



CREATION AS THE MEMORY OF MANKIND

Causing Axiomatic Changes with a Performative Method.

By Pierre Beaudry, July 18, 2013.



“Mankind has been obliged to base his existence in the origins given to us by the stars.”

Lyndon LaRouche

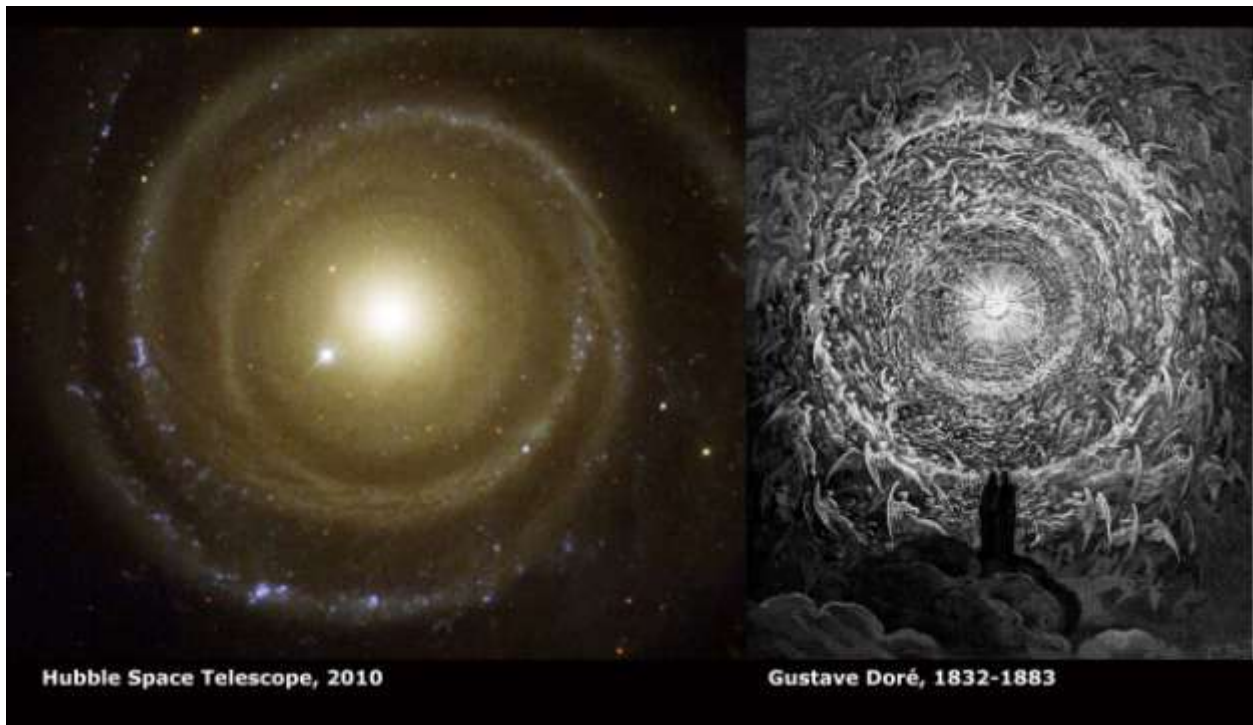


Figure 1 The image of a galaxy and the image of Dante's Paradise by Gustave Doré.

FOREWORD

The universe is created in the same manner as the process of generating ideas by the human mind. However, the proof of it can only be found in the mind by remembering the anti-entropic principle of its generation, performatively, as if you were making a well-composed piece of poetry or music. In other words, creation requires a triune motion of memory, intellect, and will whereby all three reflect the principle by means of which the universe and the human mind have both been composed with. This report has the following four parts:

1. SIMONIDES AND THE CREATION OF THE MEMORY THEATER
2. CUSA AND LLULL ON THE TRIUNE FUNCTION OF MIND
3. DORE'S IMAGINARY VIEW OF DANTE'S POETIC VIEW OF CREATION
4. THE PERFORMATIVE POETIC METHOD OF SIMONIDES

INTRODUCTION: THE WRONG AND RIGHT WAYS TO LOOK AT THE GALAXY

"No man ever steps in the same river twice; for it is never the same river and he is never the same man."

