
PROMETHEAN MAN AND THE PRINCIPLE OF BIQUADRATIC RECIPROCITY

LaRouche, St. Irenaeus, Fra Angelico, Lorenzo Lotto, Pythagoras, and Rabelais

By Pierre Beaudry 3/23/18

FOREWORD

The actual geometric construction for this report was posted five days ago, on April 18, 2018, and was meant to be a transformative exercise demonstrating [WHY YOU SHOULD CONSTRUCT](#) your own knowledge by yourself. If you did not have the opportunity to make that construction, I suggest that you do, because it will give you the proof of what Lyn meant when he said: *“Believe nothing that for which you cannot give yourself a constructive proof.”*

INTRODUCTION

“The process of individual discovery, and refinement of one’s own knowledge of universal principles, takes the form of a dialogue within one’s self. It is the experience of that self-critical process of change, the which is generated by such internal dialogues, which should lead one to a more refined sense of one’s inner self. Such a dialogue on some specific paradox may be recurring over days, weeks, or longer. On one occasion, it is with others. On another occasion, it is with oneself. Nonetheless, on every occasion, it is always, primarily, with oneself.”

Lyndon LaRouche, [Prometheus and Europe](#), EIR, 1999.

The reader may find himself a bit perplexed in finding a list of names which includes LaRouche, St. Irenaeus, Fra Angelico, Lorenzo Lotto, Pythagoras, and Rabelais, because it is not obvious that there is a common denominator among them.

However, reality is never what it appears to be, because reality is never made for sense perception to *grasp*. If reality is veiled by what it appears to be, it is because it is covering up the naked truth. The only way to know this naked truth is to *overcome* and *understand* the ironies of sense perception and to lift the veil of those fallacies that your senses blind your mind with. This is not only the purpose of artistic composition; this is also the passionate mission of the Promethean man who responds to the principle of reciprocity.

This is what Lyndon LaRouche has been teaching and doing during his entire political career and this is how he taught me to consider the real epistemological challenge for our time. This challenge is not simply a matter of being able to master one's own knowledge, although that is a very important proposition in its own right, but this mastery is also for the benefit of others. Therefore, the first step in undertaking such a task is to be willing to make a personal axiomatic change by defying the dominating power of public opinion.¹

One must know that he who dares to go against the ordering principle that controls public opinion puts his own life at risk, because one will be incurring the wrath of the gods of Olympus. The irony of the matter, however, is that when one dares to take up that challenge, it is the life of that oligarchy of gods which becomes at risk, because he who dares has beauty and truth on his side.

¹ Lyndon LaRouche, *The Power of Reason: a kind of autobiography*, New Benjamin Franklin House, 1979. See especially the subject of "hammering your personality" as Joan of Arc did in order to carry out her mission.

1. WHAT IS LYNDON LAROCHE'S IDEA OF A PROMETHEAN DISCOVERY OF PRINCIPLE?

“In other words, therefore, we must ask ourselves: “What are, presently, those creative means by which mankind can *pre-choose* its own future, its eternally changing succession of forward actions, this to such effect, that mankind were to be considered as unique in a quality of being enabled, unlike all other known species, to actually perform, even still today, what seems to be exactly that revolutionary miracle which mankind must become?” Lyndon LaRouche, [*What & Where is your mind?*](#) 2011.



Figure 1 Lyn addressing the younger generation after his July 20, 2006 Webcast. EIRNS/Stuart Lewis.

In 1999, Lyn established a clear outline for understanding the Promethean principle of political organizing. Here is the gist of what he said in the opening lines of his report on [Prometheus and Europe](#):

"...Man imagines his gods according to a conception of the universe which coheres, functionally, with man's image of himself.

"Aeschylus's Prometheus did not simply defy the pagan gods; he pointed toward a real God, the same God identified in Plato's *Timaeus*, upon whose justice for mankind Prometheus implicitly relied. A Prometheus image as, artistically, a necessary idea, which contributed an essential role during the recent thousands of years of emergence of the best features of modern European civilization today."²

Project this Promethean idea as if it were a mental stereographic experiment bringing together two ideas; that is, by relating that LaRouche statement to what Kraft Ehrlicke stated in 1957 about man's destiny. Focus the two ideas in such a manner that you can view the two as a single one, as if stereoscopically:

"Nobody and nothing under the natural laws of this universe impose any limitations on man except man himself. Second Law: Not only the Earth, but the entire Solar system, and as much of the Universe as he can reach under the laws of nature, are man's rightful field of activity. Third Law: By expanding through the Universe, man fulfills his destiny as an element of life, endowed with the power of reason and the wisdom of the moral law within himself."³

Can you see how the unity of opposites between those two statements becomes one as they are projected onto the dimly lit wall of Plato's Cave? Focus simultaneously on the *Theological* nature of the first idea and on the *astro-geometrical* nature of the second, as if they were reciprocals; that is, as if in the

² Lyndon LaRouche, [Prometheus and Europe](#), EIR, Vol. 26, No. 29, July 23, 1999.

³ Krafft Ehrlicke, [Three Fundamental Laws of Astronautics](#), 1957

simultaneity of *seizing the moment* of truth by reciprocity. If you do that, in the simultaneity of eternity, then you have internalized that unity as a higher discovery of principle through the appropriate epistemological transformation that Cusa called the unity of opposites and that St. John established as the epistemological foundation of scientific knowledge in *Genesis* 1: 1-5.

This means that you have to recognize the fact that during a Renaissance moment of human history, the highest purpose is to eliminate the old failed politics of past society and establish completely new universal principles. From time to time, a higher principle of knowledge emerges in society as a “spirit of the time,” which every ordinary citizen is potentially able to grasp and master, but only under the circumstance of making axiomatic transformations of former beliefs in accordance with the conditions that Lyn had the foresight of identifying for us. As he said:

“On the lower level of thinking, even that practiced at what most people would consider the levels of high office, ordinary politics operate on the basis of certain relatively superficial, axiomatic presumptions. People, at this lower level, cling to assumptions which operate inside their minds, pretty much as do the definitions, axioms, and postulates of a traditional classroom Euclidean geometry. Most politics—cheap political tricks, for example—functions on the basis of exploiting most people’s customary blind faith in those assumptions.

