THOUGHTS ON HOW TO CONSTRUCT AN AXIOMATIC CHANGE

On the subject of Lyndon LaRouche's unifying principle of physical science and of artistic composition

Pierre Beaudry, 2/2/2019

INTRODUCTION

> *"If you wish to unify all of human knowledge into a single whole, what you need is not something that looks like anything you know; you require a unifying proportionality that brings together incommensurable realities."*
>
> Dehors Debonneheure

One of the most difficult aspects of examining an *axiomatic change* is finding the appropriate visual pedagogical material for it. For example, it is very difficult to capture change as the principle of time because once you have captured it, it is no longer changing. As a result, representing time as change always carries with it the inversion of the Heraclitus irony that *everything changes except change itself*.

The means that scientists have used for showing the "visible" characteristics of change have generally been fallacies of composition, especially in their more recent attempts at illustrating Einstein's curvature of *space-time* with his hypothesis of gravitational waves. I am introducing here a new hypothesis which may shock some of you but which can justify its validity by construction only: "*Change is the curvature of time because time is the curvature of change.*"

In a report written in 1986 titled: **TRUTH IS BEAUTY AND BEAUTY IS TRUTH: UNDERSTANDING THE SCIENCE OF MUSIC**,[1] and now recently published by EIR, Lyndon LaRouche identified that it is the anti-entropic principle of the creative process of the human mind, connecting both the domains of physics and of artistic composition, which is necessary to internalize in order to overcome past axiomatic failures and avoid future human catastrophes.

How can this life saving method be discovered? How can a normal run of the mill human mind be prepared to make such a discovery? The present report intends to investigate that question by following three steps:

1. *Search for a proportional ordering* of the Universe;

2. *Apply that proportional ordering to yourself by stripping away your own false underlying assumptions* about your knowledge of the Universe;

3. *Confront public opinion* with the results you find in order to set an example and help increase the energy flux-density of future generations.

Once these three actions are locked into a single multiply-connected whole, then you know, with certainty, that you have constructed something truthful.

1. LAROUCHE'S FUNDAMENTAL PRINCIPLE OF AESTHETICS

"The design of the Athens Acropolis is one of the true wonders of ancient civilization. Contrary to some textbook myth-making, the Acropolis's design was not a hodge-podge of successive additions at different points in time. The final structure was the fulfillment of a comprehensive, original design, to the effect, that from Erectheum, through Parthenon, and Nike Apteros by the gate, the whole is a coherent design, based on the elaboration of a single principle.

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[1] Lyndon LaRouche, **TRUTH IS BEAUTY, AND BEAUTY IS TRUTH: UNDERSTANDING THE SCIENCE OF MUSIC**, EIR, January 25, 2019.

"The principle of design is a constructible series of divisions of the circle. These divisions correspond to the harmonic composition of the human form. Underlying that ordering is a very special geometric construction, the Golden Section. All great classical Greek plastic art and music were based on that same ordering principle: the harmonic orderings determined implicitly by the Golden Section.

"This approach to aesthetics is a leading feature of Plato's dialogues. Beauty is that which corresponds to life, especially the perfection of human life. That which is not consistent with such forms, is ugliness; ugliness is that which is anti-life, death, the inorganic.

Model of the **Parthenon** built by Pierre Beaudry, January 2000.

"Plato's dialogues are the first still-surviving source in European literature, for the proof that whatever is beautiful according to these principles is also truth, and that whatever is truthful is also beautiful. Plato's

dialogues define the proposition: that physical science is the study of the universe in terms of the same Golden-Section harmonics. Thus, the root-principles of physical science are identical with those of aesthetics."[2]

What LaRouche emphasizes in the incommensurable connection between physical science and aesthetics comes from Nicholas of Cusa's isoperimetric principle of constructive geometry; that is, the principle uniting the Maximum (the macrocosm) and the Minimum (the microcosm). That principle, in turn was first discovered by the builders of the Great Pyramid of Giza around 2,560 BC. The most important implication of this idea for science and for artistic composition is that the principle can only be established performatively, that is, by construction. As Lyn stated:

> *"This writing has many implications for the most fundamental issues of physical science, but two of those features are most noteworthy at this immediate point in our report. First, Cusa presents his argument in the terms of what modern science terms a 'synthetic' or 'purely constructive' geometry. A synthetic geometry is one, which prohibits all axioms and any use of an axiomatic-deductive method of argument; the only allowed argument is one based purely on construction from a starting-point of nothing but circular action. Second, Cusa presents the first statement of the most fundamental principle of a synthetic geometry, a principle known to modern geometrical topologists as 'the isoperimetric theorem.'*

> *"Nothing respecting form is self-evident in the universe, except that there exists a relatively minimum perimetric action which defines a relatively maximum area or volume. From this starting point, all the mathematics of mathematical physics can be properly constructed, without permitting any resort to axiomatic-deductive-logical methods."*[3]

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[2] Lyndon LaRouche, **TRUTH IS BEAUTY, AND BEAUTY IS TRUTH: UNDERSTANDING THE SCIENCE OF MUSIC**, EIR, January 25, 2019, p. 33.

[3] Lyndon LaRouche Op. Cit., p. 34.

Such a constructive principle, however, becomes effectively relevant only when a proportional connection between two incommensurables is achieved – not before. And, here, Lyn goes directly for the jugular by asserting that the most effective demonstration of such a proportion is what brings together the most amazing incommensurable relationship; that of the Five Platonic Solids and the twelve tones of the musical scale. Lyn wrote:

> "*In brief, the construction of one of the five platonic solids, the twelve-sided dodecahedron, is accomplished by first constructing the Golden Section. By simple division, the other four are constructed as a series: the tetrahedron, the cube, the octahedron, and the icosahedron. No others are possible in visible space. (The fact that there are twelve tones in a musical scale is shown to be necessary by understanding the topological implications of this construction*.)

> "*The next step toward both the establishment of mathematical physics and a richer doctrine of aesthetics was the collaboration among Pacioli, Leonardo, and their associates, in proving that the form of living processes was also based on the principles of proof of the five platonic solids.*"[4]

Bear in mind, however, that the incommensurable relationship between the spherical generation of the Five Platonic Solids and the musical system of changes in the human voice can only be established from a proportional relationship among four such adult voices in the proper Lydian polyphony that J. S. Bach established in his ricercar theme in the Musical Offering. It is by internalizing LaRouche's anti-entropic method that the matter gets resolved as Leonardo da Vinci and Pacioli demonstrated in their generation of the Five Platonic Solids through a process of spherical constructive geometry.

Lyn demonstrated in this paper that the direction to take in order to succeed in accomplishing such an axiomatic change is to *change the past* by elevating the human mind to the domain of divinity by means of the principle of *simultaneity of temporal eternity,* in science as in artistic composition; and this must be done out

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[4] Lyndon LaRouche, Op. Cit., p. 35.

of necessity in order to extract the human mind from the chains of chronological time.