Heraclites

What is wrong with the two images of **Figure 1**? Why is this illustration a wrong way to relate the mind to the galaxy? Because the mind bears no resemblance to a sense perception image. Although the mind does the same thing that the universe does in its creative process, it is wrong to look for a look alike state between the two. There are none and there never will be. The only way that the two can be related truthfully is through a galactic performative memory function. Let me explain this, because this whole matterofmind has to do with memory.

It is a great abuse of sense perception dominated language to say that human memory is exclusively located in a few thousand years of past human history on Earth. The time has come to realize that it is necessary for human beings to seriously consider the cosmos as the location of their origin, and that the galaxy with the Solar System and its provisions is the locus of a more ancient memory of mankind that must be investigated in the future.

Lyn said that the origin of mankind was actually located in "the intentions of our Solar System (and far more than that), and, therefore, the intention which we must learn to acquire as if from the stars, the galaxy, and beyond, as the only root from which we can adduce the origins and purpose of our own existence. That is really *Creation*." (Lyndon LaRouche, [THE GREAT ONTOLOGICAL PARADOX](#), EIR, June 12, 2013, p. 51) If you follow the progressive pathway of this idea, you will see how Lyn's mind resembles the galaxy. So the question is how does the palimpsest of universal memory get formed in your mind as "*Creation*?" Do the following experiment and test the truth of this as amatterofmind. See **Figure 2**.



Figure 2. This image of the Milky Way galaxy is false because it is a mere sense perception shadow of a true reality that is not visible, and which represents the memory of mankind located in the future.

Ask yourself the question: “How many different stars are present in a single image of the Milky Way galaxy as viewed from the Earth?” If your answer is “an innumerable number,” then, you are wrong, because **Figure 2**, viewed from the bottom-up, is not a true re-presentation of those stars; because each one of those billions of stars represents a different moment of the past history of the galaxy, and your sense perception cannot see those stars as past events, but only as present. This image is false, because this fleeting moment is both cosmologically and epistemologically wrong.

How can you have a sense perception of different relative times in space? You cannot, because your sense perception is a single fleeting moment which no longer exists after it is passed. This image is false, because it can only be the momentary mistaken shadow of a reality which contains the unseen process of universal mind of the universe that can only be captured by a mind from the top-down. In other words, the only true and appropriate understanding of a galactic process is achieved by locating mind properly and inclusively, in proportional congruence with the simultaneity of physical eternity of the galaxy.

Let’s have a look at the galaxy, again, from that higher vantage point, and ask yourself why the true beauty of the Milky Way galaxy does not reside in a sense perception image, but in what sense perception is missing. The innumerable past moments of a process of reality can only be conceived as the missing memory experience of becoming, yet it appears that you can only have that experience as something that takes place before or after the fact that it has changed, and from some outside distance from it. Now, what’s wrong with that? Think of it as Lyn put it:

“Similarly, when we employ the presumption of projecting self-certainty of what might appear to us as “radiated” to or from Earth, and, which the mere observer mistakenly presumes to

be the ‘true image’ attributed to be the actuality of the suspected object from Solar space, we are presented, then, actually, with the product of what has occurred when the imagined powers of human sense-perception become what the imputed viewer’s own sense-perception mechanisms think he has “seen,” when he or she has merely adopted a sense-deception generated by nothing as much as his own whimsical act of imagining his own will to believe.” (Lyndon LaRouche, [THE GREAT ONTOLOGICAL PARADOX](#), EIR, July 12, 2013, p. 48)

Lyn is making such a performative statement about a mistaken view of human imaginary belief (as if it were in the proverbial pudding) in order to provide the proof that your mind requires something else if you wish to have an appropriate conception of noetic life in the universe as a whole. Your mind has to be part of the process. The way to correct that can only be discovered in universal history and in classical artistic composition. But, the question is how do you construct the folds of such a mnemonic palimpsest inside of your own mind?

The point is that the subject of an axiomatic action of change is the only matterofmind which can be both described as an action and be that action at the same time; because, it is the only form of verbal action which includes both *the subject of changing the process and the process of changing the subject at the same time*; that is how the creative process of transformation works. That is what the galaxy does all the time, even without thinking about it. The difference is that, because you have a self-conscious mind, you have to think about it and you have to make others reflect on it. Thus, the process changes everything, including you, except its intention of change, precisely because its intention IS change. As Heraclitus put it: “Nothing is permanent except change.” Only classical artistic composition and the epistemological science of mind are able to provide the means of accomplishing such a change.

