



# QUICK, THINK: WHAT'S THE SPEED OF MIND?

by Pierre Beaudry, April 21, 2013

(On the subject of intention in the simultaneity of physical eternity)



**Figure 1** *“I want to know how God created this world. I am not interested in this phenomenon or that phenomenon, I want to know God’s thoughts – the rest are details.”* Albert Einstein. (Flammarion Woodcut)

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## **FOREWORD**

The reason why most people think of the future as a matter of uncertainty is because they don't look behind things, and therefore, they don't have a clue as to what causality is all about. And the reason they don't understand causality is because they don't pay attention to intention. For example, why haven't you paid attention to the fact that the British Queen, Elisabeth II, intends to eliminate 6 billion people from this planet. Surprised? Well, don't be. Here are some of the things you might want to think about if you wish to stop her Royal Nastiness from committing genocide:

### INTRODUCTION: INTENTIONALITY AND SUFFICIENT REASON

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2. IS EINSTEIN'S IDEA OF SPACETIME THE CURVATURE OF A UNIVERSAL INTENTION?
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## **INTRODUCTION: INTENTIONALITY AND SUFFICIENT REASON**

It was Gottfried Leibniz who most clearly identified intentionality with sufficient reason in his polemical correspondence with Samuel Clarke, when he stated: "The author grants me this important principle; that nothing happens without a sufficient reason, why it should be so, rather than otherwise. But he grants it only in words, and in reality denies it. Which shows that he does not fully perceive the strength of it." (G.W. Leibniz and S. Clarke, *Discussion on the Nature of Space and Time*, in Milic Capek, *The Concepts of Space and Time*, D. Reidel Publishing Company, Boston, 1976, p. 273)

You would think that such a statement by Leibniz would be a self evident principle for most human beings. Well, think again, because most people are like Clarke. They don't have a clue as to the power of what Leibniz's idea of sufficient reason is all about, because they don't pay attention to the intention behind things, and they don't realize that intentions imply time reversal as a form of causal action from the future. They don't understand that time reversal intention is the principle that gives direction to the universe, that it is the future which pulls the universe forward. That is the sort of powerful paradox which pervades the mind of people when an axiomatic change, like a moment of great extinction, is about to impose itself on them. As the great master of axiom busting, François Rabelais, put it:

**"ALL THINGS MOVE TO THEIR END"**

But, the question is: how do you know what end to assign to things? If space and time are nothing in themselves, as Leibniz said, but the order and the succession of things in the universe; then, such an order and succession must depend on the motivation of sufficient reason. The idea I want to develop, here, is how to relate intention of sufficient reason with time reversal, and develop Lyn's concept of simultaneity of physical eternity in that sense from the future. It is not a hard concept to understand, but it is a difficult one to master, because every one of us has been trained to believe that the

universe progresses by clock-time, from the past to the future, and that is the wrong way to think about progress in the universe.

For example, ask yourself: how did Lyn know in advance when the boundary condition of the world banking system would reach its breaking point? How can you know these things, ahead of time? What sort of time is ahead of time? What sort of time is forecasting? After all, when you think back, you realize that the present world banking mess has been unraveling for several decades. How did Lyn know when the crucial moment of breakdown singularity was going to take place? The answer cannot be known in clock-time, but only by evaluating the consequences of certain actions or inactions.

Lyn knew, for instance, that such a time had come when he realized that people were ready to fight and change, because they don't want to keep repeating the same mistakes, again and again, and they are looking for the best way to solve the problem that is threatening their lives. And that is the time when time reversal is most noticeably connected with sufficient reason inside of the human mind. As he said in the NEC meeting of April 9, 2013: "***That time comes when people want to know what they need to know from the future in order to survive.***" So, this sufficient reason means that people need to know two things that are not yet real for them.

In the context of the current financial crisis, for example, the first thing to look for is the stated intention of the standing American and European banking policy. That will tell you what direction the world is currently taking. If the banker's intention is to save the banking system, for instance, as you can see with the Cyprus Template, then, you will know they are lying, because all attempts to save the banks will collapse them. You cannot save a system that is already bankrupt.

Then, the second thing you need to do is to look behind the banking policy to discover why the



first step is true. This is where you will find a discrepancy between the *stated intention* and the *intended results*. The question then becomes: Are the *intended results* the same as the *stated intentions*? You know that a system has reached its axiomatic breakdown point when the *intention of the system* and the *intended effects* of the system are not only different, but they are in a state of contradiction. The truth of the matter is that the *intended genocidal effects are the true hidden intentions of the current banking system*, whether people realize it or not.

**Figure 2** "Your money and your life!"

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The intention behind the Cyprus monetary system **IS** the Template for the rest of the world. Therefore, if you are being told that your deposits are taken from you, because that is the only way to save the banking system without having to impose a tax on the population, then, you are, in fact, being robbed blind of both your money and your life, because, in reality, the intended effect of the scheme is to shut down the physical economy and reduce the world population by 6 billion people.

That's what the bankers' rejection of our Glass-Steagall organizing is all about. Hell is what the future will be like if you don't understand the genocidal intention behind the current banking system. The banker's intention is aimed at keeping the commercial and the speculative banks united, because the intention is to coerce representative governments into going along with bank robbers to create a new reduced and more manageable world banking system. And, this time, the bank robbers are coming from inside the banks. This is how the intention becomes the main thing to look at. *"Qui bono?"* As Lyn often expressed it in his funny quip: *"Die Hauptsache ist der Effect, tschicke, tschicke, tschicke, tschick!"*

For instance, what was the intention of the assassinations of the Kennedy brothers in 1963? It was meant to cause a paradigm shift in the United States. It was not to start a war in Indochina. The intention was to make the American population impotent and cowardly. It was not their assassinations, as such, which caused the paradigm shift; it was forcing the population to accept the cover-up that followed. It is the effect which tells the story. The assassination took place for the purpose of making the population accept cover-ups and lies as a new way of life. The same intention was behind the two 9/11 terrorist acts against the United States, as well as the intention behind the recent Boston Marathon bombings. The intention is to test the courage of the American population with respect to the American historical intention. There is "A DOOMSDAY SIGN" as Lyn put it about the American historical intention:

"Now, there's an intention behind this. The intention has been bespoken by the Queen of England, who considers herself the Empress of the world – and to a large degree she is. Europe, for example: Western and Central Europe are nothing but puppets of the British Empire. You don't have nation-states anymore. You don't have sovereignty anymore. You have a system, and the system is run essentially from London. And if the system continues, and is not defeated, the power of the British Empire over Europe, or most of Europe, most of Western and Central Europe, the power over the United States, right now, means that the doom that is threatened seems to be almost inevitable.

"The hyperinflation which has struck Europe and the United States, simultaneously—it's a Doomsday sign. And the rate of production of necessities is falling, and it's falling at an accelerating rate, and will continue to fall at an accelerating rate, as long as this trans-Atlantic system of power continues." (Lyndon LaRouche, [THE STRATEGIC VIEW OF THE UNITED STATES](#), keynote to the Schiller Institute Conference in Frankfurt, Germany, April 13, 2013. In EIR, April 19, 2013)

Therefore, our "intention" in this historical moment is to bring together different civilizations generated from different places and different times into one single effort to cause a paradigm shift for the benefit of the entire world. That is what the LaRouche Renaissance is all about: a moment, unique in physical-space-time, which brings the Many into a One in the simultaneity of physical eternity, because

only such an intended effort of humanity on itself, by itself, and for itself coming from the multitude of those who yearn to free themselves from oligarchism, can come into a one at this time to bring the future permanently into the here and now.

