy holy home!
Deine Zauber binden wieder, Was der Mode Schwert geteilt;* Bettler werden Fürstenbrüder,* Wo dein sanfter Flügel weilt.	Thy enchantments bind together, What did custom's sword divide,* Beggars are a prince's brother,* Where thy gentle wings abide.
<i>Chor</i> <i>Seid umschlungen, Millionen!</i> <i>Diesen Kuss der ganzen Welt!</i> <i>Brüder—überm Sternenzelt</i> <i>Muss ein lieber Vater wohnen.</i>	<i>Chorus</i> <i>Be embrac'd, ye millions yonder!</i> <i>Take this kiss throughout the world!</i> <i>Brothers—o'er the stars unfurl'd</i> <i>Must reside a loving father.</i>
*Reworked by Schiller in the 1803 edition of his works to the more familiar:	*Reworked by Schiller in the 1803 edition of his works to the more familiar:
Was die Mode streng geteilt; Alle Menschen werden Brüder,	What did custom stern divide; Every man becomes a brother,

**Figure 10** [Schiller's original Ode to Joy](#). Note the crucial axiomatic change that Schiller made in regard to the oligarchical principle by transforming the idea of “[What did custom's sword divide, Beggars are prince's brother,](#)” into “[What did custom stern divide; Every man becomes a brother.](#)” That's the difference between the children of Prometheus and the children of Zeus: willing creative personalities or willing slaves.

When the wall of Berlin was taken down, on November 9, 1989, the event was immortalized by the singing of Beethoven's *Ode to Joy*. That became one of the most joyful moments in human history, when all of the peoples of the world united in spirit to celebrate the end of the police-state that had been imposed on the peoples of Germany, Poland, Czechoslovakia, Bulgaria, and Romania during forty years, and which had created a synthetic division of the world between East and West.

On the eve of November 9, 1989, a member of the East German politburo announced, mistakenly, at a press conference in East Berlin that an order to lift border restrictions, which was expected to take effect the next day, was effective immediately. The news was then reported immediately on West German Television and thus, the event was triggered in advance by inadvertence.

[http://www.youtube.com/watch?v=BCDdSXY22ms&feature=player\\_embedded](http://www.youtube.com/watch?v=BCDdSXY22ms&feature=player_embedded)

[http://www.youtube.com/watch?v=HEbsCYLx2TI&feature=player\\_embedded](http://www.youtube.com/watch?v=HEbsCYLx2TI&feature=player_embedded)

[http://www.youtube.com/watch?v=1\\_eCVhCGYwE&feature=player\\_embedded](http://www.youtube.com/watch?v=1_eCVhCGYwE&feature=player_embedded)



**Figure 11** Fall of the Berlin Wall celebration of November 9, 1989.

The ironical aspect of this anticipated incident is that when the time comes where tyranny must be brought down and the people are given an opportunity to change their lives forever, they begin to live in the future. The first hundred people who climbed the Berlin Wall on that historical day knew they were risking their lives, and the rest of the people followed them. It is the courage of these first hundred people which lights the spark from which “*Every man becomes a brother.*” This is where the true significance of Promethean Fire is located in the *Ode to Joy*, because the *Ode to Joy* is the true meaning of the creative spark which can bring about a political axiomatic change in the world and unite the brotherhood of man, explicitly, against the oligarchical principle. That spark was expressed on the faces of every singer and musician of the [Berlin Celebration Concert by Leonard Bernstein](#), on November 9, 1989.

Unfortunately, the bringing down of the Berlin Wall did not bring freedom and joy to the world, but ushered, instead, another tyranny, the tyranny of the so-called “European Union.” Indeed, as the Wall of Berlin was taken down, a New Wall of Money was being erected that would divide the East from the West, one more time. So now, 25 years after that Wall Street Phony Money of the British-Dutch Trans-Atlantic Empire had introduced a new tyranny, the bankrupt British-Dutch New World Order must be buried and the United States must shift politically its power to the Trans-Pacific basin where the solution to the bankrupt world system is located. Therefore, as Lyn put it: Now is the time “*to raise the flag of ‘A Campaign against stupidity’ among the oligarchs.*”

FIN