1. SIMONIDES AND THE CREATION OF A MEMORY THEATER

*“Beloved Muse, who is it for, this Song plucked from every source?
Or who was it who fashioned it, a Garland made from poets?”*

Simonides of Ceos

The Greek poet Simonides of Ceos is remembered as the inventor of the art of recollection which he learned to master as the art of writing poetry, because poetry is, in itself, the truest form of the art of memorizing. The point to emphasize, here, is not to devise mnemonic techniques for the practical purpose of helping you remember poetry. Don’t be silly! The purpose is to discover that memory is an essential component of the creative process, and a crucial mental instrument for locating universal physical principles.

As the Greek legend goes, during a banquet given in honor of the Thessalian oligarch Scopas and his relatives, Simonides had composed a poem in his honor which also included a praise of Castor and Pollux. When the poet ended his recitation at the dinner table, Scopas told him that he would only pay half the sum for his panegyric, and that he should collect the other half from the twin gods to whom half the poem had been dedicated.

As Simonides humbly sat back down to eat his dinner, a servant tapped him on the shoulder and told him that two young messengers had requested to see him outside. Simonides walked away from the banquet, and went out of the building, but there was no one out there to be seen. Suddenly, the roof of the banquet hall caved in and crashed on all of the guests, crushing Scopas and his relatives with him, sending them to their immediate death.

The corpses that were in the wreckage were so disfigured by the conflagration that relatives, who came to identify the bodies, could not recognize them. Nobody could say for sure who their dead relatives were, except for Simonides, who remembered the places where each was sitting and, therefore, was able to help the relatives find their people, even if they were unrecognizable by eye sight.

Noting that it could only have been through his recollection of every person he addressed his poem to, and by internalizing the character of their minds inside of his own during his recitation, Simonides discovered that it was a principle of ordering the becoming of change with a higher Good, as it applies to the different persons, that made him remember the places everyone had, and that it was only from the power of such a doubly-connected loci principle of mind that he was able to identify the bodies.

Thus, the non-visible callers, Castor and Pollux, had come to pay Simonides their share of half the poem by pulling him away from the collapsing building, saving his life, and making him immortal. Thus was born the art of memory; when the poet recollects the ordering arrangement of every mind he knows, and whose loci principle is remembered as the universal principle of sufficient reason in all classical artistic composition. People who ignore this principle not only cannot be creative, but cannot survive for long either.

Obviously, this memory theater was not intended as a mnemonic device for the spatial location of physical things, but for the purpose of locating the pathway of least action change among the mind's triune components of memory, intellect, and will in opposition to sense perception. It is the ordering function of this exercise of principle arrangement, not the places that count. Leibniz later developed a similar method of composition that he called *Analysis Situs*.

2. CUSA AND LLULL ON THE TRIUNE FUNCTION OF MIND

Memory, intellect, and will are three functions that one must exercise together for the purpose of increasing the energy-flux density of one's mind, because only through their integration into a triune function of mind can one access truth through love of mankind. There can be no creativity without the active collaboration of those three congruent functions.

This means that there cannot be any remembering of past events without the intellect and the will intervening to select what memory will allow to restore to consciousness; and similarly, the will and the intellect cannot select anything for memory to recover without memory opening the access through which the will and intellect are going to be permitted to use the pathway that memory has taken to store past experiences. This matterofmind is uniquely a three-way collaborative effort. Will and intellect have no

way to know where to go without memory telling them, and memory has no way to retrieve anything by itself without the will and the intellect telling it what they want. And, such a triply-connected collaboration can only function based on love of mankind as opposed to sense perception.

Memory has many functions, but the greatest one is its conservative function, which feeds on anything the power of will might choose to feed her with, from the loftiest divine idea of creativity to the lowest animal lusting image of sense perception. However, it is the imagination of the intellect in combination with the will that feeds memory the great appetite she has for goodness as the power of virtue. And, this is what gives the mind the most creative ideas that the intellect can generate. There is no limit to the number of such ideas that memory can consume in a single day; and the peregrine imagination of the creative intellect will go to any length to discover new ways to satisfy memory's gargantuan appetite. The point to remember is that none of these ideas come from sense perception, which is the least important function of the quintessential manifold of mind.

The two Platonic thinkers who best understood this ontological triune function of the human mind were the Catalan Franciscan, Ramon Llull, and the German Cardinal, Nicholas of Cusa. The passion of those two philosophers was their love of God, and of mankind, and their singular attempt at understanding the Mind of God and His Love for Mankind. It should not come as a surprise, therefore, to learn that Cusa had no less than thirty six books of Llull in his Berncastell-Kues library, possibly the largest private collections of Llull's writings in the world at that time.