“Suddenly, when a crisis like that now erupting world-wide, begins to reshape events, those axiomatic assumptions break down. This is true even for many people in relatively high positions of politics and finance, as today. They are suddenly perplexed by a rapidly changing world. Those changes are being controlled according to new rules they do not understand. That is what more and more plain citizens, and leading business and political leaders, are discovering now. This will become worse, that rapidly, during the coming weeks and months.”⁴

⁴ Lyndon LaRouche, [Prometheus and Europe](#), EIR, Vol. 26, No. 29, July 23, 1999.

Forecasting is not about something that is about to happen during this month or in the next few months ahead, but rather that it happens, historically, whenever the time for change has to come, in the simultaneity of eternity. It is necessary to recognize, in advance and by time reversal, the inevitability of the change and of the axiomatic necessity of its occurrence, simultaneously. Such a circumstance could happen at any time for anyone, but it only happens to the human mind that is willing and capable of accepting the challenge of taking leadership in a great period of crisis. The task is to prepare your fellow man for such a transformation now. Lyn developed the conception accordingly:

“I am not preaching religion here, but fact.

“Thereafter, it is to be considered that those principles which express creativity, define mankind's options and achievements as to be recognized as the means for mankind's achievements in the progress of the less imperfect creation of man. Man, now regarding himself, or herself as a product of the likeness of the God whose existence is scientifically necessary, must therefore desire the most, among all desires, that creative improvement of man himself which brings him, or her closer to the willful form of creative progress of the universe.

“Consider the theology of immortality of the idea of the existence of souls in that light.

“The human individual's self-conception is therefore ironical, to the following effect.

“Since we now know, at least from what I have written in earlier parts of this present report, that man conceived in the image of sense-certainties is only a shadow of reality, there is a certain prescience of immortality of some kind in the real person whose mind recognizes the mortal image provided by sense-perception as being “conditional” in that specific sense. Consider the Christian Apostolic Epistles in that light, as, for example, Paul in *I Corinthians 13*. It is a notion and mission of mankind which does not seek a static sort of immortality ‘in the imagination of the flesh,’ but,

rather, to experience the immortality of the process of creation, to be a truly creative force in the course of the development of the universe: to become an embodiment of human creativity in and for itself, thus being 'in the likeness' of the nature of the Creator of the universe.

"We, too, are thus creators in the likeness of the principle which defines the meaning of Creator. It is our mission to serve that end, which is our preferred mission in life: to make the universe better, and to make ourselves better in contributing to that mission. For us, that mission is its own reward: a devotion to creativity per se. That is true happiness."⁵

2. SAINT IRENAUS AND CHRIST AS THE PROMETHEAN MAN

"If, then, the first Adam had a man for his father, and was born of human seed, it were reasonable to say that the second Adam was begotten of Joseph. But if the former was taken from the dust, and God was his Maker, it was incumbent that the latter also, making a recapitulation in Himself, should be formed as man by God, to have an analogy with the former as respects His origin. Why, then, did not God again take dust, but wrought so that the formation should be made of Mary? It was that there might not be another formation called into being, nor any other which should [require to] be saved, but that the very same formation should be summed up [in Christ as had existed in Adam], the analogy having been preserved." (Saint Irenaeus, [Against Heresies](#), Book III, Chap. XXI, 10.)

The epistemological understanding of St. Irenaeus on the science of theology of God and of man is the fundamental consideration of Christ as "the pathway of

⁵ Lyndon LaRouche, [The Sixth Sense](#), EIR, January 14, 2011, p. 6.

truth and of life.” (*John* 14, 6.) From the moment that truth was no longer an object of sense perception but the “Word of God made Flesh,” all of the mental categories and axioms of the past were thrown out. Creation and Redemption became one and love of mankind became an essential part of the creative process. The theology of salvation became a theology of axiomatic transformation of the finite into the transfinite. Irenaeus was taught this by Polycarp who, himself, learned it directly from the Apostle John. The truth of the creative mind and of the Flesh becoming the Word of God brings about the divination of man in spite of the fall of Adam. As St. Irenaeus wrote: “*For the glory of God is a living man; and the life of man consists in beholding God.*”⁶ Nothing can be more optimistic than that.

When an axiomatic transformation of society as a whole is called for, there is always something which must change in the past; that is, something that should have happened before, but which was prevented from happening. The case of Saint Irenaeus of Lyon is a good example of this necessity of changing the past. The challenge of the Promethean man requires a mastery of what has been generally missing throughout history for the improvement of mankind; that is, the mastery of principles which have been kept in the dark by the leaders of society for fear of losing control of the sheep. One such hidden principle is the doctrine of the “Recapitulation” of Saint Irenaeus of Lyon, which I have reported on last month: [SAINT IRENAEUS OF LYON'S DOCTRINE OF 'RECAPITULATION'](#).

St. Irenaeus's doctrine of Recapitulation is that the Mesopotamian myth of Adam and Eve is restored through the dignity of the Redeeming power of Christ and that myth is transformed into the most optimistic view of the liberation of mankind. The difficulty that people have had in understanding this idea lies in their misunderstanding of the axiomatics of the Promethean task which reflects the awesome power that the universe has in creating successively higher orders of energy-flux-density. Irenaeus's doctrine of making the Creative process coincide with Redemption has been unfortunately reduced to a mystical-fundamentalist-doctrine of religious isolationism as opposed to a universally valid form of epistemology for the development of the human mind. Nevertheless, conversely, if

⁶ *Saint Irenaeus, Against Heresies, IV, 20:7.* St. Irenaeus also wrote [Demonstration of the Apostolic Preaching](#). The Macmillan Co., 1920.

someone tackles the doctrine from the vantage point of *epistemology of the creative process*, one will be able to access a beautiful doctrine of transformative thinking; that is to say, one will be able to master a supernatural recapitulation of axiomatic transformation of the human mind which is capable of being disseminated throughout humanity as a whole without all of the religious fallacies of composition. Thus, humanity is elevated from mere mortality to immortality from the vantage point of the mind.