Raphael gave the epistemological/artistic solution for the construction of such an incommensurable relation in his composition of *The Dispute of the Holy Sacrament* and *The School of Athens*. See my report: **THE ALBA MADONNA: RAPHAEL'S SPHERICAL METHOD OF DESIGN**.
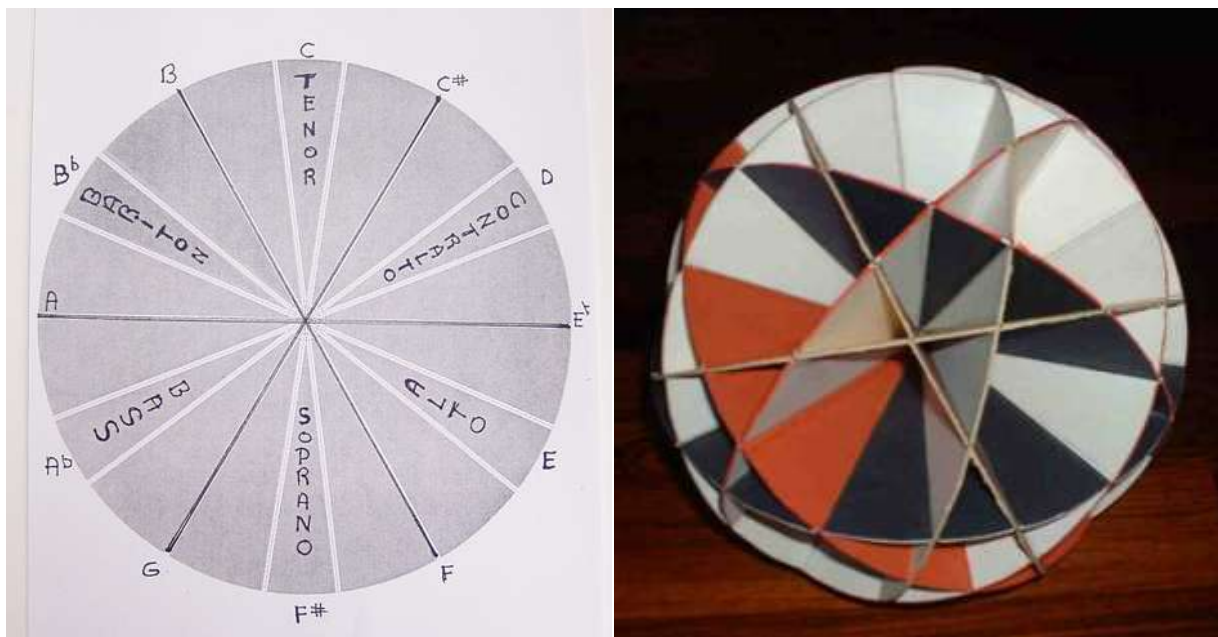
The ten-circle Egyptian sphere

Spherical generation of the dodecahedron, the cube, and the octahedron
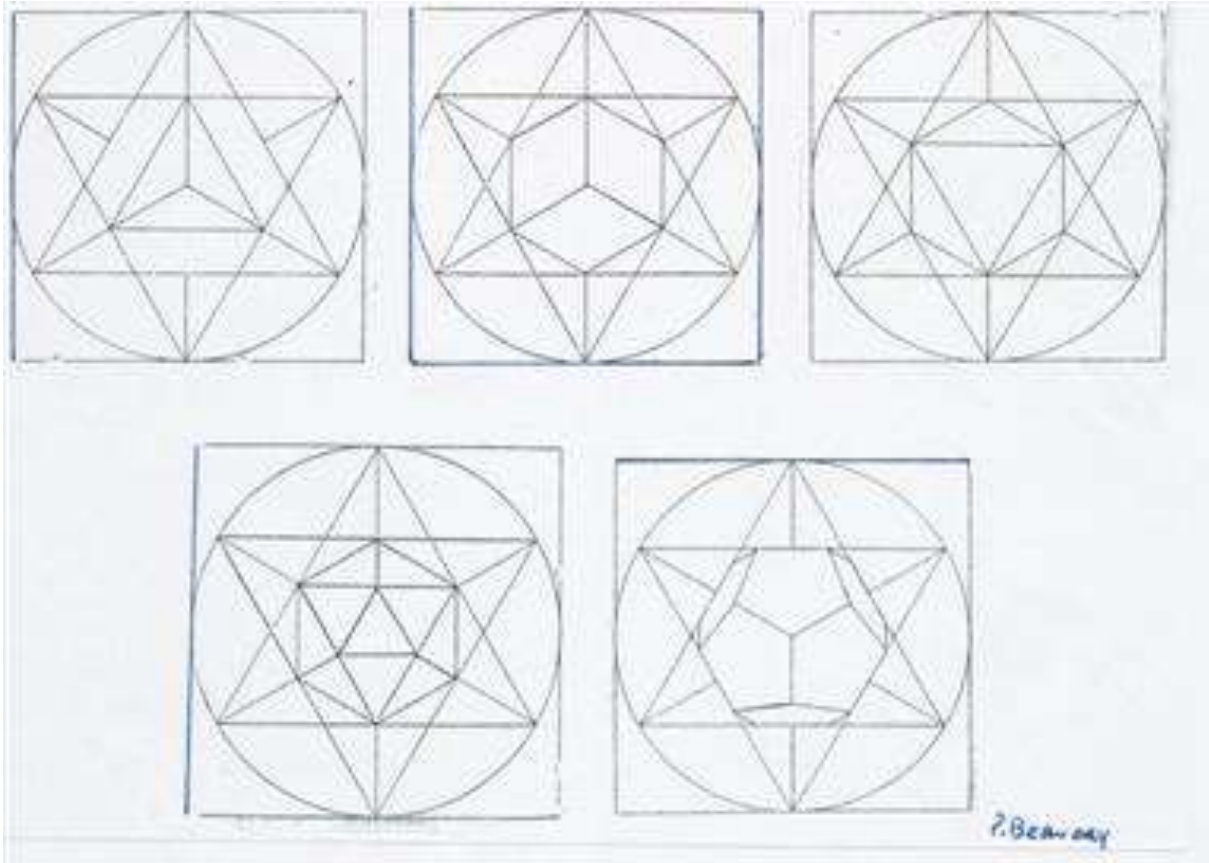
The Five Platonic Solids projected from Raphael's The School of Athens design.

2. THE HEAVENLY SECRET OF THE GREAT PYRAMID

"Time is the rhythm of eternal duration marking the axiomatic tempo of the mind in the symphony of change."

Dehors Debonneheure

First of all, start with the most difficult question: how can you change the past? It is by rediscovering the measure that Thales used in determining the height of the Great Pyramid of Egypt.

The fascinating idea, here, is the fact that the construction of the Great Pyramid of Egypt is connected to the generation of the Five Platonic Solids and its triangular mid-section is filled with proportions that searchers have been observing for five thousand years, but have not been able to make sense of. For example, consider the idea of the *squaring of the circle and of the circling of the square*:

Although in my own work I have measured the Great Pyramid through the triangular cross-section of 90°, 52°, and 38°, from a spherical projection at the latitude of 30° taken from the Earth's North Pole, others have used different numbers in order to obtain similar proportional results.[5]

For instance, historian J. P. Lepré's physical measurements of the same triangular cross-section were derived from 90°, 51° 51' 14.3", and 38° 49.' With such an arrangement, he obtained the incommensurable proportionality between what he called "squaring of the circle and circling of the square."[6] Once you have experienced such an incommensurable transformation, the past can no longer be the same.

Although the mathematical measure between two such incommensurable geometric figures as the circle and the square is an approximation, it is the proportion which is to be considered. The mathematical equation works by curve fitting provided that the height of the Great Pyramid is 485.5' and the side of its square base is 762.24'. The truth of the matter is in the proportion, not in the numbers themselves. For instance, Lepré demonstrated that if the height of the Great Pyramid, 485.5', is made to be the radius of an imaginary circle; then, when its diameter of 971' multiplied by pi (3.14) gives a circumference of 3,048.94', the circle becomes proportional to a square whose side must measure 762.24', because that side multiplied by 4 generates a square perimeter of 3,048.96'. We have, here, the first mathematical attempt at establishing Cusa's Isoperimetric Theorem.