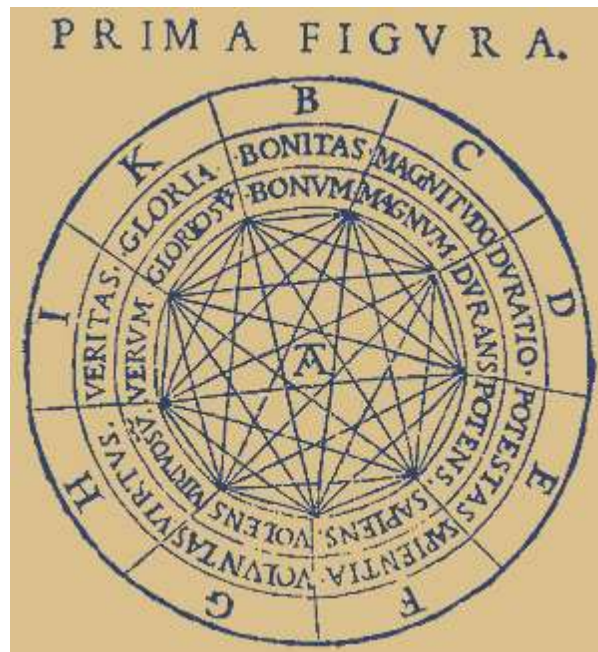


Figure 3 Ramon Llull (1232-1315). The circle of combinations of the nine divine dignities (*Dignitates Dei*) represents [nine different memory functions](#) (Attractive, Receptive, Conservative, Multiplicative, Discursive, Significative, Restorative, Determinative, and Complexionative). Those divine attributes act as universal principles which can only be understood as primary causes in the Platonic sense of causality. The three concentric circles function as a triply-connected manifold of mind, where the first circle revolves and makes new higher combinations within the motions of the other two.

In *The Peace of Faith*, Nicholas of Cusa developed his conception of ecumenicism from Ramon Llull, and most emphatically from Llull's *Book of the Lover and the Beloved*, in which he elaborated his conception of three great arts based on the triply-connected division of the powers of the human rational mind: memory, intellect, and will, all three mind functions developed correlatives of verbal action expressed as loving-beloved-to love (*amans-amatum-amare*). To these three correlatives correspond three forms of artistic composition, creative art (*ars inventiva*), art of love (*ars amativa*), and the art of memory (*ars memorativa*). It is with this triune function that I will now summarily examine the relationship of mind to the galaxy. These three united functions of the human mind depend on divine principles that Llull called "divine dignities."

Cusa developed his own notion of learned ignorance from the same Platonic Ideas that Llull called his combinatory art, which is aimed at causing change in the mind of the believer. The nine dignities are: goodness, magnitude, eternity, power, wisdom, will, virtue, truth and glory (*bonitas, magnitudo, aeternitas, potestas, sapientia, voluntas, virtus, veritas, gloria*). Llull also established a crucial distinction between the two opposite approaches of bottom-up and top-down approach (*ars ascendendi et descendendi*), which correspond to what Cusa called the enfolding and unfolding (*complicat et explicat*) process of causality. As Cusa wrote:

"Trusting in Your help, O Lord, I turn once again in order to find You beyond the wall of the coincidence of enfolding and unfolding. And when at one and the same time I go in and out through the door of Your Word and Concept, I find most sweet nourishment. When I find You to be a power that enfolds all things, I go in. When I find You to be a power that unfolds, I go out. When I find You to be a power that both enfolds and unfolds, I both go in and go out. From creatures I go in unto You, who are Creator—go in from the effects unto the Cause. I go out from You, who are Creator—go out from the Cause unto the effects. I both go in and go out when I see that going out is going in and that, likewise, going in is going out. (By comparison, he who counts unfolds and enfolds, alike: he unfolds the power of oneness, and he enfolds number in oneness.) For creation's going out from You is creation's going in unto You; and unfolding is enfolding. And when I see You-who-are-God in Paradise, which this wall of the coincidence of opposites surrounds, I see that You neither enfold nor unfold—whether separately or collectively. For both separating and conjoining are the wall of coincidence, beyond which You dwell, free from what-ever can be either spoken of or thought of. (Nicholas of Cusa, *The Vision of God*, Chapter 11, in *Nicholas of Cusa's Dialectical Mysticism*, by Jasper Hopkins, The Arthur J. Banning Press, Minneapolis, 1985, p. 701)