### **1. THE PARADIGM SHIFT OF RAPHAEL IN ‘THE SCHOOL OF ATHENS’**

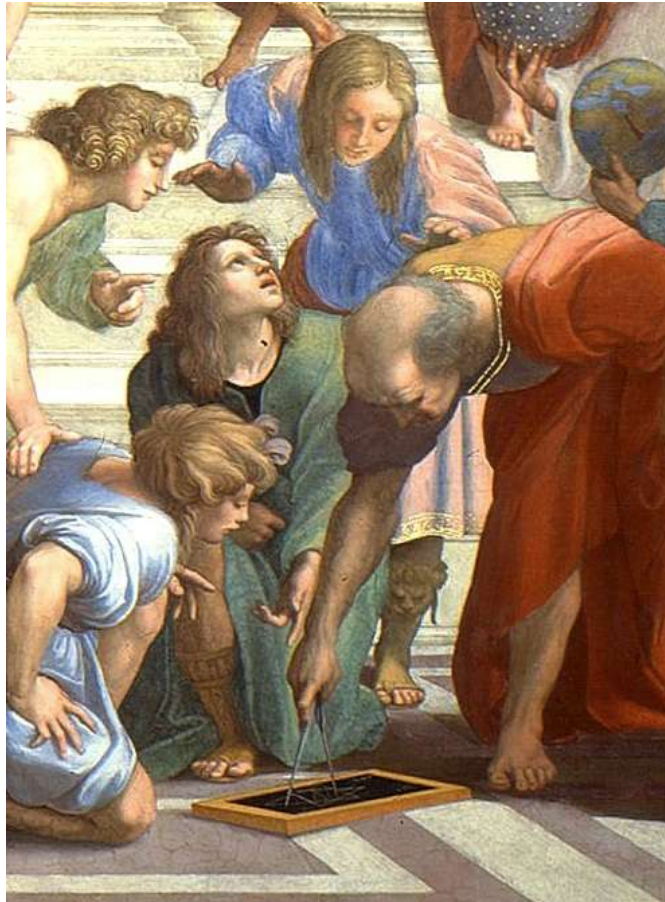


**Figure 3** Raphael Sanzio, *The School of Athens*, 1509-1510, “*Causarum cognitio*” (cognition through causes).

Creative human time is what Friedrich Schiller characterized as the time of universal history, the measure of axiomatic change, which can only be validated from the vantage point of the epistemological progress of the human mind from the future. Because of this function of mind, the time of universal history does not coincide with the spatial sense perception notion of clock-time. Since time as a measure of change is essentially based on creativity, the most fundamental aspect of creative human time, as exhibited by Raphael de Sanzio, is found within the simultaneity of physical eternity of past, present, and

future axiomatic changes; and it resides primarily in the congruence with other minds who can relate to them. This paradigm shift taking place in the simultaneity of physical eternity is what Lyn had identified, years ago, as the central feature of Raphael's *The School of Athens*. (Figure 3)

This form of creative human time is not simply a mind-dependent form of time; it is also a historical-dependent form of time pertaining uniquely to classical artistic composition in the way that was best described by Raphael, most notably in his two great frescos of the Room of the Signature in the Vatican, *The School of Athens* and *The Dispute of the Holy Sacrament*. The intention of this special form of classical artistic composition is aimed at provoking in the spectator an increase in power of his



mind by developing the memory function of simultaneity of physical eternity. Those two frescos provoke the observer into discovering the truth of what is universally necessary for human beings to fight against oligarchism throughout history, and into discovering how to use the truth of artistic composition as the means to do it with the intention of creating a better humanity. They tell the truth under the cover of metaphor.

A more extensive treatment of these two Raphael frescos can be found in my web site [Amatterofmind.org](http://Amatterofmind.org) under [RAPHAEL SANZIO, THE SCHOOL OF ATHENS AND THE DISPUTE, PARTS I AND II.](#)

Even though the fresco seems to represent different scenes from the past, *The School of Athens* is actually a representation of the future, because all of the figures represented are immortals who were brought together into a single place with the intention of changing the human species of tomorrow.

**Figure 4** Raphael de Sanzio, *The School of Athens*. Detail of the discovery of principle taking place in the simultaneity of physical eternity of your mind, through the cracks of the design-intention of Raphael.

Take the example of the section where Raphael painted a group of students around the geometer, Archimedes, in the bottom right corner of the fresco. (Figure 4) This represents the unique case of a discovery of principle in the history of painting where Raphael provokes the spectator to investigate his state of mind behind the creative intention of the fresco. The scene represents a group of four students investigating a stereographic design which can be identified obliquely as resembling a Star of David. This

is the architectonic design that Raphael chose as the architectonic model for the two frescos; a stereographic intention that one of the students is in the process of discovering in his own mind by pointing to the floor and by looking up to the celestial sphere that Zoroaster, in the traits of Cardinal Pietro Bembo, is holding in his right hand. The two inversed triangles of the Raphael sketch reflect Cusa's pyramid of light penetrating the pyramid of darkness ([De Coniecturis I, 9](#))

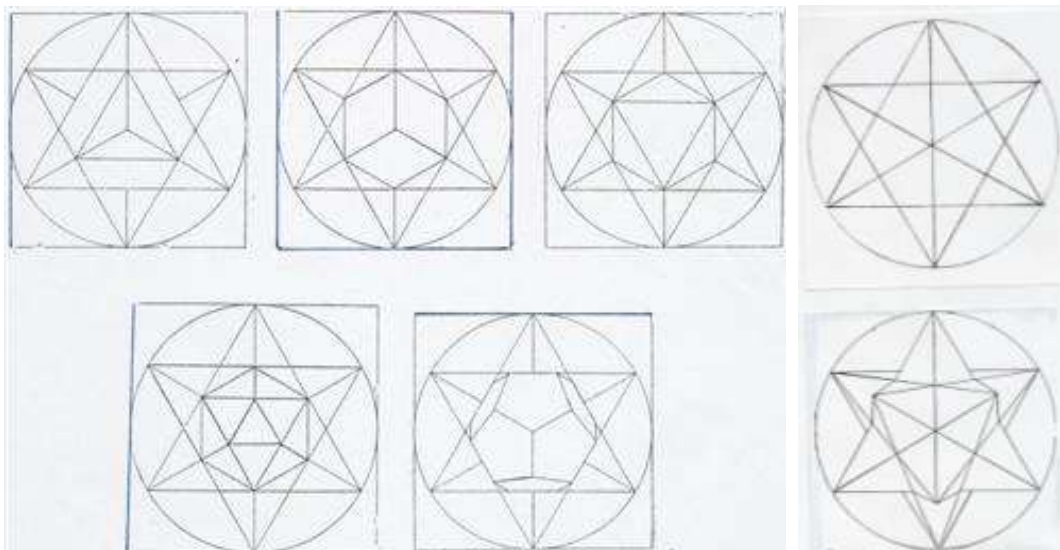
What I want to stress, here, is the fact that Raphael is bringing together different times into this unique time frame of creativity, by bringing together the Iranian prophet, Zoroaster (Zarathustra) (2,000 BC), the Greek Archimedes (287-212 BC), the Egyptian Ptolemy (90-168 AD), and Italian citizens, including himself and some of his Italian students (1510 AD), for the purpose of making the observer, yourself (2013 AD), discover the principle of this simultaneity of physical eternity as an epistemological discovery of the Platonic self-bounding European historical tradition. The Star of David design that Archimedes is pointing to on the floor with his compass expresses that intention which can be found in the *Timaeus* that Plato (Leonardo) is holding in his left hand. The design represents the footprints of the generative principle of the Five Platonic Solids. The whole process can be discovered through the mere shadows of the angular determination of an invisible dodecahedron representing the unity of principle of the entire composition of the two frescos.



Once the spectator discovers the underlying intention of that dodecahedral angular principle of generating a higher solid geometry dominating the plane, as Plato established in the *Timaeus*, the boundary conditions of the entire composition are unified under the unique stereographic angle of that design as a geometrical proof of increase in energy-flux-density by performatively lifting you from the plane of your mind to the level of a solid geometry, thus creating a new higher dimensionality in your mind. See my [LANTERNLAND](#) report for more details of that stereographic construction.