This was the most important feature of Saint Irenaeus's way of eliminating the heretics from the original Apostolic Church and of elevating others to God. However, it was misunderstood and abandoned by the different Christian Churches, Eastern and Western alike, because their priesthoods feared losing control of their flocks. This Promethean doctrine is important to be revived today because the Churches have failed to save humanity as they were supposed to have done during the past two thousand years.

It is not necessary to go into the details of why Churches have failed; suffice it to say that it is necessary to eradicate the tragic condition of poverty that mankind continues to suffer under; and that human misery can only be eliminated by the intervention of a sublime Promethean condition for mankind.⁷

The condition required for realizing this divine nature of man, as conceptually expressed by St. John, is in the *Word made flesh*; and such an idea lies in discovering the fact that the religious approach of man has to be reorganized through a completely new epistemological and historical understanding of mankind; that is, *by bringing man closer to God as opposed to bringing God closer to man*. This can be accomplished through a revived form of the Pythagorean Quadrivium in our education system; that is, through a rethinking of the function of : Music, Astro-Geometry, Arithmetic, and the Theology of God and Man.

What is required is that such a proximity to God must be achieved by developing in man the creative powers of becoming Godlike by means of

⁷See LAROUCHEPAC, [The Time Has Come To Eliminate Poverty, and Provide a Future for Our Children.](#)

reconstructing the divine knowledge of man in such a manner that religion is focused on a mission whereby *faith seeks reason while reason finds faith*.

The claim that the Word was made flesh in order that God's Divine Nature could become more human is one of the most degrading notions that ever was concocted by man; and yet, such a compact between God and man is unfortunately what is preached by most Christian Churches. God's intention, if ever it can be humanly conceived, has to be precisely the opposite; that is, to lift human beings upward to the level of His Divinity and to the dignity of the Eternal and of the Infinite. In other words, the *Word was made flesh* so that man could become divine. Such was the whole purpose behind Saint John the Divine and Saint Irenaeus of Lyon's doctrine of "Recapitulation." By His Incarnation, God's Word was made Flesh in order to demonstrate that *He was willing to become one of us so that we could become one with Him*. That was the divine intention. There exists reciprocity of purpose in that divine sacrifice which was the purpose of the coming of Christ as well as the purpose of creation in the first place. The purpose of Genesis and of Redemption is therefore the same, so that *each one of us may become one with the immortal creative process of God's humanity*.

This means that man has to do as God does; that is, become creative, but in an inverse and reciprocal manner. Thus, by creating man in his own image, God enters fully into human nature in order to give humanity the ability to replicate the same creative process by inversion, as if man had been made the reciprocal left hand of God. Reciprocity, thus, is the unity of opposite extremes within the process of Saint Irenaeus's Recapitulation; that is, when man is elevated to this divine chirality. Reciprocity, therefore, is a shadow of creativity. *However, man is the reciprocal of God in the inverse manner that God is the reciprocal of man*. This was perfectly rendered by St. John's Prologue of the Fourth Gospel. Let's look at it closely.

There have been many exegesis of John's Prologue 1:1-5, but the investigative exegesis of Ed. Leroy Miller is worth our particular attention because of his poetical and epistemological insight. Miller wrote: "In *De Civitate Dei*, St. Augustine reports, with approval, that a Platonist philosopher was once heard to

say that the first five verses of John's Gospel were worthy to be written in gold and displayed in the most prominent place in every church."⁸ Miller noted, "The entire Prologue of John (vss.1: 1-18) may be the most majestic in the New Testament from a purely literary standpoint, and the most exalted from a theological and philosophical standpoint."⁹

Originally, the *Word* of John the Divine can be traced back to the epistemological Pythagorean doctrine of the divinity which can be found in the Pythagorean Tetrad through which Pythagoras gave directions on how to follow the pathway of truth. The Gnostics attributed this power of directionality to Hermes, but John's intervention was a welcome correction to the tragic concoctions of the Oracle of Delphi. Miller recognized that the constructive geometry of John's Prologue as an epistemological hymn of the creative process was generated through a series of parallel reciprocals, which John had conceived as an orientation key to discover the pathway to the true God. Look at John's Prologue as a compass provided for Christians who were seeking to understand the epistemological nature of the creative process of becoming divine through the intervention of the Holy Spirit:

***1. "In the beginning was the Word,
And the Word was in God, and was God.***

***3. All things came into being through Him,
And apart from Him, nothing came into being.***

***4. What has appeared in Him was life,
And the life was the Light of men.***

***5. And the light shines in the Darkness,
And the Darkness cannot overpower it."¹⁰***

⁸ Saint Augustine, *City of God*, Book X, Chapter 29. That was reported to St. Augustine by St. Simplicianus, Bishop of Milan. I highly recommend the reading of [Book X](#) because it is the best criticism of Plato ever written.

⁹ Ed. Leroy Miller, *Salvation-history in the Prologue of John: The Significance of John 1: 4/4*, E. J. Brill, New York, 1989, p. 1.

¹⁰ St. John 1: 1-5. This is my translated variation on Miller's parallel setting. I have left out verse two, "*He was in the beginning with God*," only because it is repetitious.

Original Greek text of John 1: 1-5.

- 1 ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.
- 2 οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν.
- 3 πάντα δι' αὐτοῦ ἐγένετο, καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν.
- 4 ὃ γέγονεν ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων.
- 5 καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.¹¹

This series of paired biquadratic parallels show the way by means of which the creative process is expressed as a thought experiment in the human discovery of God; that is, as if through the dissonances of four sets of musical Lydian reciprocals. In those first five lines, there are repeated terms such as “*word*” (λόγος), “*God*” (θεός), “*beginning*” (ἀρχῇ), and “*come into being*” (ἐγένετο), which John used to emphasize the generating process of creation. There is only one verb in the present tense, which is φαίνει, meaning “shines” and all of the other verbs are in the imperfect past tense, as if to emphasize time reversal which goes against deductive logic. However, the past becomes simultaneous with the present and the future through the last reciprocal as if to imply some function of discovery in the long waves of the simultaneity of eternity.

Most emphatically, there is in the biquadratic duals of John's Prologue a poetical, musical, and geometrical pathway which can only be made intelligible through an imagining of the *analysis situs* of the mental process of God's mind speaking to John's mind. The whole process, therefore, can be *grasped* as follows:

The first reciprocal lies between time and eternity.