Cusa and Llull used their combinatory system as a pedagogical device to show how the human mind can change and progress in an orderly manner from its threefold constitution of will, understanding, and memory. Similarly, their intention was to recruit [Jews, Muslims, and Christians](#) to their art of combinations by creating disputes and dialogues among the three religions of the Book and based on principles that were common to all three. They provided the thinking person with a metaphysical conception of well ordered change and progress in accordance with the memory function of nine divine principles. The fact that the method was used from the top-down, for the purpose of provoking axiomatic changes in Jewish, Islamic, and Christian belief systems, demonstrates that the intention of the conception was ecumenical and that it was to develop the universal creative process of all human minds. Two

centuries earlier, Lull was already preparing the Great Italian Renaissance. Cusa later confirmed the same intention when he established his notion of the Trinity as his ecumenical principle:

“As creator, God is three and one; as infinite, he is neither three nor one nor any of the things which can be spoken. For the names which are attributed to God are taken from creatures, since he in himself is ineffable and beyond everything that can be named or spoken. Since those who worship God should adore him as the beginning of the universe, yet in this one universe one finds a multiplicity of parts, inequality and separation (for the multiplicity of stars, trees, human beings, rocks is obvious to sense) , nevertheless, the beginning of all multiplicity is unity; therefore, the beginning of multiplicity is eternal unity. And inequality of parts is found in the one universe, since none is similar to another; but inequality descends from the equality of unity; therefore before all inequality there is eternal equality. A distinction or separation of parts is found in one universe; but before all distinction, there is a connection of equality and unity. So, the most simple beginning [*principium*] of the universe is unitrine, since in the beginning, that which has been derived [*pricipiatum*] must be enfolded, but everything that has been derived declares thus that it is enfolded in its beginning, and in everything that has been derived such a threefold distinction is found in the unity of essence. Therefore, the most simple beginning of all things will be threefold and one.” (Nicholas of Cusa, [The Peace of Faith](#), trans. H. Lawrence Bond, Ch. 7, Paulist Press, New York, 1995-2000)

Although this representation of the creative process of the Cosmos may represent some difficulties for the reader, it is nonetheless the simplest form of a self-generating process that reflects the motion of the Galaxy with respect to the Solar System and the motion of the Earth within them. As I will show next, the triply-connected motion is differently expressed by Dante Alighieri and Gustave Doré, even though it is essentially the very same. Similarly, Lull considered the necessity of Divine Memory within the triune performing action of creativity:

“GOD the Father and GOD the Son both uniformly spirate the Holy Spirit from their entire essence, so that the Holy Spirit is equally proportioned to them. And if divine memory did not remember the Father and the Son as well as the relation and the distinction between them, the whole essence of the Father and Son would be transmuted and turned into the person of the Holy Spirit, and both Fatherhood and Sonship would be lost. But they cannot be lost, because divine memory remembers the Father, because it gives him a name, and remembers the Son with another name. And as memory remembers each person with each person's proper name, it likewise remembers the person of the Holy Spirit. Otherwise, the whole intrinsic relation would be confused and destroyed, which is impossible. Therefore divine memory clearly exists in the said persons that it enumerates.” (Ramon Lull, [A BOOK ON GOD'S MEMORY](#))

Apply this triune question of the Trinity to memory, intellect, and will as if all three were the Policy Committee of your mind. In all cases of deliberation among the three, a concerted direction must be taken so that all decisions are made by the correlating actions of all three in one, because no individual decision can work separately from the other two. All decisions are made from a set of nested principles which can only work when those three functions are congruent with each other. No separate efforts can work without breaking up the unity of the whole. It is only the collaborating efforts of those three on matters of principle which will cause the necessary effect of an action to succeed and “make it” as it were,

in the same way that the checks and balances of the US Government works when the President (will), the Congress (intellect), and the Supreme Court (memory) work together.