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[5] See my report: **HOW THE GREAT PYRAMID OF EGYPT WAS BUILT**.

[6] J. P. Lepré, *The Egyptian Pyramids, A Comprehensive, Illustrated Reference*, McFarland & Company, Inc., Jefferson North Carolina, 1990, p. 126.
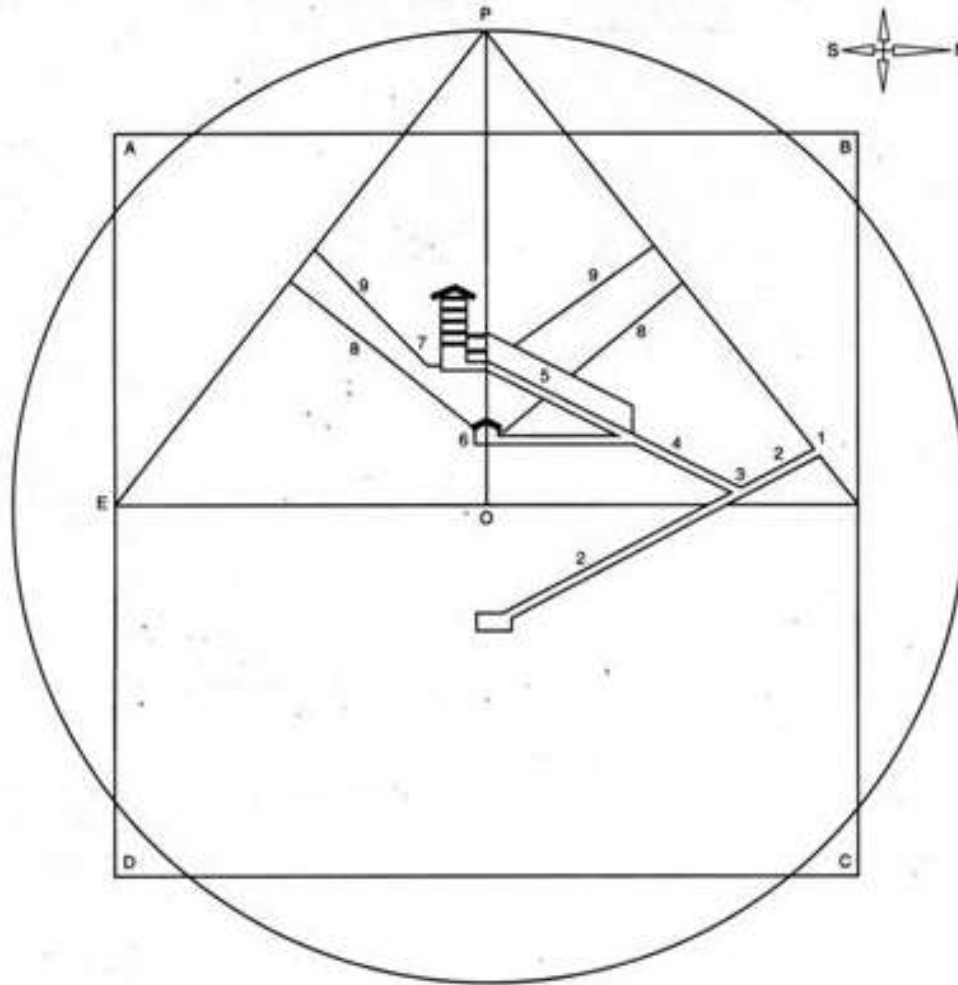
Great Pyramid paradox of squaring the circle. **PYTHAGOREAN SPHERICS: THE MISSING LINK BETWEEN EGYPT AND GREECE.**

By way of a constructive method, however, the Egyptians could have solved the apparently unsolvable problem of doubling the volume of the cube simply by discovering the proportion of the shadow of the triangular mid-section of the Great Pyramid. No mathematics is required. They only required the projection of the pyramid's latitude at 30° from the Earth's North Pole.
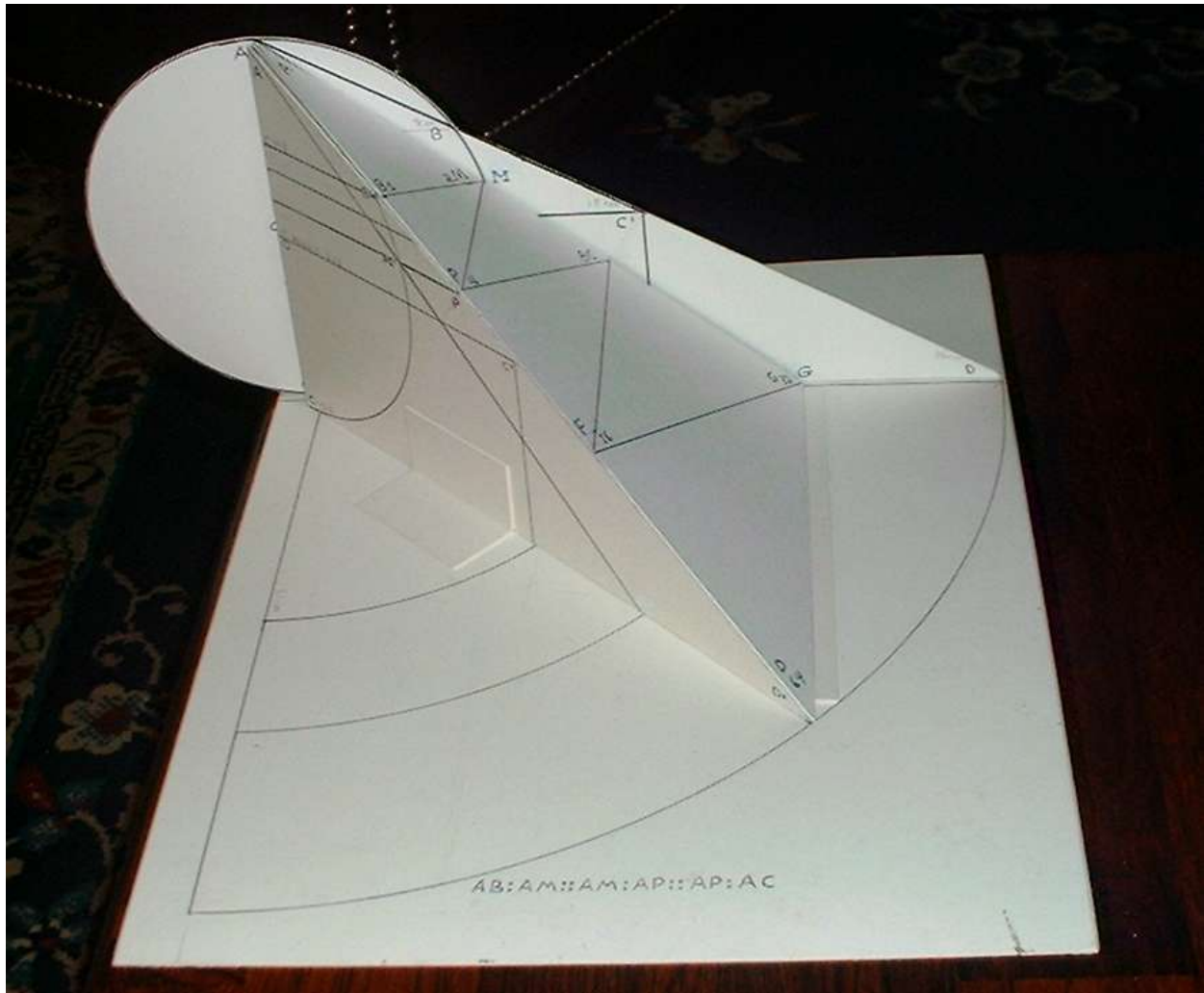
Shadow of the Great Pyramid at 30° and the two mean proportionals for doubling the cube.