The second reciprocal is in the unity of becoming and being.

The third reciprocal is between life and light.

The fourth reciprocal is in seizing the unity of the constriction of these four parts.

Thus, the complete quadrilateral of John's reciprocity of the creative process of mind reflects the creative process of an axiomatic transformation of the human mind into the divine, or the passing from a finite manifold to a transfinite manifold

¹¹ Greek original of [St. John Prologue, 1: 1-5](#)

through reciprocal Lydian dissonances. These are shades of the Pythagorean Tetrads.

In the end, the punch-line of “*overpower it*” (*καταλαμβάνο*) is the key anomaly because it relates “*darkness*” (*σκοτία*) to “*light*” (*φῶς*) as ignorance is to understanding. This is the last verbal dissonance, which contains and reflects back the axiomatic nature of the performative transformation that John wants the reader to discover and go through. The irony lies in the fact that *καταλαμβάνο* means both *overpowering* and *understanding*.¹² It also means *discovering suddenly* and *compressing* several things together or *seizing the moment* and *constraining it* at the same time. Miller is correct in asserting that this is the crux of this “salvation-history” of the hymn, but it is effective only when one *understands* and *overcomes*; that is, when one *suddenly discovers* and *compresses* the components of how the human mind becomes creative through such an axiomatic transformation of God’s mind, which is taking place at the same time in John’s mind.

Ultimately, John’s Prologue has the characteristic of a performative epistemological transformation of the human mind in the process of becoming a Divine Mind by time reversal. Again, this idea is entirely coherent with St. Irenaeus’s doctrine of Recapitulation. From the vantage point of epistemology, this interpretation of the Prologue means to say that in matters of principle, the creative process is in God and makes you one with God when it is properly compressed into your mind as being the same with the *Word*.

If this is what the coming of Christ was all about, then, the universal option of man is to become divine in the sense of John’s Prologue; and this is valid for all of mankind, not just for so-called Catholics. Man becoming divine therefore means that man is being given the opportunity to become one with the creative process of God, but only by offering his life joyfully for the improvement of mankind.

Why did the Church make such a mystery of this? That’s the problem. Since Vatican II, the emphasis of the Church has been to bring God down to man as

¹² See the insights of Ed. Leroy Miller, [*Salvation-history in the Prologue of John: The Significance of John 1: 4/4*](#), E. J. Brill, New York, 1989, p. 8.

opposed to lifting man up to God. Thus, the Church has failed to accomplish God's task of transforming mankind into the divine; it has forgotten how to bring man back up to God as the Apostolic Church of Irenaeus did. So then, how can man become divine through the means and powers that God created in his soul? This can be done through the classical method of artistic composition. As Lyn emphasized:

“Classical forms of art put human individuals on its stage, and force the meaning of the interrelations so displayed there, to be made visible within the audience's powers of cognitive insight. In this way, Classical art, such as tragedy, impels the individual members of the audience, to experience a prescience of the pairwise cognitive interactions of the deepest interior of those minds presented on stage.

“Successful such artistic compositions, force the mind in the audience, to look beyond the diversions of sense-certainty. They shift the audience's focus, to insight into the seemingly spiritual, shaping, orbital force exerted over the drama's battlefields. They show, thus, how real history is shaped by ideas.”¹³

3. FRA ANGELICO: THE ANNUNCIATION BY RECAPITULATION

We must go back, one more time, to Fran Angelico and ask ourselves: How can one recover someone who is spiritually dead? How can one recover the failure of Adam and Eve and transform them into Promethean individuals? This is the idea that Fra Angelico humbly attempted to paint in his Annunciations.

Although the presence of Adam and Eve in the Fra Angelico painting (**Figure 2**) may appear jarring at first glance, the painting expresses a strong unity of effect which includes Adam and Eve being recapitulated within the idea of veneration and of submissive humility. However, the presence of Adam and Eve being chased from Paradise is much more than the intimation of the fact that the

¹³ Lyndon LaRouche, *Op. Cit.*

Immaculate Conception of Christ will redeem the original sin. It is also the insertion, for the first and only time in the history of art, of the doctrine of the “Recapitulation” of Saint-Irenaeus exhibited to express the restoration of the creative process of the human mind as created in the image of God. Note how Fra Angelico confirms that historical fact by having Eve looking at the Annunciation scene from the corner of her eye as if she could forecast the future. Here, the unity of opposites of past and future is sealed by that look and by having the same angel Gabriel establishing reciprocity between Eve and Mary. What the spectator must discover in that glance is that Eve is also “forecasting” the coming of Mary.



Figure 2 Fran Angelico, *The Annunciation*, c. 1430-32.

As Saint-Paul said about this subject: “For as in Adam all die, so in Christ all will be made alive.” (*1 Corinthians 15:22*) And, Saint Irenaeus later added:

“For never at any time did Adam escape the hands of God, to whom the Father speaking, said, Let Us make man in Our image, after Our likeness. And for this reason in the last times, not by the will of the flesh, nor by the will of man, but by the good pleasure of the Father, (John 1:13) His hands formed a living man, in order that Adam might be created [again] after the image and likeness of God.”¹⁴

Here, Fra Angelico is restituting the idea of “Recapitulation” as the idea of “Renaissance.” The two are associated with the “image of God” as it was first conceived by Saint-Paul, Saint John, and Saint-Irenaeus. This transformation was meant to be impressed upon the human mind from the earliest time of the Apostolic Church as the explicit reason for the creation of man in the first place; that is, becoming God-like. Therefore, the “Recapitulation” was not meant to emphasize the sinner, but rather the historical transformation of the sinner into the divine nature of God the Creator. It is in that sense that the divine purpose of mankind is creativity; and it is only through creativity that he can be redeemed.

Although Fra Angelico’s many replications of the Annunciation were meant to inspire the viewer by helping him solidify his faith through meditations and devotions, its purpose was also to bring his mind to the level of God and unify his faith with his reason by understanding the process of change which was taking place inside of his soul. It had the higher purpose of representing what must take place in the human mind when it is in a creative state of change; it was meant to help restore in the mind of the spectator the intention and mission of the Word made flesh; that is to say, the transformation of man through the Recapitulation of the disobedience of Adam and Eve into the obedience of Christ and Mary. Thus, Fra Angelico demonstrated the necessary reciprocity between man and God, however extreme the reciprocals may appear to be.