This triply-connected form of interconnectedness among the three Persons of the Trinity is the same characteristic form of Platonic singularity that Lyn had developed from Riemann's *Habilitation Dissertation*, in order to express the non-entropic process of change in the universe, and more specifically in music, as Beethoven developed in his *Late Quartets*. The relevant point that Lyn made was as follows:

“The characteristic of ideas, as distinct from sense-impressions, is that ideas are defined in terms of the point of intersection of two, directly opposing, interacting functions of memory. In each case, there is the memory of a series of events, in a process, from the relative past, up to the present moment, and also the memory of an idea of a completed process corresponding to the process currently in progress. The first is memory in the form of becoming; the second is memory in the form of the relative Good.

“Consider an example of the way in which the idea of the relative Good is adumbrated upon the domain of deductive formalism: the notion of an interdependent set of axioms, corresponding to a Platonic notion of hypothesis. In other words, any process of development within the domain of the theorem-lattice so defined, must be dominated by the hypothesis which defines implicitly all possible theorems of that theorem-lattice. The process considered reflects the form of the becoming; the hypothesis reflects the form of the relative Good. Kepler's notion of Reason, and Leibniz's of “necessary and sufficient Reason,” reflect the specific way of defining a dominating, efficiently controlling, universal lawfulness as characteristic of any domain mapped by a formal theorem-lattice of that sort.” (Lyndon LaRouche, *Comment on Renee Sigerson's Memo on Opus 131*, 19950914_LAR_ONE_AND_MANY.TXT September 14, 1995.)

The connecting relationship of the two memory forms is as the connection between a *higher hypothesis* subsuming a *series of lower hypotheses*. This distinction is the same that Lull foreshadowed between the conflicting “*eternal memory*” of God and the “*time memory* of man.” The point I want to make is that the axiomatic discontinuity between the two species of memory does not need to be intimated through some formalism; it can be performed simply by inserting the two memories one into the other in such a way that instead of remaining two different and opposite magnitudes, the higher is made to subsume the lower, as the eternal subsumes the temporal. However, there are certain conditions for this to succeed.

When you apply this principle of the *higher hypothesis* to the triply-connected function of memory, intellect, and will inside of your mind, what has to be resolved are the three different sets of oppositions that are the functions of doubly-connected forms of remembering-forgetting, knowing-ignoring, and love-hate relationships coming from the lower level. The point is that the higher level connection cannot be made, secured, and replicated if the unity of the contraries is not found and resolved at that lower level of each of those categories of action. This is the elementary dynamic process which has to be remembered from the divine process of creation, as I will now illustrate with Gustave Doré and Dante Alighieri.

3. DORE'S IMAGINARY VIEW OF DANTE'S POETIC VIEW OF CREATION

It is wrong to think that the galaxy does not have the necessary ingredients to generate life, including the noetic principle of life, anywhere else inside of its expanse outside of our planet Earth. This means that we have to understand how the galaxy has the power to create life, including *noetic* life, wherever it may be appropriate for man to make it thrive, including from within the interior of the Solar System, if man so wished to do, from any distance of the Earth. From that standpoint, it were silly to try to bring life to Mars when man is capable of making it grow there, even without being there himself. This is what should be the human challenge for the next three decades ahead of us. As Lyn put it:

“In order to shorten the argument, but without cheating anybody, continue, hot-footed on the track which I have just indicated in this chapter so far. The only thing which we know concerning mankind's efficient participation in the universe, or whatever is the universe in which the existence of mankind is sustained as an historical process, is not merely a product of the actually *noëtic* principle of life *per se*. A greater destiny reaches toward us.

To wit:

“This fact, and it is a fact beyond other reasonable considerations, has the peculiar implication, that if the Solar System, and Galaxy, and beyond, were to be shown to have been dominated by a *noëtic* principle, then most of what has been attributed to a misconceived *non-noëtic* Solar system, Galaxy, and beyond, must be reexamined in a profoundly serious way. This would suggest, very strongly, that mankind's approach to processes within a large reign attributed to the Solar System, when considered as a whole, must be redefined in a profound way. If the principle of life operates on Mars, for example, the entirety of presently doctrinally popular presumptions respecting our appropriate approach to accelerating a development of life on Mars, must be “scrapped,” to be superseded by a perspective for developing the earlier origins of the processes of life in Mars and beyond (and also in our view of Earth itself), for example. The issue is: whence did life itself originate within the Solar System itself, especially the uniqueness of human life?” (Lyndon LaRouche, [THE GREAT ONTOLOGICAL PARADOX](#), EIR, July 12, 2013, p. 52)

Indeed, the conditions for life to grow on Mars does not require that we bring life there from Earth, but that we exploit the galactic and Solar System conditions under which life itself can grow in Mars from the galactic system as a whole and with the corresponding technologies that man can provide at a distance. Such is the process that Gustave Doré had illustrated as the state of mind of *Creation*, as he discovered Dante's *Paradiso*.