To find the proportions for doubling the volume of the cube, rotate the scalene triangle, ACD, (60°, 90°, 30°) by an angle corresponding to 1/8ᵗʰ of the sphere's rotation, that is, by 45°; while making sure that the rotated scalene triangle ACD' has pivoted on the hinge, AC. Here, an apparent insignificant non-visible change occurs in the shadow, a minuscule anomaly (difference between 45° and 38°) which causes a perplexing paradox.

The angles formed between the two scalene triangles, at the level of the plane and at the level of the hypotenuse, are axiomatically different. This

axiomatic difference represents the difference between two levels of power, the two-dimensional and the three-dimensional powers. This is the anomaly that locates the non-visible axiomatic difference of passing from one power to the next, from the doubling of the area of the square to the doubling of the volume of the cube; that is also the incommensurable difference between the Ecliptic and the Celestial Equator of the Earth, or the tilt angle between the orbit and the rotation of the Earth around the Sun.

Next, project a light source at an angle of 23.5° of latitude against triangle ACD', as if from the Sun itself in the plane of the Ecliptic, and cast a shadow against triangle ACD from such an astronomical position.

When D'CD forms an angle of 45° in the plane, the shadow PAM forms an angle of 38° at the level of the hypotenuse. This transformation of a 45° angle into a 38° angle, produced by the same rotation, results in the creation of a right triangle which corresponds to half of the apex angle of the Great Pyramid of Egypt: PAM = 52°, 38°, 90°.

Thus, by a doubly-connected projection from the heavenly sphere, one from the Celestial Pole and the other from the Sun, the shadow of the Great Pyramid becomes the paradigm of an Astrophysical Observatory of Universal History.

Lastly, one look at the harmonic proportions of this angle of the shadow, PAM, reveals that the two proportional segments, AM and AP, respectively, represent the sides of cubes which double and quadruple the volume of an original cube whose side is equal to AB. Therefore, AB : AM :: AM : AP :: AP : AC establishes the proportionality for doubling the cube.
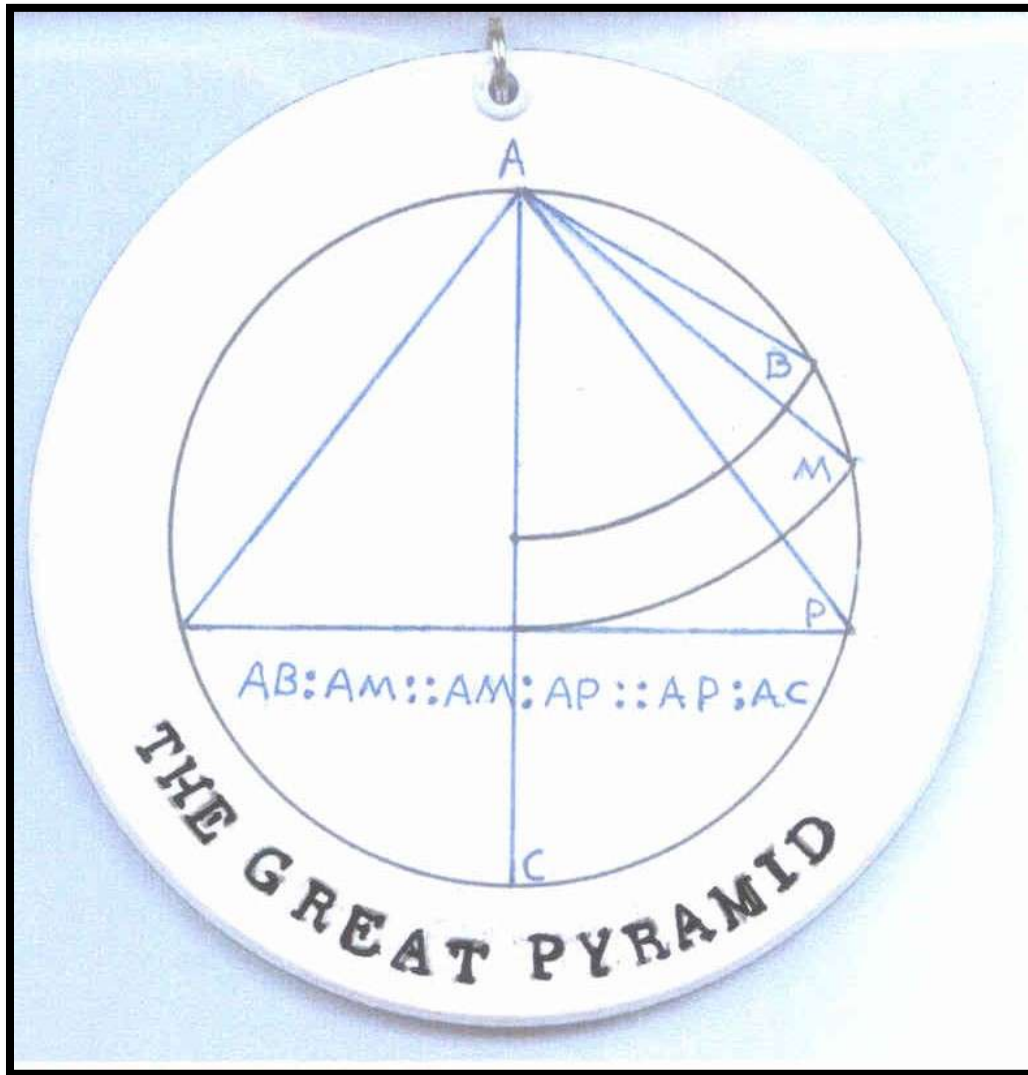
The harmonics of doubling the cube expressed by relating the side and the height of the Great Pyramid to the radius and the diameter of the circle circumscribing it.

The perplexing anomaly of the two angles (45° and 38°) should retain your attention if you investigate the hypothesis whereby the Great Pyramid is an astronomical experiment replicating the celestial geometry of the universal precession cycle of 26,000 years of the Earth's rotating axis. This fact alone should be enough to demonstrate that ancient Egyptians had very advanced knowledge of astronomy.