¹⁴ Saint Irenaeus, [*Against Heresies*](#), Book V, Chapter I, Section 3, c. 185 AD.

4. LORENZO LOTTO: THE ANNUNCIATION AS A PARADIGM SHIFT



Figure 3 Lorenzo Lotto, *The Recanati Annunciation*, 1534-35.

A century after Fra Angelico, at the end of the High Renaissance, things had not changed significantly for the poor people of Europe. The subject of the Annunciation was still being treated in the meditating and humble manner of the Dominican Friar from Fiesole. However, in 1534, a very pious Dominican Monk, Lorenzo Lotto, painted his masterpiece of *The Recanati Annunciation*. (**Figure 3**)

The subject was treated with great boldness and with a sense of axiom busting irony following what Leonardo da Vinci and Raphael had established as a method of changing the state of mind of the spectator. Lotto was reviving Leonardo's method of awakening the viewer's mind as the higher purpose of artistic composition.

The spectator's mind was no longer simply called to be passive, and obedient with respect to such a sublime announcement. Lotto required a more provocative approach to make the change between the "*passive intellect*" and the "*active intellect*." So, just to emphasize the fact that the highest intention of artistic composition is always to express a change in the state of mind of the spectator, rather than simply representing things as they appear in themselves, *The Recanati Annunciation* of Lorenzo Lotto could have also been titled provocatively: "***Wake-up spectator!***"

Lorenzo Lotto took the Promethean risk that no other Italian artist had dared to take during the High Renaissance. He decided to provoke an axiomatic change in the most direct manner into the mind of his viewer by playing on the psychological effect of the Annunciation, as if the event had been an ordinary affair of day to day life.

There does not exist in the history of art any Annunciation where Mary is staring at the spectator with such apprehension in her eyes, except in *The Recanati Annunciation*. You might want to ask: Why did Lotto take the mystery out of such a sublime moment? Why does Mary turn her back to the divine announcement as if she was running away and why does she extend her hands with such a pleading expression toward the viewer? The answer is, because the psychological effect has to be *compressed* into a higher epistemological inversion of *creative understanding*.

In Lotto's representation of the Annunciation, the Holy Spirit has been replaced by a Stern God the Father who is suddenly barging in with Angel Gabriel ahead of him nervously telling Mary to get up and listen to what He has to say. Gabriel's intervention is so sudden that it sends the cat running away under the bed. The whole scene is tumultuous and ambiguous. What is happening? Is Mary trying to escape the scene by jumping out of the painting or is she accepting her fate? The motion is both slow and fast at the same time, like an *Arithmetic-Geometric mean*. How do you, spectator, react in front of such a painting? Are you not destabilized? Are you not perplexed? Are you not getting ready to move forward and prevent the poor little Mary from falling?

Lotto is obviously trying to get the spectator involved, but for what purpose? It is as if the artist wanted to show how frightening the annunciation might have been for an ordinary person, and how poor frightened Mary may even have been tempted to flee the scene in the face of such responsibility. However, after a moment of reflection and like all good girls who listen to their fathers, she may finally have responded in the only manner that she knew how by saying: "All right, I'll do it."

But what is she being asked to do? She is being asked to accept to be the Mother of God; that is, to be a creative human being who accepts to develop the Word of God inside of herself. That is what the change of the Annunciation is all about. The lesson to be derived from Lotto's *Recanati Annunciation* is more subtle than meets the eye. The painting is an actual reminder of the overwhelming Middle Age's view of man's fearful relationship to God. What dominates here is the insight into how to elevate oneself above the state of the fear of God. Has Mary accepted her fate out of fear or did she succeed in transforming something tragic into something sublime? Is Mary defensive or is she resolved? Is she *passive* or is she *active*?

Those are the questions that the spectator is being provoked to ask in front of this dramatic scene, and this is why he is forced to remain in such a perplexed state up to the point where he is able to ask himself the question: "Am I also being told that I am required to bear the responsibility of the Annunciation?" Once the

spectator asks this last question, he begins to discover how to go beyond the fear of God. In other words, unless the spectator begins to discover that these are the emotions that the creative mind, or an *active intellect* created in the image of God, has to go through in order to change the world, he has not understood a single thing about the relationship between man and God and what man's responsibility to God has to be. That is what Lotto's intention was meant to provoke in the spectator's mind.

However, the Christian Churches have never been able to solve this sort of dilemma aside from moralizing. By replacing fear with friendship, the Churches have chosen to turn God into your good friend and neighbor. The question remains: Why does the invitation to become divine have to be so fearful? Compare Lotto's *Recanati Annunciation* with the popular twentieth century's inverse reaction to man's relationship to God and you will be able to *overcome* what needs to be changed.

The two are very similar, except that today, it is God who has been turned around. The reciprocals have been interchanged. Today, the Church itself is avoiding the fear of God for fear of losing its flock to liberalism. The current priesthood wants the Church to be attuned to its time. The Church thought it could find security by getting God to come closer to man as opposed to getting man closed to God. Surprise: "God has become the good guy who loves you." In today's Church, it is as if the "children of God" were no longer required to become adults at all, but be treated as an infantile and docile flock which should not fear God because He loves you. Put yourself in Mary's shoes and see what you would decide. Would you accept such an ominous proposition?

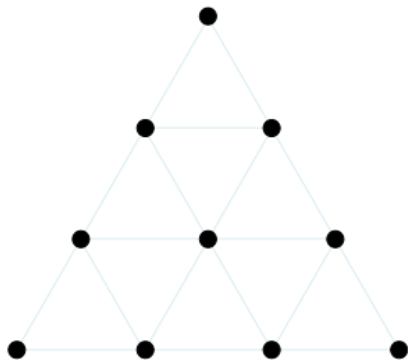
5- RABELAIS AND THE SINGULARITY OF THE PYTHAGOREAN TETRAD.¹⁵

“Faith is the son searching for his father and reason is the father who finds his son.”