CANTO XII

Soon as its final word the blessed flame
Had rais'd for utterance, straight the holy mill
Began to wheel, nor yet had once revolv'd,
Or ere another, circling, compass'd it,
Motion to motion, song to song, conjoining,
Song, that as much our muses doth excel,
Our Sirens with their tuneful pipes, as ray
Of primal splendour doth its faint reflex. [...]



Figure 4. Gustave Doré: Dante's *Paradiso*. Dante and Beatrice looking at how the mind of God works when it generates increases in the temperature of the creative process.

Thus, two opposing motions are generated for the purpose of giving direction to the progress of life in the universe: God's creation of a doubly connected universe must be complemented by the human mind motion of increasing energy-flux density inside of the same universe. In other words, the two motions of life and non-life are not sufficient to hold the system of the universe together. A higher motion is necessarily intended by God, which is the motion of noetic life. Thus, the only way to increase the

temperature of the universe, is to have the two lower motions of life and non-life be directed by a higher noetic motion. This higher temperature motion from the God Head was conceived as follows by Dante in the closing Canto XXXIII of *Paradiso*:

CANTO XXXIII

[...] With fixed heed, suspense and motionless,
Wond'ring I gaz'd; and admiration still
Was kindled, as I gaz'd. It may not be,
That one, who looks upon that light, can turn
To other object, willingly, his view.
For all the good, that will may covet, there
Is summ'd; and all, elsewhere defective found,
Complete. My tongue shall utter now, no more
E'en what remembrance keeps, than could the babe's
That yet is moisten'd at his mother's breast.
Not that the semblance of the living light
Was chang'd (that ever as at first remain'd)
But that my vision quickening, in that sole
Appearance, still new miracles descry'd,
And toil'd me with the change. In that abyss
Of radiance, clear and lofty, seem'd methought,
Three orbs of triple hue clipt in one bound:
And, from another, one reflected seem'd,
As rainbow is from rainbow: and the third
Seem'd fire, breath'd equally from both. Oh speech
How feeble and how faint art thou, to give
Conception birth! Yet this to what I saw
Is less than little. Oh eternal light!
Sole in thyself that dwelst; and of thyself
Sole understood, past, present, or to come!
Thou smiledst; on that circling, which in thee
Seem'd as reflected splendour, while I mus'd;
For I therein, methought, in its own hue
Beheld our image painted: steadfastly
I therefore por'd upon the view. As one
Who vers'd in geometric lore, would fain
Measure the circle; and, though pondering long
And deeply, that beginning, which he needs,
Finds not; e'en such was I, intent to scan
The novel wonder, and trace out the form,
How to the circle fitted, and therein
How plac'd: but the flight was not for my wing;

Had not a flash darted athwart my mind,
And in the spleen unfolded what it sought.

Here vigour fail'd the tow'ring fantasy:
But yet the will roll'd onward, like a wheel
In even motion, by the Love impell'd,
That moves the sun in heav'n and all the stars. ([DANTE'S PARADISE](#))

The highest unspeakable and apparently motionless motion of noetic life, which generates the other two, life and non-life, cannot be perceived because it is only conceivable as being generated through a glass darkly; which means that when the mind projects from the top-down its vision of this universal characteristic, including the admission of its sense perception mistakes as a deceptive imaginary power that merely appears to be true, what brings closure to the unity of the all, as Plato's all changing Ontological Paradox established, must include the absolute rejection of such a deception from within the higher frame, and thus, by that apparently motionless motion of the Good, the mind is elevated to a higher temperature performance which maintains the state of fusion with the other two by a proportionality of reason and power congruently adjusted and balanced within itself, as within the others. This performance is not a magical trick that you can simply pull out of a hat. It is produced to be passionately effective only when a constant attention to the intention of change, which is proper to the progress of the human mind, is maintained by the love of mankind.

This is the only way for the mind to remember creation as the source cause of its motion, and this is the only way that Glass Steagall will work. The way those three different motions work with respect to each other is the same for the galaxy as with the human mind: that is, self-government. The third motion, within the memory of the second, remembers the first as its causal principle of resolution of all conflicts in any action. That is how the triply-connected cyclical motion of the mind and the galaxy moves by never repeating itself, because it is never the same.