I reported earlier on such advances in **BAILLY'S ANCIENT ASTRONOMY**, and it should not come as a surprise to anyone that such advanced knowledge existed in ancient civilizations. The proof can be reconstructed with a doubly-connected torus ordering of the planetary names corresponding to the seven days of the week. Many languages from around the world today have week days named after the seven visible planets. For example, in French: *Sun (Sunday-Dimanche), the Moon (Lundi-Monday), Mars (Mardi-Tuesday), Mercury (Mercredi-Wednesday), Jupiter (Jeudi-Thursday), Venus (Vendredi-Friday), and Saturn (Samedi-Saturday).* Hindi, Japanese, and Korean languages also have the same correspondence. Such an ordering demonstrates that different ancient civilizations knew the relevant cycles of the seven visible planets of the Solar System. Moreover, the Poloidal/Toroidal arrangement below corresponds to the 4 x 7 = 28 cycles of the ancient Chinese Constellations of the Zodiac. The ordering reflects the doubly-connected circular motion of a planet rotating and orbiting around the Sun.
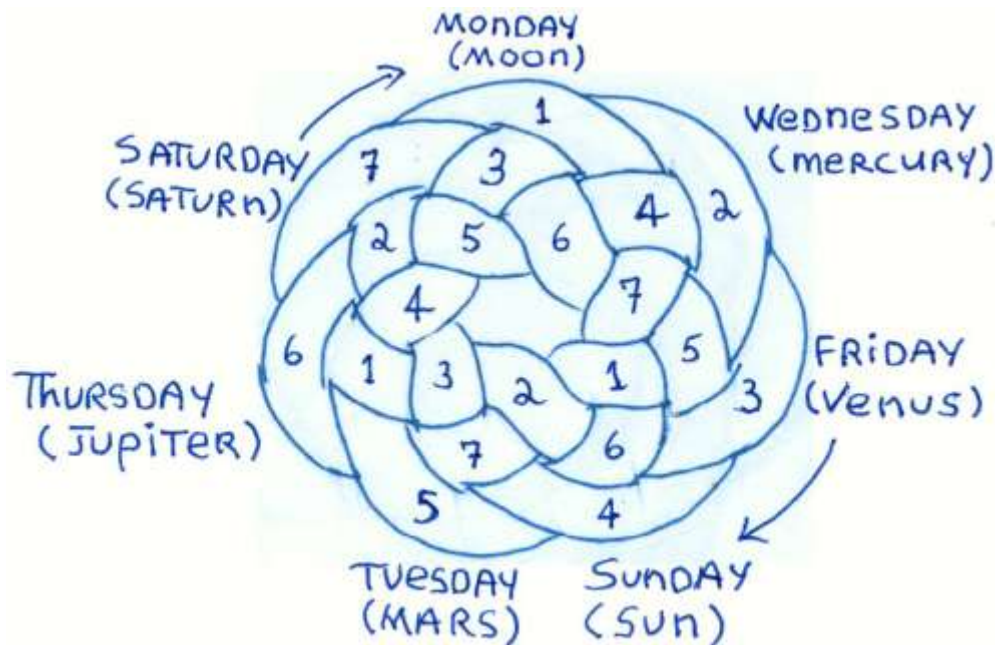
The underlying proportional ordering of the days of the week and the seven visible planets.

The question remains: why have the planets been given the weekly order: Moon, Mars, Mercury, Jupiter, Venus, Saturn, and Sun? The order corresponds to

the perceived period of revolution of the so-called "seven visible planets" around the Earth. An ancient astronomer, maybe Atlas, established that ordering according to the number of Earth days required for the observation of the completion of each planetary cycle. That is the reason why the apparent disorder of the days becomes ordered proportionately when one discovers there are intervals of 4 days between each new planetary observation. The truth is between the notes. Count the following series by jumping 4 days after each Planet and you will have the ordering of the week: Moon, Mars, Mercury, Jupiter, Venus, Saturn, and Sun.

1. Moon: 28 days.
2. Mercury: 88 days.
3. Venus: 225 days.
4. Sun: 365 days.
5. Mars: 687 days. (1 year, and 322 days.)
6. Jupiter: 4385 days. (12 years, and 5 days.)
7. Saturn: 10752 days. (29 years, and 167 days.)

3. HOW TO CONSTRUCT THE HYPERCUBE IN THE SIMULTANEITY OF ETERNITY

> **"When' is the future? At what point in time?... The answer to this seeming paradox, was already known by Plato, by Augustine of Hippo, and therefore, also, Thomas Aquinas: *All time is subsumed under a general regime of simultaneity!"*[7]**
>
> Lyndon LaRouche

In a recent series of reports on the 2014 film *Interstellar*, French astronomer-poet, Jean-Pierre Luminet, discussed the idea of generating an example of the

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[7] Lyndon LaRouche, **THE ESSENTIAL ROLE OF 'TIME-REVERSAL' IN MATHEMATICAL ECONOMICS**, The Schiller Institute, October 1996.

fourth dimension with the construction of a hypercube. In the concluding part of his report, **LA PHYSIQUE ETRANGE D'INTERSTELLAR**, Luminet stated:

> « The analog of a cube in 4 dimensional-space without curvature is called a hypercube, or a tesseract. The tesseract is to the cube as the cube is to the square. Just as the surface of a cube consists of six square faces, the hypersurface of a tesseract consists of eight cubic cells. The tesseract is strikingly represented in [the movie] *Interstellar* as a multidimensional space in which time is transformed into a spatial dimension. Inside the tesseract, Cooper is able to go back in time and communicate with his daughter Murph using gravitational signals, providing her with the data she needs to solve the final equation."[8]

Luminet's idea of the proportionality between the hypercube, the cube, and the square is crucial for understanding the formation of the present discovery of the principle of proportionality. The implication is that proportionality intersects the truthfulness of crucial discoveries of ancient times, notably, those of the geometry of the Great Pyramid of Egypt, the discovery of the height of the Great Pyramid by Thales of Miletus, the discovery of doubling the surface of the square by a slave boy in Plato's Meno dialogue, the Archytas discovery of doubling the volume of the cube, and the spherical construction of the Five Platonic Solids. From the vantage point of epistemology, the significance of such discoveries with the construction of the hypercube represents the next higher transfinite domain; that is, the dimensionality of *time reversal* and of the *simultaneity of eternity*.

A crucial difference must be made here between the perception of time and the conception of time. The two should not be mixed. Compare, for example, the idea of the *relativity of time* and the idea of the *simultaneity of eternity* by projecting the two notions on the dimly lit wall of Plato's Cave. What is called real and what is perceived to be real are two completely different things. What is known to be a universal principle is real and what is perceived by an individual person is merely a projection. It would be sophistry to confuse one for the other. For example, what Einstein considered to be a relative perception on a railroad

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[8] Jean-Pierre Luminet, **LA PHYSIQUE ETRANGE D'INTERSTELLAR (6/6) : L'EQUATION ULTIME.**

track should not be confused with the simultaneity of two similar conceptions understood by two different minds traveling on the same thinking pathway, but being separated by centuries or even millennia of similar discoveries.

When viewed from the standpoint of sense perception, the idea of simultaneity of time between two observers, or of two separate events perceived by the same observer, breaks down as soon as one considers objects as being separated by spatial distance. An event seen from Earth taking place right now on the surface of the Sun actually occurred eight minutes ago, because that is the time it takes for light to travel from the Sun to the Earth. Such a discrepancy in human perception requires correction because such a distance of eight minutes is a characteristic of space and not a property of time.

Unfortunately, from time immemorial, the human mind has understood time as an extension of space because time has been wrongly associated with spatial volume, which in turn, is generally associated with the sense of touch. It is that fallacy of "*spatial extension*" which, by force of habit, has reduced the idea of temporality and simultaneity, to a tangible expression of space. However, if space is impressive by its extensity as volume is to the domain of the visible **::** then, time should be impressive by its intensity as harmony is to the domain of hearing. Such distinctions and proportions are most significant for understanding the idea of *simultaneity of eternity* because the intensity of such a timely event will tend to fade and disappear before the dominance of spatial voluminosity.