**Figure 5** The Egyptian Twelve Star Dodecahedron. (Illustration by Pierre Beaudry)

The point to be made, here, is that in this Raphael composition, there is primarily the creation of a higher dimensionality of the human mind that is expressed by the simultaneity of physical eternity of three different moments which co-exist as a single one. They are: 1) the past conflict between Platonism and Aristotelianism; 2) the historical moment of Raphael's axiom busting composition resolving that conflict; and 3) the forecasting of future moments of change in the minds of millions of observers who have taken the time to understand the dynamics of this conflict and are capable of resolving it, in their own minds. It is the dynamics of this *triune-time-enfolding-moment* pulled by the future which represents the Raphael experiment of creativity through universal history.

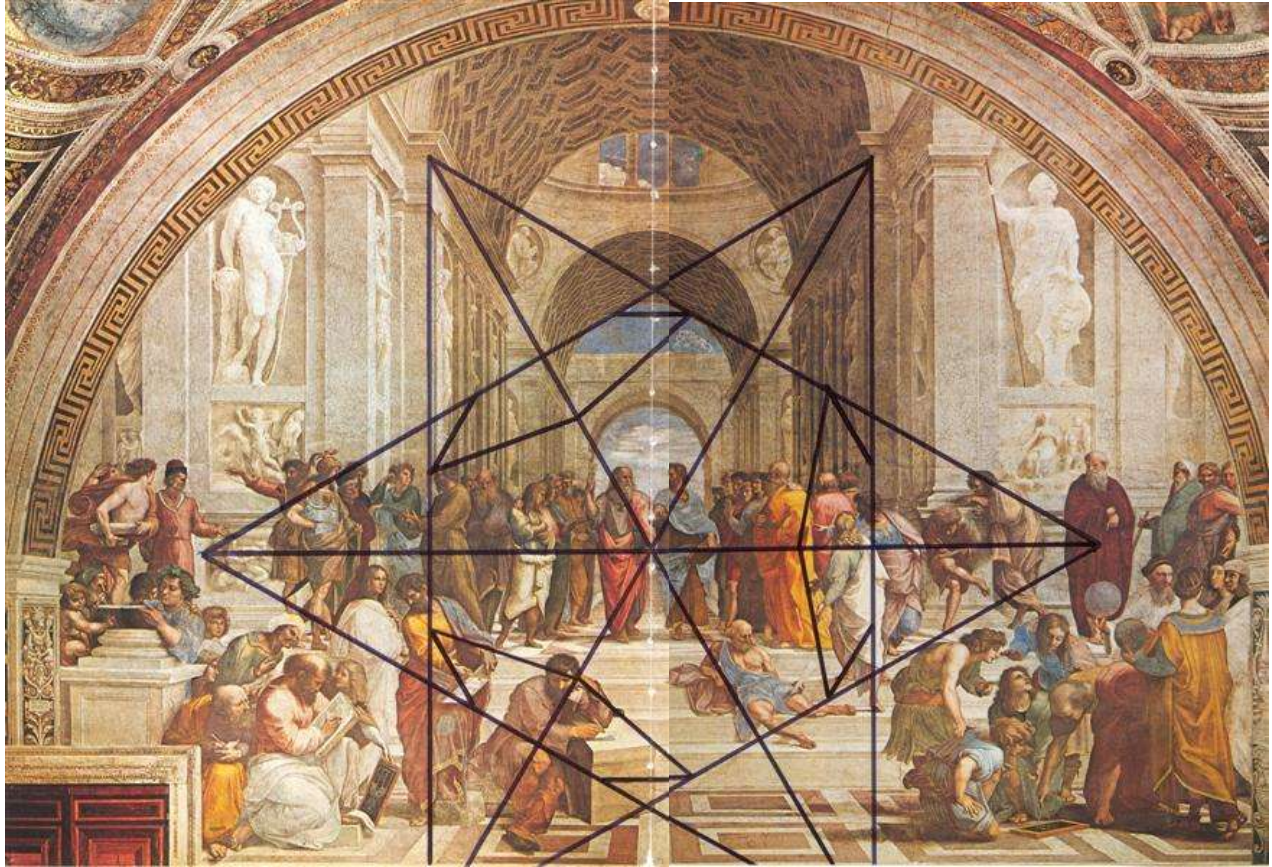


**Figure 6** The stereographic angle of the Archimedes design generating the “intended effects” of the Five Platonic Solids from *The School of Athens*. It is the angular measure of this design which is the architectural principle of the two frescos’ perspective and an expression of the divine proportion of the golden section. This is not a curve fitting exercise, but a mind-changing process. Raphael did not actually use this design as a physical construct, but as a mental construct of the creative process. The small stellated dodecahedron was later discovered by Kepler and Poincaré. (Illustration by Pierre Beaudry)

The palimpsest of *The School of Athens* fresco is the actual generating source of *The Dispute of the Holy Sacrament*, which is projected on the opposite wall of the same room, as if theology were the reciprocal of philosophy. Imagine yourself standing in the center of that room as if you were looking through the rotating center of a spherical integral of the Five Platonic Solids. As you turn your head to one side, you see a Dodecahedron, but as you turn to the opposite side, what you see is an Icosahedron. Then, consider both of these frescos as if they were two opposite walls of Plato’s cave where the shadows of belief on one wall and the shadows of knowledge on the other, were the footprints of axiomatic changes



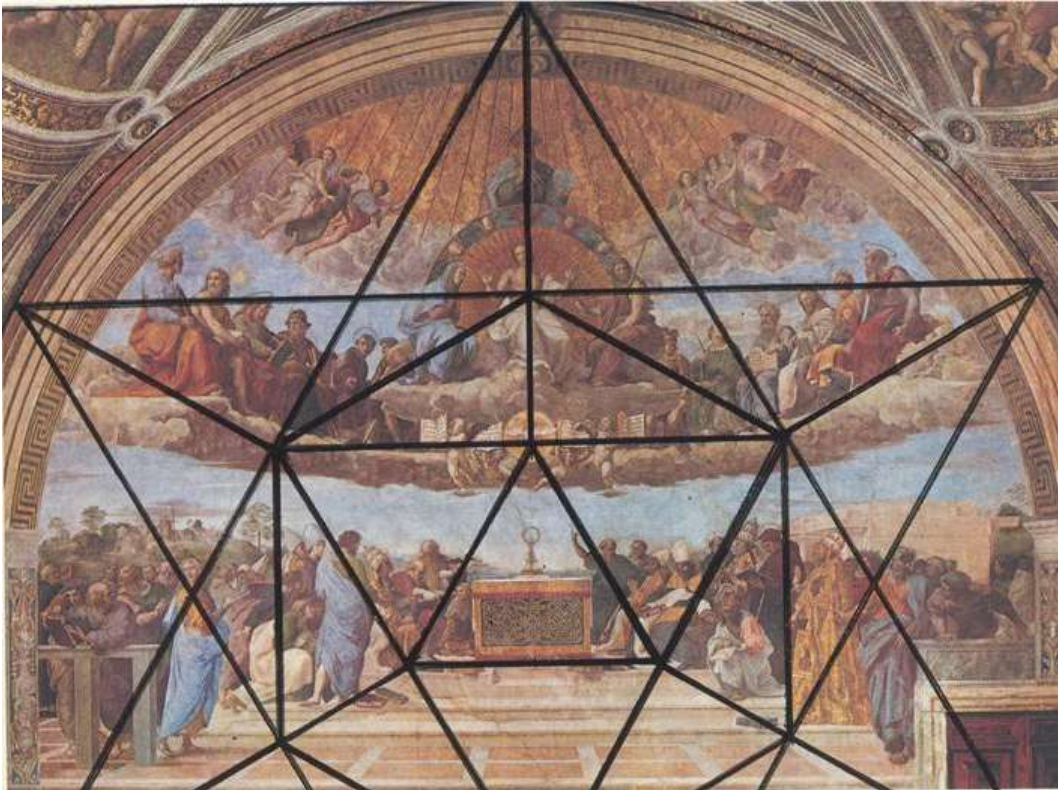
which come together in your mind as if the change were passing from a spherical principle to a polyhedral domain. You can click on my report: [WHAT IS AN AXIOMATIC BUSTING INTENTION?](#)



**Figure 7** The Dodecahedral stereographic perspective of *The School of Athens*. Note how the mental projection of this Dodecahedral design is centered on the *Timaeus* in the left hand of Plato, and also defines the receding ceiling-lines of the background architecture and the floor-tile lines.