Dehors Debonneheure

Let us now examine more closely what has been missing in the domain of faith: *the proportional relationship between power and reason.*¹⁶

The reason why Christianity was diverted away from its true mission of developing Promethean souls, from after the time of Saint Irenaeus until today, is the same reason which has diverted mathematics from its original purpose as it was originally examined by Pythagoras and his epistemology of the *Tetrad*.



The equilateral triangle formed in three directions by 10 points representing the four geometrical dimensionalities: 1 (the point); 2 (the line); 3 (the triangular surface); and 4 (the solid tetrahedron).¹⁷

Figure 4 The Pythagorean *Tetrad*.

¹⁵ See my two earlier reports: [THE AXIOMATIC ROLE OF MATHEMATICAL SINGULARITIES](#) (2010) and [A GEOMETRICAL METHOD TO INVESTIGATE THE FUTURE](#) (2013).

¹⁶ See Gottfried Leibniz, [Outline of a Memorandum \(1671\)](#).

¹⁷ The way that the political ruling oligarchy has corrupted the Pythagorean doctrine of the Tetrad was by degrading it into a mystical and Kabalistic system of numerology.

In the Pythagorean School, the first four numbers represented the Cosmos as Plato confirmed in Book VII of *The Republic*. One is the unity of the *Monad*, two is the *Dyad* or the power of two, three is the musical harmony of the *Triad*, and four is the Cosmos, or the *Tetrad*. The four rows add up to ten, or $1+2+3+4=10$, representing the four classical elements of the *Timaeus*, fire, air, water, and earth. The Tetrad also represented the Pythagorean musical system with the ratios of 4:3 (the fourth), 3:2 (the fifth), 2:1 (the octave), and the 4:1 (the double octave) defining the basic intervals of the musical scale. To this ordering, one could also add quite nicely the three sets of quadratic Lydian intervals of the Bach well-tempered musical system.

One of the best examples of how a truthful irony overflows mathematics from all sides is found in Rabelais' story of how Panurge experienced the axiomatic discontinuity of the *Pythagorean Tetradic Steps*, during his visit to the Temple of the Bottle in Lanternland.

To establish the context of this story, let me start with the prophecy that Rabelais made to all visitors of Lanternland. He used the statement of the Greek Stoic philosopher, Cleanthes, who said: "*Destiny leads the willing, but the unwilling drags.*" (*Les destinées meuvent celui qui consent, tirent celui qui refuse.*) This statement is found in *Book Five*, the last book that Rabelais wrote about the last adventures of Pantagruel, Panurge, and Friar John, who had traveled to the Island of Lanternland, on their last expedition. When they arrived at their destination, the visitors were greeted by Midnight-Oilers who immediately started philosophical discussions with them, especially on the subject of final causality; that is, the query about how "*all things move to their ends.*" The habit of Midnight-Oilers is to stay up all night and feast on ideas generated exclusively from their lantern-guides which are modern forms of *Pythagorean Sphaerics*.

I refer, most emphatically, to Chapters 32 to 48 of that last book, because, of all of Rabelais' writings, it is in that last section of the *Fifth Book* that the axiom-busting method of Rabelais is displayed most explicitly. But, for my purpose, here, I will only refer you to *Chapter 36: Our Descent of the Tetradic Steps; and Panurge's fright*. This section is a pure delight of *Pythagorean Sphaerics*. Here,

Rabelais brings the reader to make a fundamental discovery of the Promethean principle by using the principle of musical well-tempered voice register shift. Consider that this discovery is of such significance and importance from the vantage point of epistemology that it may one day save your life. Let's see how Panurge discovered that principle and became a Rabelaisian Giant.

In *Chapter 36*, Rabelais playfully restored the Pythagorean Tetradic doctrine of growth by means of an experiment with a conical spiral action. He wrote the story with such tongue in cheek gusto that the reader cannot help but be provoked to investigate the seriousness and truthfulness of his arithmetic. This is a joke, yet it is not a joke. It is a funny story which has a deadly serious twist to it. Go work it out for yourself, and see what the Rabelaisian-Gauss mean proportionality extends to. Count the numbers as you go down the spiral action and draw your own conclusion. You don't need to be a mathemagician to do it. All you will be required to do is to calculate a few numbers and generate the arithmetic-geometric mean to find the axiomatic changing voice register change of F# among the *Tetradic* steps.

Here is the relevant part of Panurge's crucial experiment. The idea that Rabelais is reconstructing, here, reflects the metric of change in the domain of ancient Egyptian *Sphaerics*. In the *Pythagorean Tetrad* construction, the point is 1, the line is 2, the surface is 3, and the solid is 4. These 10 points represent the four-dimensional world of Pythagoras, and the passing from one level to the next requires a non-linear leap, an epistemological jump, as in Leibniz's principle of continuity or as in a Riemannian change of manifold. This *Pythagorean Tetrad* represents an ancient Greek version of what LaRouche called a process of increase in energy-flux density.

The numbers that Rabelais used may appear to be pure numerology, but they are not. Those numbers are merely shadows that Rabelais is playing with, as a means of getting at the truth of his crucial thought experiment for an ontological change that he is calling on his reader to make. Here, again, you have to make the appropriate distinction between what is real and what is fiction, because, in this case, the fiction is more real than you think. The ordering of these numbers is a

metaphor expressing the different levels, or different changes in powers that the human mind is capable of discovering in getting to know the universe. Just walk through the Rabelais construction with me, and you will see what his intention is.

Book Five, Chapter 36: *Our Descent of the Tetradic Steps; and Panurge's fright.*

Then we descended an underground marble staircase, and came to a landing. Turning to the left, we went down two other flights, and came to a similar landing. Then there were three more to the right, ending in a similar landing, and four to the left again.

How many flights have you counted?" asked our splendid Lantern.

'One, two, three, and four' answered Pantagruel.

'How many is that?' she asked.

'Ten' answered Pantagruel. [That is, $1+2+3+4 = 10$, the Pythagorean Tetrad.]

'Multiply this result by the same Pythagorean Tetrad,' said she.

'That's ten, twenty, thirty, forty,' answered Pantagruel.