In physics the idea of simultaneity is excluded and is replaced by the accommodation of a deductive logic frame of reference; as a result, the domain of physics excludes all possible understanding of the idea of *simultaneity of eternity* as LaRouche developed. And so, *simultaneity of eternity* is relegated to being relevant only to the domain of epistemology and of artistic composition. And, the reason is because these forms of experience cannot be reduced to clock-time.

The geometrical construction which can best exemplify how a discovery of principle of such a higher dimensionality can take place in the human mind is the geometrical construction of the hypercube: construct for yourself a performative pathway by means of which your mind goes from 1 to 4 dimensions as if you were

generating the process from multiply-connected circular actions in the manner indicated by LaRouche and with the additional help of the Moebius strip. The relationships are such that 1 is to 2 as 2 is to 3 in the same incommensurable proportion as 3 is to 4. Note especially the inversion process of moving into the fourth dimension. Examine closely the process of the *rotating inversion* by following the same edge of the hypercube during the entire rotating-inverting process.
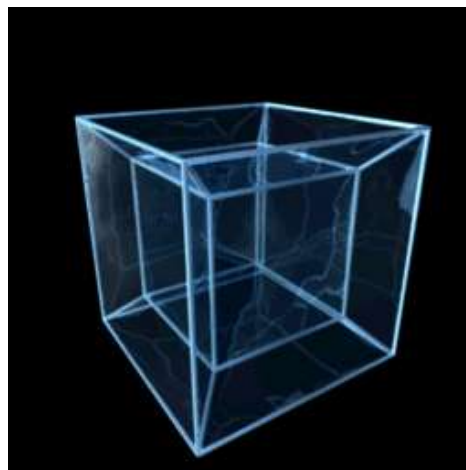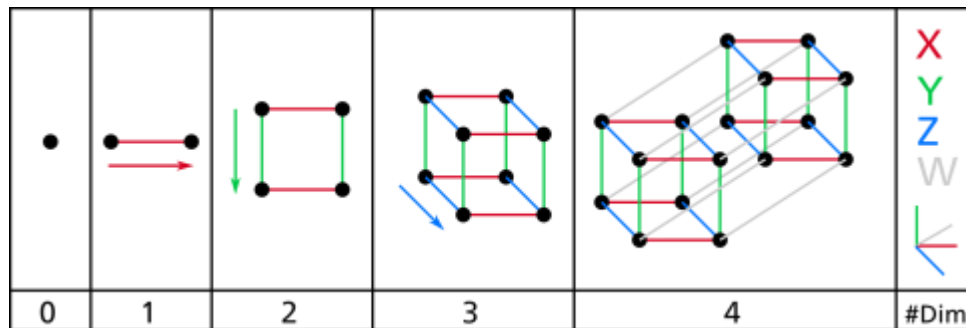
The perplexing *double rotation and inversion* of the hypercube. Wikipedia.

The perplexing effect of the change arises when you reach the singularity of passing from the 3rd dimension to the 4th dimension. The axiom busting idea at that changing moment is reminiscent of the register shift singularity of the human voice in the Bel Canto method of singing. In fact, it is with the human voice that one can best understand and experiment the process of change when the voice goes from

the chest register to the head register. The singularity reflects the simultaneity of the cube's rotation and inversion of itself into and out of a three-dimensional Euclidean space, as in the case of the Moebius strip shown below. It is the metaphorical shadows of such a perplexing construction which speaks to the mind as it goes through an axiomatic transformation which is otherwise impossible to grasp with your logical-perceptual apparatus.

The perplexing ambiguity is caused by the *coincidence of opposites* of the unfamiliar motion of rotation and inversion together; as a simultaneous action of the two motions coincides at the moment when the process of change goes from a third dimensional level Z up to a fourth level W. If you follow the double motion of the hypercube by keeping your eye on one of the sides, you will be able to observe how that side constantly changes and yet remains the same. This illustration approximates how the mind is transformed by going through such a perplexing singularity of an axiomatic change by making two opposite actions coincide at the same time.

4. THE LAROUCHE PRINCIPLE OF CIRCULAR ACTION

> *"Beauty in art is not possible without truth, or unless the true subject of the composition is human scientific creative potential. On account of these subsumed requirements, beauty in art can not differ morally from scientific discovery. The essential difference is, that it is the beauty of human creative powers itself, which is the purpose and subject-matter."*[9]
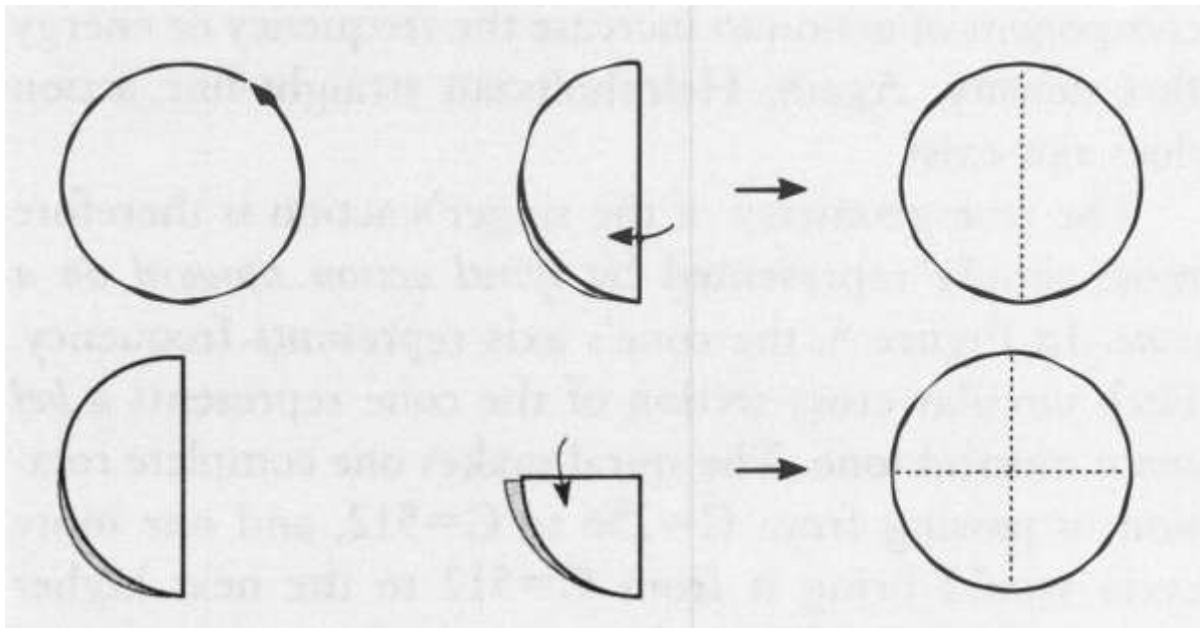
Lyndon LaRouche

From the vantage point of epistemology, the condition for making a discovery of the higher dimensionality of the hypercube is best exemplified by the mastery of the proportionality involved in the construction of unifying past