Furthermore, think of the heavenly vault as the metaphor of the inside of your mind in the same way. When you observe the heavenly vault, what you are looking at is an invisible globe where different distant-times are all present before you as passed and simultaneously changing from the future; that is, as if truth were only visible to the mind through a dark glass in the simultaneity of physical eternity. Then, ask yourself: Is what you are seeing real? Of course not! These are merely the shadows of a reality which are ordering all of these objects that you are imagining as being the universe as a whole. What is real is located in the relationship between the shadows of what you see in your mind and what exists outside of Plato's Cave. So, what you want to look for is the real process behind what your sense perception projects on the dimly lit wall of your imagination.

From the standpoint of the power of mind, the Raphael stereographic perspective generates a transcendental series of proportional levels of energy-flux-density among points, lines, surfaces, polyhedra and spherics such that spheres generate polyhedra as polyhedra generate plane surfaces with the same power that plane surfaces generate lines as lines generate points. All of this power of energy-flux-density is being generated from the top down as opposed to from the bottom up.



**Figure 8** The Icosahedral stereographic perspective of the *Dispute of the Holy Sacrament*. Note how the mental construct of the Icosahedral receding lines of the clouds in the seating arrangement of the heavenly group are the same as the receding lines of the floor-tiles and the base of the altar.

The point is that this process of development of the human mind is more real than any particular observation of the night sky that you may be measuring with your scientific instruments, because, whenever you have the simultaneity of an array of observations which intersects the curvature of your imagination at these different levels, altogether simultaneously, you have a chance to capture, through the cracks of your observation, a glimpse of a principle. Reality, in that sense, is located in the cracks of that interaction between those two curvatures. As Lyn once put it:

“Now, how does this reflect itself? It reflects itself, that the planet is now moving—like Mars—it’s moving along the elliptical orbit it follows. At every point you observe it, no matter how finely you divide the points, the rate of motion is changing, relative to sense perception. So,

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what is regular? What is constant? Well, at every point, on this pathway, you're dealing with a different curvature, which is intersecting the curvature of some elliptical pathway, as if it were touching it at that point. Call it a "singularity"—the intersection of the curvature of the real action, as against the imagined curvature, which is a shadow of the effect.

"Now, to understand the universe, you have to understand the relationship between the two curvatures. The curvature of the function, which is defined by the tangent action, or tangential interference at that point; and the motion within the orbital pathway, as a different surface. The two surfaces give you a sense of mapping of the universe. Now, obviously, the universe is much more complicated then, isn't it? It's more complicated, because you have to look at all the curvatures, to see what is really happening in the universe. And you come up with a different kind of universe." (Lyndon LaRouche, [HOW DO WE MEASURE TIME](#), 21<sup>st</sup> Century Science and Technology Magazine, February-May 2003)

The interesting point that Lyn makes here, with reference to time is that the intervention of man, through his understanding of new physical principles, creates a condition such that there is no universally fixed time, such as clock-time, for the human mind. Human intervention has the effect of increasing the speed of time. Indeed, from the vantage point of the higher hypothesis of the simultaneity of physical eternity, the human mind is able to benefit from what Lyn identified as "the Platonic concept of self-bounded domain, as this occupies the center of the systematic thought of Plato, Nicholas of Cusa, Kepler, Leibniz, and Riemann, and is at the center of my own discoveries in the field of physical economy." (Lyndon LaRouche, [Spaceless-Timeless Boundaries in Leibniz](#), Fidelio Magazine, July 2, 1997)

Compare the speed of this thought-experiment with the astronomical event of the Crab Nebula. When the light of the Crab Nebula first reached the shores of the Chinese astronomer who observed its explosion about a thousand years ago, in 1054 AD, the explosion had taken place 6,500 light-years before his observation, because this object was so far away from the earth that light took that time to travel at 186,000 miles per second to reach that Chinese observer. Does the implication of such a difference in time mean that if someone who lived on a planet of the Crab Solar System at the time of the explosion did not experience the end of his world at the same time that the Chinese astronomer made his observation? Does this mean that the two experiences, separated obviously by two different living sense perception experiences of space and time, could only be simultaneous to a greater intelligence than ours, as if the event were observed from the outside of the universe? No. This means that if you want to think, you must not have your thinking time depend on sense perception. Clock-time is not mind-time. If you wish to think creatively, you must always use the special kind of simultaneity of physical eternity which Raphael used in *The School of Athens*. That is the only way to live in the future.

This simple yet overwhelming thought-experiment seems to imply that there could exist, outside of the universe as a whole, an absolute frame of reference from which the human mind could project, as if from the view of God. There is no such external frame of reference, and God is not outside of the universe. However, how can we have such a unifying concept of it? The point is that such an outside view of the universe is actually internal to it, and it pertains to the thought-experiment of Nicholas of Cusa in *The vision of God*, where the portrait of a man is looking at you and is following you wherever you stand in front of it. (**Figure 9**) That is another feature of the view from the simultaneity of physical eternity that requires the observer to think "outside" of clock-time, not outside of the universe. Whenever

a classical artistic composition represents a self-portrait looking at the observer, the intention of the artist is generally to provoke the spectator into discovering his own self-conscious creative experience.



**Figure 9** Raphael de Sanzio, *The School of Athens*. Detail of Raphael's self-portrait looking at the spectator in the simultaneity of physical eternity. The interrelated gaze of the three other participants confirms that the effect of increasing energy-flux-density is generated from the higher domain of spherics.

The gaze of the self- portrait of Raphael from the apparent center of which one can see all around the sphere of human knowledge without moving seems to be following you as you move from left to right in front of the fresco. The paradox is that the gaze of Raphael moves with you and is unmovable at the same time. The motion of that immovable gaze is turned toward an infinite number of different places of observation, simultaneously. Thus, your mind is able to capture, partly and as a whole, both what is generated from the top down of the universe as a whole, and from different relative space-time frames of reference in particular from within. Moreover, since our minds work by inference of constantly new discoverable physical principles, we may adduce from such an experiment that a complete set of principles could be made to act as God's incommensurable consciousness within the universe. This might be as close as we can ever get to imagining how God's mind might be working from within the universe as being triune from the standpoint of Unity, Equality, and Connection. For further reading on this matter of principle, the reader should refer to the Trinitarian function of knowledge as elaborated by Nicholas of Cusa in [\*De Docta Ignorantia I, 10.\*](#)

## **2. IS EINSTEIN'S IDEA OF SPACETIME THE CURVATURE OF A UNIVERSAL INTENTION?**

*“There is no room for empty space in our universe, because all of space is taken up by changing physical processes with no more room to spare. So, if you wish empty space to exist, you will have to look for room somewhere else.”*

Dehors Debonneheure

The time reversal question between causality and the occurrence of physical events is so important to understand that there doesn't seem to be any progress in the universe without it. And that is why, in the case of causality, you must always start with paying attention to the intention. If you don't start by looking at the intention, it becomes almost impossible to understand anything that is generated in the universe. All you end up doing is reacting to events without knowing why these events take place.

For example, ask yourself the big question: what is the purpose of the universe? The best way I can answer that question is to take it by the negative: if there were no purpose to the universe, then why would it have produced human intelligence with the intention of understanding and mastering it? This leads to another question, which I have been trying to answer during most of my adult life: Does the universe have a mind of its own? Since it is obvious that non-living matter cannot create living intelligence, is there an intelligent design behind the starry heavens, and if so, is it similar to the human mind? In other words, how does the mind of God work? These are some of the questions that must have been in the mind of Einstein when he said: *“I want to know how God created this world. I am not interested in this phenomenon or that phenomenon, I want to know God's thoughts – the rest are details.”* ([Albert Einstein Quotes on Spirituality](#))

Those are not easy questions to answer, and quite frankly, I do not know quite how to answer them myself. All I know is that I find them the most exciting questions in the world and I find it impossible not to look for an answer. For example, let's hypothesize that the purpose of the universe is to make humanity the master of the universe. As the Bible says in Genesis 1:28: *“Be fruitful and multiply, fill the earth and subdue it, and have dominion over the fish of the sea.”* Leibniz was right in providing part of the answer to that question by asserting that there was congruence in the universe, because “nothing happens without sufficient reason.” And, it is from this unassailable principle that the human mind is able to develop the shortest space-time pathways to find this sufficient reason and make use of it to increase energy-flux-density.