'How many does that all make?' she asked.

'A hundred, answered Pantagruel.

'Add the first cube,' she said, 'which is eight. [That is, $10+20+30+40 = 100 + 8 = 108$]

At the end of that foreordained number of steps we shall find the Temple door. And note most carefully that this is the true psychogony of Plato, which was so highly praised by the Academicians, but so little understood. The half of it is made up of unity, of the first two plane numbers, two squares, and two cubes. [That is, $1+2+3+4+9+8+27 = 54$]

In descending these numbered stairs, underground we had good service from, firstly, our legs, for without them we could only have rolled down like barrels into a cellar; secondly, our illustrious Lantern, for we saw no other light as we descended, any more than we should have done in St. Patrick's hole in Ireland, or in the cavern of Trophonius in Boëtia. When we had gone down seventy-eight [78] stairs, Panurge cried out to our most luminous Lantern:

'Most wonderful lady, I beg of you with a contrite heart, let us turn back. For by

*God's truth, I am dying from sheer fright. I agree never to marry. You have taken great pains and trouble for me, and God will reward you for it in his great rewarding-place. I shan't be ungrateful either, when I get out of this troglodyte's cave. Let's turn back, if you please. I'm very much afraid that this is Taenarus, which is the way down to hell. I think I can hear Cerberus barking. Listen, that's he, or I have a signing in my ear. I've no liking for him at all, for there's no toothache so bad as when a dog has got you by the leg. And if this is only Trophonius cave, the ghosts and goblins will eat us alive, as they once devoured one of Demetrius's bodyguards, for lack of scraps. Are you there Friar John? I beg of you, old paunch; keep close to me, I'm dying of fear.'*¹⁸

After having gone through this astonishing “*psychogony*” of Plato; that is, after having internalized the Platonic “*creation of the mind*,” investigate the *ordering in position* of the three numbers that Rabelais generated, and project their shadows on the wall of Plato's cave. They are 108, 78, and 54. What is their significance? Have a look at the Gauss arithmetic-geometric mean function and see how it works. (See **Figure 6**) How do they relate to what Panurge has gone through? What is the significance of the geometric relationship to the “*psychogony*” of Plato that Panurge experienced?¹⁹

If you take the total number of steps in the spiral Tetradic staircase, the conical function as a whole has 108 steps forming a musical octave starting from step 54 to 108. Then, there is the complex halfway rotating step between them. Step 78 is both an arithmetic and geometric step which represents the singularity of a threat that Panurge perceived as deadly, when he was about to put his foot on it. Why? What is the threat? What does it have to do with number 78? I have never seen a number threaten anyone before. Is this merely an imagined fear or is it a real existential fear? Note also the caustic inversion of the dog-bite and the toothache on his leg! What is that inversion really about?

¹⁸ François Rabelais, *Gargantua and Pantagruel*, Penguin Books, Book Five, Chapter 36, 1955.

¹⁹ This experiment is very similar to the one that Benjamin Banneker made when he related his mathematical puzzle of proportionality to the issue of slavery with Thomas Jefferson. See [BENJAMIN BANNEKER: PROPORTIONALITY AND THE BENEFIT OF THE OTHER](#).



Figure 5 The great fright of Panurge: the axiomatic singularity of the Pythagorean Tetrad. See my constructive method published in [LANTERNLAND](#).

This axiomatic crisis, here, is the excruciating moment of a high density of singularities that a political leader experiences at a crucial historical moment of decision in his life. This experiment is also, quite literally, what the arithmetic-geometric mean function represents at the asymmetrical halfway mark of a double arithmetical and geometrical spiral progression of an octave. The harmony of the system is determined by that unstable vibrato singularity, which is also represented as a conical function in Lyn's *So You Wish to Learn all About Economics*. If you do the calculation yourself, you will find the Arithmetic-Geometric mean of that octave as being more precisely, 78.666. Rabelais excluded the 666 parts for reasons that should be obvious. This is the "Devil's interval." Find the Arithmetic-Geometric mean of the octave that Rabelais gave us between 54 and 108. See the conical process of the same geometrical function in **Figure 6**.

1) First, take the arithmetic mean of those two values, which is: $54 + 108/2 = 81$. Then take the geometric mean of the same two values, which is the square root of $\sqrt{54 \times 108} = 76.3675...$

2) Second, take the arithmetic mean of the last two values, which is: $81 + 76.3675/2 = 78.6837...$ Then take the geometric mean, which is the square root of $\sqrt{2 \times 81 \times 76.3675} = 78.6496...$

3) Third and lastly, take the arithmetic mean again of the last two results: which are: $78.6837 + 78.6496/2 = 78.666...$ Then take the geometric mean, which is the square root of $\sqrt{78.6837 \times 78.6496} = 78.666...$ the Arithmetic-Geometric mean of that octave. Simple isn't it?