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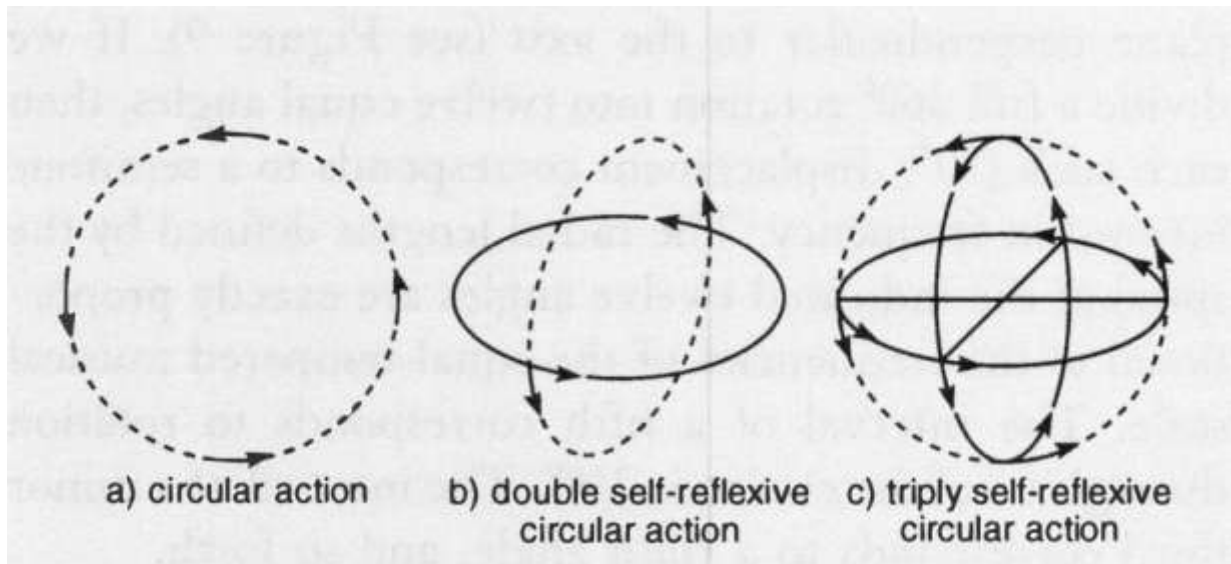[9] Lyndon LaRouche, Op. Cit., p. 69.

discoveries, such as Hipparchus's discovering the solution to the Delian problem of doubling the volume of the cube by way of *finding two mean proportionals between two extremes in a relation of two to one.* As LaRouche showed, the way to solve this Hipparchus Delian problem is to use a method of constructive geometry of multiply-connected circular action. Lyn explains the process as follows:

> "*No particles exist, no straight lines exist, no notion of measurement exists. This action creates a straight line, and then creates the first point. In the process of generating these two creations, the idea of measurement is first introduced, as divisibility by one half. With nothing more than these beginnings, every form which can be constructed in visible space is created, without introducing anything new from the outside.*"[10]

"Using "synthetic geometry," we generate a straight line and a point from the circle, by folding it upon itself." From Lyndon LaRouche, **TRUTH IS BEAUTY, AND BEAUTY IS TRUTH: UNDERSTANDING THE SCIENCE OF MUSIC**, EIR, January 25, 2019, p. 39.

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[10] Lyndon LaRouche, Op. Cit., p. 39.

a) circular action   b) double self-reflexive   c) triply self-reflexive
                          circular action   circular action

"The sphere is generated by triply-connected circular action."

To this process of circular action, I will add the idea of circular action that is going in and out of itself and rotating at the same time as a means of posing and solving Cusa's paradox of *coincidence of opposites*. As a result of this doubly-connected and twisting circular action of the one dimensional Moebius strip, you will be able to generate all of the Five Platonic Solids.
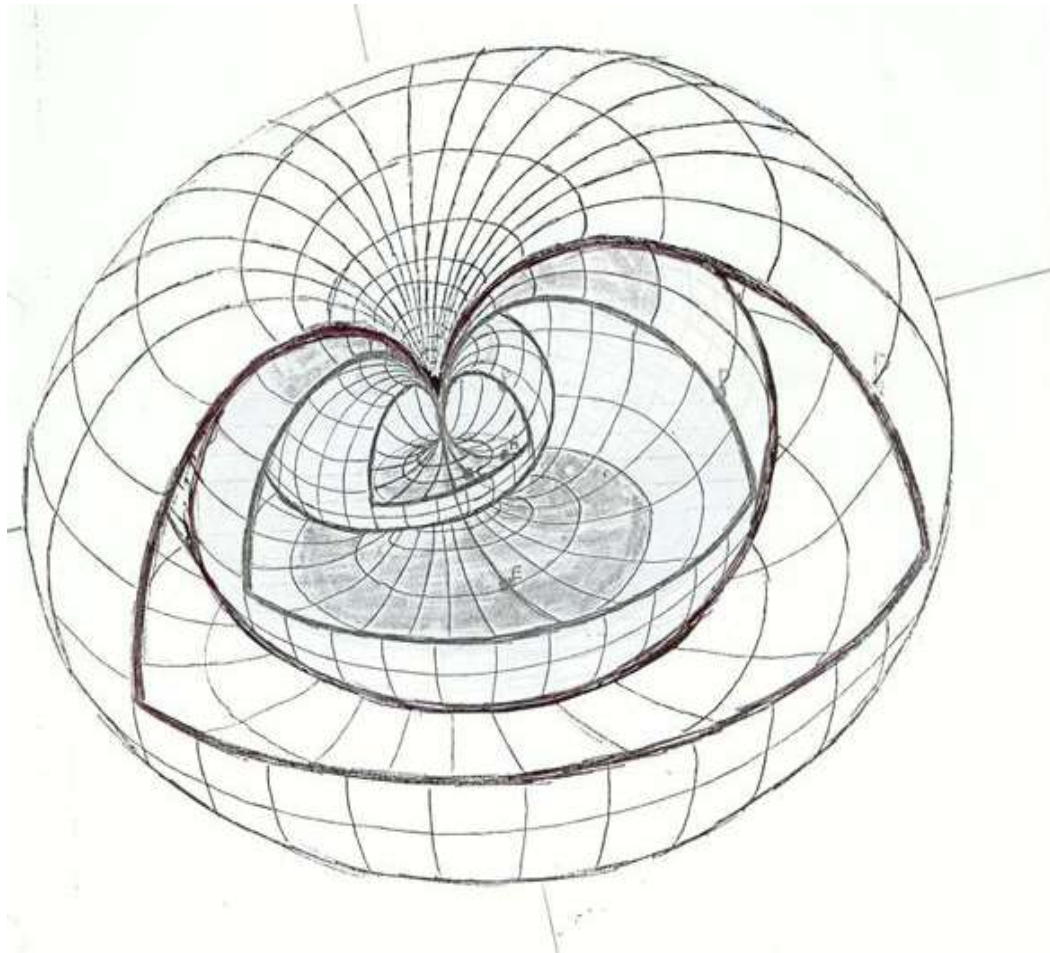

The Moebius strip.

The difficulty, therefore, is to discover how to generate a proportion whereby the laws of the physical universe and the laws of the human mind coincide in such a manner that *a First is to a Second, as the Second is to a Third, in the same proportion as the Third is to a Fourth*. This is similar to Vernadsky's relating non-living to living, as living is to cognition in the same proportion as human cognition is to divine knowledge.