Remember that the intention doesn't have to be conscious in order to be real. It only has to be purposefully oriented to increase the power of mankind, be truthfully designed, and have harmonic congruence with the laws of nature. Intention only has to imply the unfolding of some foreseeable intended results. So, the question you must always ask yourself is: What is the true purpose of an action? What is the “sufficient reason” you are looking for in the results? The answer you are looking for inside the intention is always accompanied with a least-action pathway that produced those results. In other words, intentions and least-action pathways are the two closest collaborators of sufficient reason.

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Therefore, the first point to understand about intentions is that they are not events and they are not driven by events. It is the events that are driven by intentions from the future. This is where the necessity of inversions comes in. This is an idea that Albert Einstein began to develop very early on which he discussed in a short 1934 report called "*Inadequacy of Classical Models of Aether*." In that report, Einstein initially posed the problem of causality as intention in the following indirect manner:

"It was not till Newton's theory of gravitation that a cause was assigned to it; it was then explained as a force acting at a distance, due to a mass. Newton's theory certainly marks the greatest step ever taken in linking up natural phenomena causally. And yet his contemporaries were by no means satisfied with it because it seemed to contradict the principle derived from the rest of experience that reciprocal action only takes place through direct contact, not by direct action at a distance, without any means of transmission." (Milic Capek, *The Concepts of Space and Time*, D. Reidel Publishing Company, Boston, 1976, p. 329., quoted from Albert Einstein, [\*The World as I see It\*](#), Covici, Friede, New York, 1934)

Although Einstein does not mention that it was Kepler who was the first to "link up natural phenomena causally" through the intention of a harmonic principle of gravitation, he understood that Kepler had a better Lantern than Newton, and that it was with the triple relationship of the Earth, the Sun, and his Lantern (Mars) that Kepler was able to solve the great enigma of the elliptical course of the planets in the solar system. This is also very much our own Lantern today. As Einstein demonstrated, Kepler had already clearly identified the mistake of Newton by raising the question of reciprocity of action in the universe, in that triple form of interconnected intelligence underlying the solar system, and that both the questions of causality and of reciprocity were linked essentially to the question of intentionality. This [Kepler Lantern](#) of discovery is what led Einstein to report on the nature of light, waves, and the ether in a similar manner. What the Kepler method was required to do was to relate three things together in harmonic congruence. Einstein did the same thing with respect to light, waves, and ether:

"When the extensive similarity which exists between the properties of light and those of the elastic waves in ponderable bodies was revealed in the first half of the nineteenth century, the ether hypothesis acquired a new support. It seemed beyond a doubt that light was to be explained as the vibration of an elastic, inert medium filling the whole of space. It also seemed to follow necessarily from the polarizability of light that this medium, the ether, must be of the nature of a solid body, because transverse waves are only possible in such a body and not in a fluid. This inevitably led to the theory of the 'quasi-rigid' luminiferous ether, whose parts are incapable of any motion with respect to each other beyond the small deformations which correspond to the waves of light." (Albert Einstein, *The Inadequacy of Classical Models of Aether*, in Milic Capek, Op. Cit., p. 330)

What dawned on both Kepler and Einstein was that the planetary system and light were similarly organized in congruence with the musical system of vibration that they could not hear, but that they could play with the violins of their minds. The idea was to master the integration of a triply-connected construction within a doubly-connected manifold. There you have, in a nutshell, the essential elements to solve the question of causality as intention considered from the standpoint of time reversal as a measure of harmonic change. This may not be obvious to you at this time, but the idea of musical ordering, or the

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Mazarin solution to the Peace of Westphalia crisis, will resonate for you as we proceed. Remember that the purpose, here, is to establish certain intended results (like preventing an asteroid from hitting the earth), and that such results can only be implemented by means of attempting to stop opposite results from happening.

In other words, in order to succeed in this effort, you must first shed the false notions of empty space and of the simultaneity of clock-time that are dependent on simplistic action-reaction of one on one sense perception reciprocities. Once you get rid of the idea of empty space and of the instantaneity of time between things in themselves, for instance, you also get rid of the so-called Newtonian and Cartesian mechanics of infantile duality. For instance, this is how Einstein posed the problem of the necessity of replacing empty space with the idea of ether:

“Mach’s notion [of ether] finds its full development in the ether of the general theory of relativity. According to this theory, the metrical properties of the space-time continuum in the neighborhood of separate space-time points are different and conjointly conditional by matter existing outside the region in question. This spatio-temporal variability of the relations of scales and clocks to each other, or the knowledge that ‘empty space’ is, physical speaking, neither homogeneous nor isotropic, which compels us to describe its state by means of ten functions, the gravitational potential  $g_{\mu\nu}$ , has no doubt finally disposed of the notion that space is physically empty. But this has also once more given the ether notion a definite content – though one very different from that of the ether of the mechanical wave-theory of light. The ether of the general theory of relativity is a medium which is itself free of *all* mechanical and kinematic properties, but helps to determine mechanical (and electro-magnetic) happenings.” (Albert Einstein, *The Inadequacy of Classical Models of Aether*, in Milic Capek, Op. Cit., p. 335)

As opposed to the old idea of ether, which was fixed and the same everywhere, this new idea of ether includes the relationship of the curvature of space-time-matter at every point of the process of change. In other words, Einstein’s notion of ether is anti-Euclidean in the sense of Gauss and Riemann. As Einstein put it: “In this case the universe must necessarily form a closed space of finite size, this size being determined by the value of the mean density of matter.” However, by increasing the energy-flux-density per capita and per unit of land, the universe becomes unbounded as Riemann had demonstrated. The experiment of frame dragging in [Gravity Probe B](#), for example, makes you discover how to detect and measure the curvature of Einstein’s spacetime by means of gyroscope testing along least-action lines of geodesics in a drag-free orbit around the Earth.

One of the problems that remain to be solved, however, is that of the ether relationship to mind. If ether must relate to both the gravitational field and the electro-magnetic field, then the combination of both fields must not only satisfy the anti-Euclidean geometry of Gauss and Riemann of relating to a third, but that such a third must also be the axiom busting measures of classical artistic composition that Lyn has identified as necessary for human scientific progress. Is this related to the scalar potential that Einstein referenced by implication at the end of his paper, when he stated that the universe is finite, yet also unbounded? I don’t know. At any rate, Einstein ended his paper by opening up the question in the following manner:

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“In the present state of theory it looks as if the electro-magnetic field, as compared with the gravitational field, were based on a completely new formal motive; as if nature, instead of endowing the gravitational ether with fields of the electro-magnetic type, might equally well have endowed it with fields of a quite different type, for example fields with a scalar potential.” (Albert Einstein, *The Inadequacy of Classical Models of Aether*, in Milic Capek, Op. Cit., p. 336)

What Einstein is implying here, is that the task of eliminating the Newtonian idea of absolute space is not yet over. In 1953, in his foreword to Max Jammer’s *Concept of Space*, Einstein admitted that not only were Leibniz and Huygens justified in resisting Newton’s perception of absolute space, but that the concept of eliminating absolute space was “a process which is probably by no means as yet completed.” (p. xv) This implies that both the gravitational field and the electro-magnetic field may be ordered together harmonically and ultimately measured from the outside by a *time-reversal-stress-energy-flux-density-measure* of axiomatic discontinuities as Riemann demonstrated the necessity of at the end of his doctoral dissertation. If this were the case, then one of the most important questions in science today would be to demonstrate how the human mind can generate such an intrinsic *stress energy-flux-density measure* inside the curvature of a universe as a triple whole that is both “*finite and unbounded*.”