4. THE POETIC PERFORMATIVE METHOD OF SIMONIDES

“The point is, that actual human communication, in terms of what becomes creative, noetic, is always based on this principle: if you are not doing it, you're not making it!”

Lyndon LaRouche

Is the intention of an epigram to commemorate an historical event, or is it simply a means of glorifying idiots with the appearance of immortality? Neither. The following statement of Simonides shows what his attitude was toward epigrams. As he is reported saying: “Only an idiot could believe that placing a *stèle* (with an inscription) was a guarantee of the immortality of a eulogy.” ([Archaic and Classical Greek Epigram](#), Cambridge University Press, Cambridge UK, 2010, p. 210) The hope of those

who paid the poet for epigrams was that they would conserve the memory of a man or an event for posterity, but this was never the intention of Simonides. What Simonides had in mind was to change the mind of his reader. The epigrams of Simonides generally contain a form of action that is intended to improve the future generations. That is also the unique meaning of their action: they do what they say.

Take the following example, within the action of which a triply-connected form of poetic remembrance takes place, paradoxically, in the future, the past, and the present at the same time; and is expressed in two epigrams that Simonides dedicated to the same man who drowned and was buried on an island. The significance of the two epigrams is in their time reversal action; that is, in the effect of expressing something of the future that could never have come from the past, but which must change the present. I have not been able to find those two epigrams, but it is easy to know how they work, because no Good can ever come from the past. The point is to identify the memorial dynamic as the locus of time reversal of the creative process that the reader has to experiment in his mind.

The first epigram is described as relating to a projection into the future by a dead man who was imagined thanking the poet for remembering him after his death, while the second epigram is described as relating to the poet thanking the ghost of the same drowned man for saving his life by warning him not to leave the island with his companions, who will all subsequently drown.

This is how Simonides forces the future reader to split his attention between three apparently dislocated loci within the unique time-frame-realization of an intention; that is to say, by changing within triune time, as if in the simultaneity of eternity, with one leg in the future and one in the past, sitting uncomfortably in the changing interval of inbetweenness of the two, and wherefrom, recollecting that what had not been anticipated in the past, was thankfully projected to be realized in the future, just in time for its survival to take place in such a time sequence that the end of the process was already in sight before the process had even started. Thus, the survival was secured before death rather than after; otherwise the memorial would not have been executed at all.

Thus, the two epigrams take effect in the future in order to change what would, otherwise, have had a tragic non-existence. This process reflects the paradoxical locus of creation where something has first to guarantee its survival before it got buried into oblivion; which is how the universe progresses by recreating itself under impossible conditions ahead of time. The experiment is like being in time to attend your own funeral and where the burial of your own past life makes you thankful you got rid of your old skin, ahead of time and before it was too late. This is how the poetic mind undertakes its memorials!

The purpose of Simonides was, therefore, to cause such a locus of change to take hold in the mind of the reader. The same process affects the mind of the listener at the moment he is listening to a truthful poetic recitation. For example, it was Simonides who invented the *chorus dirge* by means of which a poet could cause grief through a *Victory Ode*. His choice of words and of musical dissonances was composed in such a fashion that it actually projected into the future a sort of time bomb set to go off later in the reader's mind, and, then, cause the emotion of grief to emerge from his soul. This is the generally unstated purpose of all artistic composition: the action of changing people from the future, by the future, and for the future. The problem, however, is that such a method of increasing the power of the human mind has been lost and has been today mostly perverted for the sole purpose of entertainment.

Finally, you may want to ask: “What is the point of such an performative action from, by, and for the future?” The point is that there is no future without it. And the significance is that it’s not only what the poetic device means to you that counts; it is more profoundly what it does to you. This is how the principle of self-government works. However, the true underlying question is: “Do you have enough fire in the belly to take-up this challenge in these critical times?” That is the reason why Plato, in *The Republic*, did not want this poetic power in the hands of someone who was not virtuous. In other words, virtue has the emotional power of changing another person’s mind, even when the disposition of the reader is not ready to change. As [Simonides of Ceos](#) wrote:

*“There is a saying about virtue:
She nestles in rough untrodden rocks
and reigns over a divine sacred land.
Not all mortals can see her.
Only those whose burning desire in their heart
leads them to the greatest deeds.”*

FIN