What needs to be discovered is how to investigate the ability to *change the past mentally* as opposed to imagining how to *travel physically into a fake past* located in the future. What is the underlying assumption which prevents that from happening? The mistake that people make, when they refer to so-called "time-travel," is pure sense certainty logic; they say: "O*nce something is passed, it's gone; it can no longer be changed because it no longer exists. How can you doubt something when you have seen it with your own eyes? How can you doubt the fact that after someone dies, he is no longer there?*" And yet, that is the fallacy which persists in your mind, because time is wrongly reduced to a dimension of space. Time is not a moment of space, nor is it an abstract segment of clock motion: *Time is change; time is a momentary rhythmic beat within the domain of eternity*.

Think of your mind as a triply-nested torus manifold of self-generating change in the *simultaneity of eternity*. How does such a self-generating spherical torus manifold be made to express *time reversal*? The difficulty resides in solving the epistemological difference between *chronological time* and *simultaneity of eternity*; that is, by finding a safe pathway out of Plato's Cave.

Triply-nested torus manifold of self-generating change in the *simultaneity of eternity*

Think of your thinking process as a doubly-connected Moebius strip function rotating freely inside of the triply-nested torus manifold of your mind. Of course, the epistemological time lattice would have to be closed on itself from all directions and for all times like a Leibnizian monad; that is, it would have to be at the same time, past, present, and future in order to move as a single force through all three directions of a self-generating and triply-nested manifold. I have shown how such a different conception of time as an integral expression of artistic composition was demonstrated in Raphael's *The Alba Madonna*.[11]

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[11] See how to apply the spherical geometrical Moebius strip process to Aesthetics: **THE ALBA MADONNA: RAPHAEL'S SPHERICAL METHOD OF DESIGN**.

Here, the doubly-connected Moebius strip provides a pathway for such a construction especially when you apply it to Raphael's *The Alba Madonna*.

Raphael, *The Alba Madonna*, detail, c. 1509-11. National Gallery of Art, Washington D.C.

In Raphael's *The Alba Madonna*, the three persons, Mary, Jesus, and John the Baptist, participate in changing the past through the Christian concept of the Filioque; that is, of the Holy Trinity through which Christ came to change the past of Adam by dying on the cross and by resurrecting humanity to immortal life. This knowledge is best expressed by the almost completely forgotten doctrine of "*recapitulation*" of Saint Irenaeus of Lyon.[12]

Raphael restored Saint Irenaeus's idea of "*recapitulation*" by relating to the cross in the unique pathway of the Moebius strip to such an effect, that the mental pathways of the three figures of Mary, Jesus, and John the Baptist joined together,

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[12] See my report: **SAINT IRENAEUS OF LYON'S DOCTRINE OF 'RECAPITULATION'**.

form a unified higher dimensional quadratic exchange with the Cross, whose process of multiply-connected circular action closes by folding onto itself to create a Tetrahedron.

The best expression of the motion of inversion of this *coincidence of opposites* is represented by John the Baptist whose motion of inversion turns his look of acceptance to both Mary and to the Cross at the same time. Note that John the Baptist's right eye is looking at Mary and his left eye is looking at the Cross and the hand of Jesus. This anomaly should cause paradoxical ripples in the observer's mind such as were later represented by the *rhythmic beats* heard in Furtwangler's directing Shubert's Ninth Symphony.

The experiment of such an axiomatic change represents how *time reversal* travels in the *simultaneity of eternity*. From the vantage point of epistemology, *this rhythmic beat is the measure of changing the past because changing by inversion is the measure of this rhythmic beat.* That Schubert *rhythmic beat* represents the intensity of the axiomatic transformation that the mind has to accept when going through the obstacles of changing Universal History; it reminds you of the hammering of Christ onto the Cross, and confirms the necessity of changing the past from what it was into what it should have been, with the purpose of determining the future which must henceforth come to be, a resurrection in the *simultaneity of eternity*.

In that sense, time is not a property of perceived extended things in space; time is not a form of our sensibility as Kant claimed; time is, as Bergson stated it, "*a fulcrum for our action, in order to fix within it, starting-points for our operation; in short, to introduce into it, real changes.*" [13] In other words: *Time is the eternal tempo of God playing the symphony of change in the souls of creative human beings.*[14]

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[13] Henri Bergson, **Matter and Memory**, George Allen & Unwin Ltd., New York, 1970, p. 280.

[14] As Francois Rabelais reminded the reader of **LANTERNLAND** what King Amasis of Egypt asked Thales of Miletus: "**Where does the greatest wisdom lie?**" Thales replied: "**In time**. Francois Rabelais, **Gargantua and Pantagruel**, Penguin Books, Translated by J. M. Cohen, New York, 1955, p. 710.

CONCLUSION: PROPORTIONALITY AS A PRINCIPLE OF POLITICAL ORGANIZING

Public opinion is the worst enemy of humanity because it prevents you from being yourself. The principle of organizing calls for a personal commitment to bring a contribution to mankind, a contribution which can only be proportional to your understanding of how the world works and to what degree you can change it for the better.

Lyn taught us this principle during the 1970's through a series of classes that he called "*Beyond Psychoanalysis*."[15] Lyn was so ruthless in those classes that some members actually walked out of the classes and left the organization, never to return, because they realized the rigor that such a commitment required demanded that they become *world historical figures*. The method required that one recreate, in one's own mind, the original discoveries that Lyn and others before him had made; and having done that, replicate the same process in the mind of others, and not just in a formalist manner but in a performative way. In other words: *doing to others what was done to you in the same proportion as former thinkers had done to others from earlier discoveries of principle in order to improve future human beings and make them better than you are.*

Lyn applied the principle of harmonic proportion between reason and power, which Leibniz discussed in his **Outline of a Memorandum: On the Establishment of a Society In Germany for the Promotion of The Arts and Sciences (1671)**, published in 1977.[16] In essence, what Leibniz proposed is the following:

"All beauty consists in a harmony and proportion; the beauty of minds, or of creatures who possess reason, is a proportion between reason and power, which in this life is also the foundation of the justice, the order, and the merits and even the form of the Republic, that each may understand

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[15] Lyndon LaRouche (Aka. Lyn Marcus), ***Beyond Psychoanalysis***. See also **https://youtu.be/NNkt_Bu6sG4**

[16] ***The Political Economy of the American Revolution***, Executive Intelligence Review, Washington D.C., 1977.

what he is capable, and capable as much as he understands. If power is greater than reason, then the one who has that is either a simple sheep (in the case where he does not know how to use his power), or a wolf and a tyrant (in the case where he does not know how to use it well). If reason is greater than power, then he who has that is to be regarded as oppressed. Both are useless, indeed even harmful. If, then, the beauty of the mind lies in the proportionality between reason and power, then the beauty of the complete and infinite mind consists in an infinity of power as well as wisdom, and consequently the love of God, the highest good, consists in the incredible joy which one (even now present, without the beatific vision) draws out of the contemplation of that beauty or proportion which is the infinity of omnipotence and omniscience."[17]

What are you able to accomplish for the benefit of mankind during your lifetime? If you understand what you are capable of accomplishing to improve mankind, then your understanding must be proportional to the potential you have for accomplishing that task, and therefore you should do it in spite of public opinion. If you cannot find a proper adequation between your reason and your action, then you should either learn something else and do something else, or use other means of attaining that end; but don't give up until you have achieved your objective.

Once you understand those conditions, then, you have to ask yourself: "Am I capable of defying public opinion? Am I capable of being *inner-directed* as opposed to *other-directed*?" The fundamental question comes down to this: *How can I surmount the fear of not being accepted?*

FIN

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[17] Gottfried Leibniz, Op. Cit., pp. 215-16.