### **3. INTENTIONAL CAUSALITY AS A PHYSICAL-SPACE-TIME-MATTEROFMIND**

When you say that space and time are relative, you don’t just say that they are relative to each other, but that they are also dependent on the intelligent action of transformation by an observer measuring them. That is to say, space, time, and mind are relative to each other and cannot exist independently of each other, because they are three aspects of a single triply-connected manifold of *physical-space-time-matterofmind*.

The very nature of this problem provoked Einstein to cause an axiomatic change to take place in science as a whole at the beginning of the twentieth century, but at the same time caused a new fallacy to appear in what came to be known as the Minkowski concept of time as a “fourth dimension” of space. It is not by adding a fourth coordinate to an already existing three coordinate mathematical scheme that you have changed anything. You have just added a fantasy to another fantasy that a lot of people believed in, because it maintains the Euclidean scheme of things. The net effect of this mathematical fallacy of composition was created in order to return to the old Greek Parmenides and Zeno doctrines whereby nothing changes in the universe, and everything in it is reduced to sense perception. Even some mathematicians found the courage to admit the error. As the British mathematician Ebenezer Cunningham noted in his 1914 essay on Einstein:

“With Minkowski, space and time become particular aspects of a single four-dimensional concept; the distinction between them as separate modes of correlating and ordering phenomena is lost, and the motion of a point in time is represented as a stationary curve in four-dimensional space. Now, if all motional phenomena are looked at from this point of view, they become timeless phenomena in four-dimensional space. The whole history of a physical system is laid out



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as a changeless whole.” (Ebenezer Cunningham, *The Principle of Relativity*, Cambridge University Press, Cambridge, 1914, p. 191)

Of course, Cunningham was right in asserting that the very concoction of four-dimensional physics kills all possible becoming in the universe, but he was wrong in excluding from his measuring method the crucial role of the human mind’s consciousness acting causally on physical-space-time. The point is that the question of becoming and change in the universe requires the transforming presence of the human mind within the equation of physical-space-time. We must look at the universe as a higher continuous manifold of *physical-space-time-living-matterofmind* like Vernadsky understood it. In other words, when the human factor of mind is included into the science of physics, the physical-space-time factor of measurement is not simply the comparison between space and time with reference to a physical phenomenon and a passive observer. It is most emphatically a matter of human participation with this triply-connected manifold within “Natural Law.” The inclusion of the human mind factor further implies that consciousness modifies the relationship of physical-space-time and living processes in a definite manner by giving it intentionality and directionality. It is this *physical-space-time-living-matterofmind*, which then becomes the real performative subject of study in physics. As Lyn put it:

“The apparent principle for what might be defined as a body of “knowable law,” in any meaningful sense, is to be located generally in the evolution of an inherently evolving domain of the implicitly living stellar array in its own (also) living expression on that matter. Then, next, there is a generality of the implicitly (also) living expression. Next in the order to be considered, is the noetic expression of the qualities and powers *uniquely specific* to human life.

“The most immediate consideration, one which is specifically required for the functions of mankind, must be awarded to the unique power of the human will to organize a general process of ceaseless increase of the relatively energy-flux density of the modes of progress of mankind, which must be summed up as ready to exert a more powerful organization of the universe which mankind inhabits, as this is measurable per-capita and per standard area of energy-flux density. That must be a suitable view of our universe which mankind is to be enabled to inhabit, either directly, or otherwise. There are other, related considerations, but those which I have stipulated this far, will be sufficient to report for the present moment here.

“Probably, the most common human mistake in the choosing of opinion and related practice by mankind, has been a false presumption: the presumption that the organization of the processes within the Solar system, is to be identified by the action of human sense-perception (e.g., “the senses”) as such.” (Lyndon H. LaRouche, Jr., [TRUE LAW WAS NEVER A MATTER OF ANY RULER’S MERE OPINION](#), EIR, April 19, 2013)

Therefore, the idea is no longer to speak of matter as traveling through space-time, but of matterofmind changing the universe in the simultaneity of physical eternity. In other words, instead of following the idea of a statistical deployment of non-living matter in isolation of physical-space-time, it becomes imperative to understand how the very nature of universal change or becoming is progressively becoming a *matterofmind*. The problem, however, is that scientists have misunderstood the role of intentional time reversal as the unique form of noetic causal intervention in the universe. The mistake was



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universe can be held to exist only to an extent that there are present events. Note that this either asserts that only present events exist now (which is trivial) or it is false. Then they invoke the correct premise that the existence of the physical universe is not mind-dependent and conclude (from the first assertion) that being present, occurring now, or becoming is *independent* of mind or awareness.” (Adolf Grünbaum, *Exclusion of Becoming from the Physical World*, in Capek, Op. Cit, p. 477)

Indeed, Grünbaum raised the most provocative question about a scientific phenomenon since Gottfried Leibniz had investigated the nature of God in the footsteps of Nicholas of Cusa, which is: “Must becoming therefore also be a feature of the temporal order of physical events *independently* of our awareness of them, as the common sense view supposes it to be? And if not, is there anything within physical theory *per se* to warrant this common sense conclusion?” (A. Grünbaum, *Exclusion of Becoming from the Physical World*, in Capek, Op. Cit, p. 471) Of course the answer to this question is negative. Why would anyone assume that past and future have to be reduced functions of the **HERE-NOW**, and why would anyone assume that time is a linear directionality that never comes back?

Once you include mind into the equation, your notion of time, then, must have non-linear curvature. Here, Grünbaum does not mean that you have to have an observer of the universe, for the universe to exist. He is not a Kantian phenomenologist. What he is implying is that the universe is growing, universally, as Vernadsky understood it, by creating higher degrees of consciousness and awareness within itself. In other words, as Lyn also demonstrated, the physical space-time universe that is presented to us through our sense perception experience is a fallacious sensory manifold which belongs to the animal world and, therefore, has to be rejected as inappropriate to the human mind.

As demonstrated in the Raphael section, it is this connection between the curvature of physical-space-time and the curvature of the human imagination of classical artistic composition which gives human beings the exclusive power of accessing that noetic universe through their willful self-conscious direction of the continuous manifold of *physical-space-time-living-matterofmind*. In other words, this axiomatic jump implies a break in the geometrical continuity of the universe, as Riemann stated in the concluding portion of his habilitation dissertation: “Either then the actual things forming the groundwork of a space must constitute a discrete manifold, or else the basis of a metric relation must be sought for outside that actuality, in colligating forces that operate upon it.” (Bernhard Riemann, *On the Hypothesis which Lie at the Foundations of Geometry*, in David. E. Smith, *A Source Book in Mathematics*, Dover Publications, New York, 1959, p. 425) Thus, the human mind is Riemannian because the universe is Riemannian.

#### **4. HOW EINSTEIN DISCOVERED THE LANTERN OF KEPLER**

The point that Einstein made about the Lantern of Kepler is that you cannot study anything about the solar system without having at least three objects in motion and one of those three objects has to be a Lantern which sheds light and tells the truth on the behavior of the other two. The Lantern is a sort of guiding system, which acts as a pole of reference of multiple motions, because this is essentially how the

solar system acts on itself as a whole because the motions of all of the different planets influence each other through a sort of common ether. For Einstein, this was the crucial discovery of Kepler:

“Kepler had to discover a way of bringing order into this chaos. To start with, he saw that it was necessary first to try to find out about the motion of the earth itself. This would simply have been impossible if there existed only the sun, the earth, and the fixed stars, but no other planets. For in that case one could ascertain nothing empirically except how the direction of the straight sun-earth line changes in the course of the year (apparent movement of the sun with reference to the fixed stars). In this way it was possible to discover that these sun-earth directions all lay in a plane stationary with reference to the fixed stars, at least according to the accuracy of observation achieved in those days, when there were no telescopes. By this means it could also be ascertained in what manner the line sun-earth revolves round the sun. It turned out that the angular velocity of this motion varied in a regular way in the course of the year. But this was not of much use, as it was still not known how the distance from the earth to the sun alters in the course of the year. Only when these changes were known, could the real shape of the earth's orbit and the manner in which it is described be ascertained.” (Albert Einstein, [Johannes Kepler](#), in the *Frankfurter Allgemeine Zeitung (FAZ)* newspaper of November 9, 1930, on the occasion of the three hundredth anniversary of Kepler's death.)

Thus, in order to discover the pathway of the orbit of the Earth around the Sun, Einstein demonstrated how Kepler needed to determine the position of a third body inside of the Solar System which would shed light like a Lantern on a trajectory which could not otherwise be observed from the Earth or from the Sun alone. A view from a third body outside of the Earth's orbit was required in order to know where the Earth was with respect to the Sun at any moment during the year. What Kepler discovered, here, was not some mathematical formula or some deductive reasoning about the relationship between the Earth and the Sun. He had the insight of looking elsewhere, by projecting his mind outside of Earth's perspective and discovered a way to look at the Earth's motion from Mars. This is what I would call Kepler's Peace of Westphalia Lantern. Indeed, Cardinal Mazarin had discovered that the only way that the Netherlands could have a lasting peace was to eliminate the difference that existed between France and Spain. Einstein looked at the Kepler problem in the same way:

“This certainly made things easier. But, how to ascertain the real shape of the earth's orbit? Imagine a brightly shining lantern M somewhere in the plane of the orbit. Assume we know that this lantern remains permanently in its place and thus forms a kind of fixed triangulation point for determining the earth's orbit, a point which the inhabitants of the earth can take a sight on at any time of year. Let this lantern M be further away from the sun than the earth. With the help of such a lantern it was possible to determine the earth's orbit, in the following way:

“First of all, in every year there comes a moment when the earth E lies exactly on the line joining the sun B and the lantern M. If at this moment we look from the earth E at the lantern M, our line of sight will coincide with the line BM (sun-lantern). Suppose the latter to be marked in the heavens. Now imagine the earth in a different position and at a different time. Since the sun B and the lantern M can both be seen from the earth, the angle at E in the triangle SEM is known. But we also know the direction of SE in relation to the fixed stars through direct solar

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observations, while the direction of the line SM in relation to the fixed stars has previously been ascertained once for all. In the triangle SEM we also know the angle at S.

“Therefore, with the base SM arbitrarily laid down on a sheet of paper, we can, in virtue of our knowledge of the angles at E and S, construct the triangle SEM. We might do this at frequent intervals during the year; each time we should get on our piece of paper a position of the earth E with a date attached to it and a certain position in relation to the permanently fixed base SM. The earth's orbit would thereby be empirically determined, apart from its absolute size, of course.” (Albert Einstein, [Johannes Kepler](#).)

Therefore, even though Kepler may not have been able to determine the absolute size of the Earth's orbit, his method of discovery through the creation of a Lantern projection from outside of Earth's relationship to the Sun, demonstrates that it is this triply-connected relationship which can represent the true shape of the Earth's orbit. As Einstein emphasized, once Kepler had made that discovery, it was not difficult to calculate in principle the orbits of all of the other known planets, because Kepler was thinking about the Solar System as a whole.

## **5. CAUSALITY AND SIMULTANEITY OF PHYSICAL ETERNITY**

There is a fallacy of composition, however, that must be avoided at all cost in science today, which is to define causality by the clock-time of sense perception. The most common fallacy that even the great majority of scientists make is to attribute a sense perception time sequence to causality, such as earlier (before) and later (after). For example, if you hear thunder, you might infer that it is because there was lightning; therefore, since you know that lightning comes before thunder, you infer that the cause must come before the effect. That is a most common fallacy of composition known as *Post hoc, ergo propter hoc*; that is, *after this, therefore because of this*.

The fallacy implies that the time succession of events from past to future must be causal. In other words, the underlying assumption is that what is causal must necessarily take place in time before the effect and that causality is like things bumping into each other in the night. The error, here, comes from the assumption that it is the sense perception correlation of lightning and thunder which establishes causality, not the mind. The fallacy will disappear, however, when you imply that causality comes from the intention of the mind and not from a correlation of sense perceptions. What would happen if you were to consider that all causes actually come from the future? That means that each time you find a correlation, you should ask: is there a motivation I am missing here? What is required for this idea to take hold is no longer a correlation between things, but a motive behind things; a reason for something to happen as opposed to some event that takes place. Moreover, what if causality were to be considered as something that is constantly acting in the universe? What if causality were to be a constant intentional process that is continuously open-ended and mind-dependent? What sort of universe would that be? Wouldn't that form of causality also have to reside permanently in the simultaneity of physical eternity?

Since the totality of the universe is organized in an infinite complexity of relationships among each and all of its three parts, the noetic, the living and the non-living, is it not the case that causality in such a universe would have to be infinitely distributed continuously at all levels, so much so, that it would be impossible to determine which event, in which part of the universe, has been affected by another event in another part of that universe without accounting for the intentionality of the universe as a whole? Let's take an example in our solar system. (**Figure 11**)

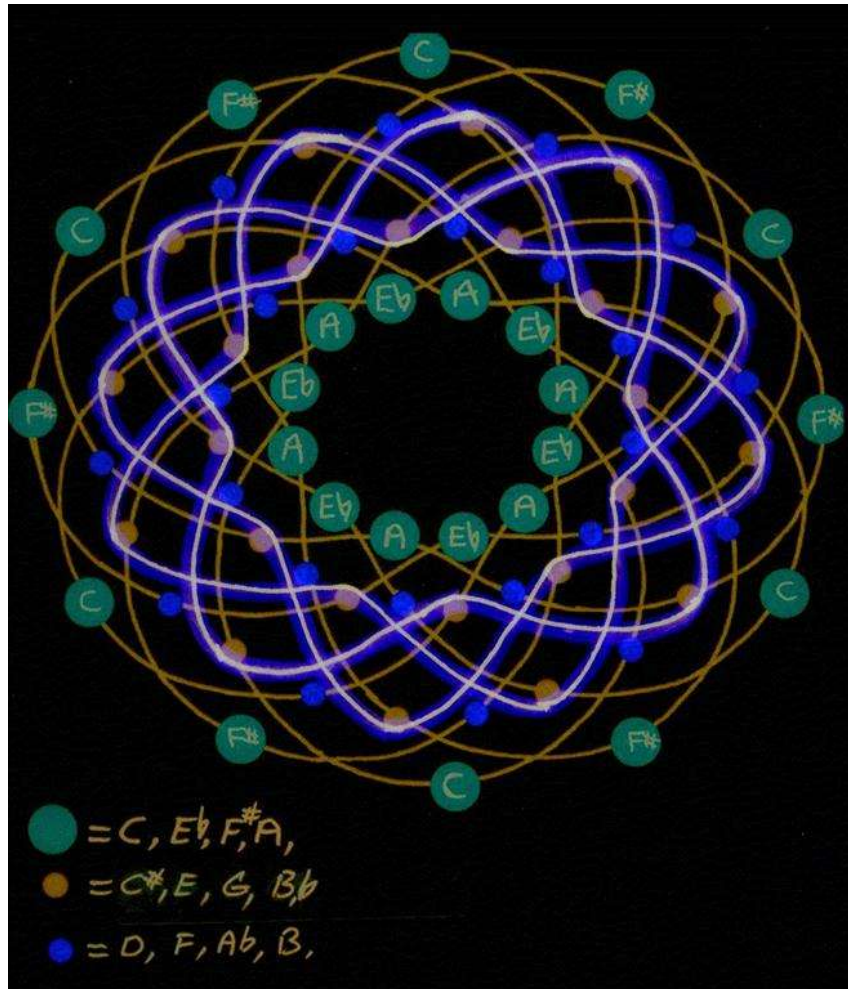
THE PLANETARY ORBITS AND THE EQUAL-TEMPERED MUSICAL SYSTEM							
by WILLIAM BOHDAN							
PLANETS	ASTRO. UNITS	Log. 10X	ADDED CONSTANT	MULTIPLE CONSTANT	CYCLE EQUIVALENT	MUSICAL CYCLES	PLANETS
MERCURY	(P) 0.310	0.5086	+2.496	x 128.8	255.97	C = 256	MERCURY
MERCURY	(A) 0.470	0.3279	" "	" "	279.25	C# = 271.22	MERCURY
VENUS	(P) 0.715	0.1457	" "	" "	302.72	D = 287.35	VENUS
VENUS	(A) 0.725	0.1397	" "	" "	303.49	Eb = 304.44	VENUS
EARTH	(P) 0.983	0.0074	" "	" "	320.52		EARTH
EARTH	(A) 1.017	0.0073	" "	" "	322.42	E = 322.54	EARTH
MARS	(P) 1.379	0.1396	" "	" "	339.46	F = 341.72	MARS
MARS	(A) 1.661	0.2204	" "	" "	349.86		MARS
ASTEROIDS	(P) 2.2	0.3424	" "	" "	363.32	F# = 362.04	ASTEROIDS
ASTEROIDS	(A) 3.6	0.5563	" "	" "	393.13	G = 383.57	ASTEROIDS
JUPITER	(P) 4.95	0.6946	" "	" "	410.95	Ab = 406.37	JUPITER
JUPITER	(A) 5.45	0.7364	" "	" "	416.33		JUPITER
SATURN	(P) 9.006	0.9545	" "	" "	444.43	A = 430.54	SATURN
SATURN	(A) 10.074	1.0032	" "	" "	450.69	Bb = 456.14	SATURN
URANUS	(P) 18.288	1.2622	" "	" "	484.05	B = 483.26	URANUS
URANUS	(A) 20.092	1.3030	" "	" "	489.31		URANUS
NEPTUNE	(P) 29.799	1.4742	" "	" "	511.36		NEPTUNE
NEPTUNE	(A) 30.341	1.4820	" "	" "	512.37	C = 512	NEPTUNE

**Figure 11** The Planetary Orbits and the Equal-Tempered Musical System. Note how the division of the Solar System Octave (Mercury, Venus, Asteroids, Saturn, Neptune) correspond to the Bach Lydian division of the Musical System Octave (C, Eb, F#, A, C). (Table by William Bohdan)

Take, for instance, the interactions among five planets of our Solar System such as Mercury, Venus, the Asteroids, Saturn and Neptune. What sort of relationship among those five planets could be adduced that would express a causal change in the solar system as a whole? What if causality in the Solar System were to be expressed by a similar combination of harmonic relationships of classical artistic composition, instead of some isolated action at a distance between individual bodies taken separately two by two? What if causality were to be expressed by the interactions of positions and cycles of all of those five different bodies all the time? What sort of structural changes could we expect to get? What is the effect of that intention? The point, here, is to stop looking for the connections between two particular events taken separately one on one, but to discover a harmonic ordering of change within the simultaneity of physical eternity which affects everything in the solar system at once and all the time.

In order to answer those questions, one would have to relate to the galaxy as a whole, including the solar system within it, and examine both systems in accordance with the well-tempered musical system of John Sebastian Bach and consider how Bach was able to create change inside of his system of

*Preludes and Fugues* by means of the measure of change that he discovered to be the Lydian divisions of the octave. (Figure 12) From this vantage point, then, “measuring” no longer means what mathematicians mean by the same term. It now means how to cause change by the measure of time reversal in the simultaneity of physical eternity.



**Figure 12** The configuration of the memory modular wave function of J. S. Bach's Lydian divisions of the octave. Bach discovered three sets of such self-generating Lydian cluster arrangements which he used to generate all of the twenty-four keys of the well-tempered system. See my report in <http://amatterofmind.org> EUROPEAN ART, Book 3: Music 1. [LYDIAN SINGULARITIES OF GALACTIC THINKING](#). (Illustration by Pierre Beaudry)

This Bach musical memory modular function is a classical noetic power of the mind that every great musician after him learned to use in order to increase the energy-flux-density of their mental powers. If you don't use it you are a fool. If you have memory problems, the best way to solved them is to exercise your mind with these Lydian modular waves by playing them on the keyboard like you do scales, and your memory will improve regardless of your age. However, this method of finding your next step

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through music by means of dissonances implies also that science must now enter into a new dimensionality where measuring the orientation of the next step of the universe would have to be adduced by giving a completely different meaning to numerical values. This means that the present state of mathematics must be thrown out, altogether, with the current banking system, and those new numerical values of Lydian measures must not be chosen because they are most convenient, but because they are true. In other words, we must avoid at all cost what the French reductionist mathemagician, Henri Poincaré, admitted as being his measure of change that he called “*unconscious opportunism*.”(H. Poincaré, *The Measure of Time*, in Milic Capek, Op. Cit., p. 327)

### **CONCLUSION: WHY DO YOU KEEP FLIPPING COINS?**

As Lyn taught us, the science of economics is not a guessing game. It is a science of knowing in advance what the outcome of an intention for human survival is going to be in the immediate future, and how to work at it for the long run. It looks like a gamble, but it is not, and this is the reason why it is high time that the lying oligarchical guessing game of monetarism come to a stop before everybody gets killed. People were made to believe that economics was a guessing game, and whoever was able to guess the best, won a pot of gold. Let me give you an example to illustrate the fallacy of this gambling practice.

For at least three thousand years, the oligarchical principle of pleasure and pain, manipulated by the Gods of Olympus, have had human beings believe that the two sides of a coin were equal and that chance was the only way to decide which side would turn up as the winning one. The French Third Republic, for example, which lasted from 1870 until 1940, was based on flipping the coin between a King and a President. One side of the coin was royalist and the flip side was republican. The French Constitution was like a double rotating seat back to back: one side was a king's throne the other side was a presidential chair. The only people who had the right to vote were the property owners and the rich would flip the coin, every seven years or so, in order to make believed that something changed. This is what led France directly into two world wars and fascism until today. The irony is that this sort of flipping of the coin had already been demonstrated to be a fallacy of composition by Alexander Hamilton in the Economic Constitution of the United States. But who paid attention to the intention of the American Constitution?

With Hamilton's Constitutional National Banking System, people realized, for the first time in human history, that the two sides of a coin were of different values. One side was the memory of the past, and the other side was the memory of the future. That made all the difference in the world. In other words, one side of the coin became known as the money side and the other side became known as the credit side or the American historical intention. That was the intention of coining money in the American System of Political Economy. As patriot Robert Hare expressed the matter, somewhat differently, but with the same purpose of mind:

“Under a strict system of law, where the payment of debts is rigorously enforced, credit, in its simple and primitive form, is preferable to money. The man who enjoys the one, has nearly an equal facility with him, who commands the other, in the purchase of merchandise, or materials



for trade, or manufacture. But the stimulus to industry, or exertion, is very different in the two cases. The mechanic, who has a hundred dollars, can live without work so long as it lasts. He may spend the whole, or part, in his pleasures, or for his sustenance, and may work proportionally less. But the mechanic, who can command credit to the amount of a hundred dollars, has nearly the same capacity to earn money, as the other; but his privilege will not sustain him in idleness, or dissipation. It can only be of use to him, through his skill and industry; unless he be so wicked as to become a swindler, and is permitted by the law to swindle with impunity [...] Prone in common with all substantial and hereditary wealth, to subside into channels rather ample than numerous, the precious metals flow through a country in large streams, which carry out as much as they bring in, and contribute more to partial magnificence, than to general fertility: while credit, springing up in innumerable self-created rills, diffuses a fertilizing influence throughout every region.” (Robert Hare, *Proofs that Credit As Money In a Truly Free Country is to a Great Extent Preferable to Coin*, abstraction from a pamphlet written in 1810, Printed by John C. Clark, Philadelphia, 1834.p. 5 and 12)

So, if one side of the coin is of a greater value than the other, simply because it is demonstrably proven to improve the power of labor, why do you keep playing the game of flipping the coin over your future?

**FIN**