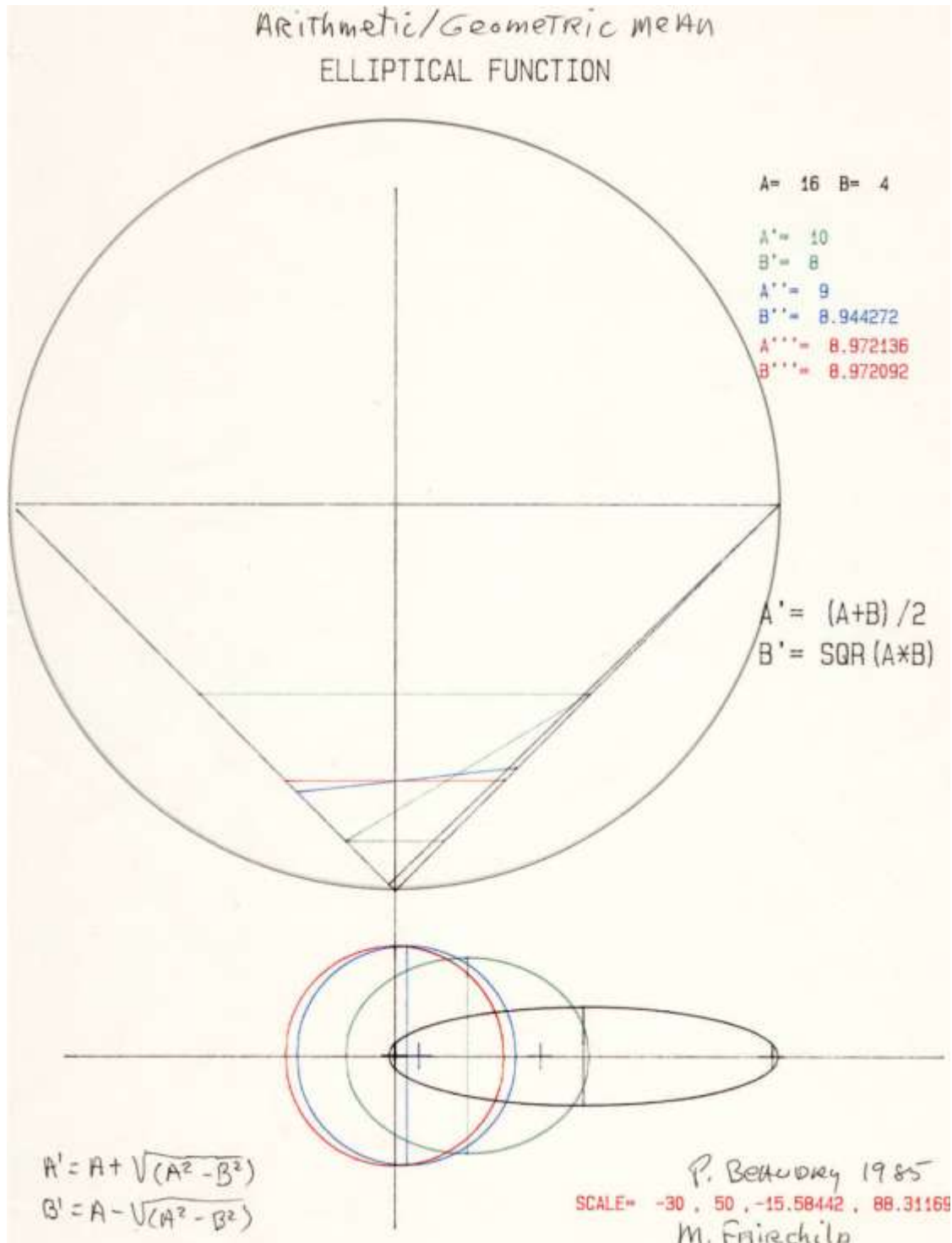


Figure 6 Arithmetic-geometric singularity of an elliptical function. Computer generated by Mark Fairchild.

Thus, you have arrived at an apparent limit of 78.666..., after three iterations, at a singularity of the quantum of action of the Arithmetic-Geometric mean, which generates the delta volume of the Leibniz calculus. This is what had been associated with the fearful *devil's interval* of the so-called “wolf tone” of F# during the Middle Age.²⁰ Knowing that such an “unsettling interval” corresponded to the passing tone of the register shift for the soprano and tenor singing voice in Bel Canto, Rabelais identified this arithmetic/geometric singularity as an experimental proof of going from a lower manifold to a higher manifold (from the chest to the head register); thus, using the human voice register change as the creative singularity of a “divine” axiomatic transformation, which Lyn identified as the measure of increase in energy-flux density, because the act of risking one’s life on a matter of truth is the equivalent of an axiomatic change by inversion. Don’t forget that Panurge is on his way to discover the Temple of the “Divine Bottle.” (*La dive bouteille*) This is also how fear is turned into joy in a *discovery of principle*.

Here, Rabelais described how a creative moment is always fearful, because, at the point where one has to take a decisive step that changes one’s entire life, one becomes totally perplexed and wants to run back to a *comfort zone*, for fear of not being able to break through to the next higher degree of responsibility that history puts on one’s shoulders. Then, appears the *fear of fear itself* as Franklin Delano Roosevelt once expressed it, because the decision to undergo such a crucial experiment has universal implications and carries with it a heavy load of responsibilities.

That decision is the secret of Panurge passing the test of his moral commitment to change history. Such a decision is based purely on the will power of an individual who is capable and willing to understand and overcome the *proportional balance between reason and power* in the process of changing the world for the better.

²⁰ This infinitesimal interval was used to scare people during the Middle Age and make them politically impotent for fear of being burnt as witches for telling the truth.

Whatever happens when faced with such an unknown, the individual emerges victorious from the ordeal, even if he has to die in the process, as Joan of Arc had demonstrated merely a century before Rabelais's writings. The experience of axiom busting locates the perplexing state of mind between your capacity to understand and your capacity to take action. However, if the balance between power of action and understanding were off kilter, the decision to act would have been a wrong one to make. This is why the pathway of going through such a Tetradic step may be too slippery for some people to undertake.

Such a decision is based solely on one's willpower to change and to understand the consequences of one's action. It is never a bluff. The risk that is taken is that the discovery of the truth can only come after the deed is done and the fear of the unknown has to be carried through the singularity of an axiomatic change, which is similar to changing an ellipse into a parabola. The question is always: are you willing to go through that discontinuity? The unknown result of your decision will become known only after the action has been taken. Leibniz expressed this incommensurable step as follows: "*As the data are ordered, so the unknowns are ordered as well.*"²¹ And that is how "*all things move to their ends.*" This is the axiomatic fright that Panurge experienced when he stepped over the singularity of the F# step when descending the Tetrad.

After that jump, listen to Panurge claiming his sublime victory over mortality, stating that he is *willing* to go on to the next battle as a new man: "*Let's go on, then,*" said Panurge, "*and let's charge ahead foremost through all the devils. We can but perish, and that is soon done. I have always been preserving my life for some battle. Let's move, let's get moving, and let's press onward. I have enough courage and more. It's true that my heart is pounding. But that is from the chill and staleness of this cave. It's not fear, oh no, it's fever. Let's move on, let's pass on, push on, and piss on. My name is William the Fearless.*"²²

²¹ Gottfried Wilhelm Leibniz, Letter to Malebranche, July, 1687, in *Philosophical Papers and Letters*, Volume 2, edited by Leroy E. Loemker, Kluwer Academic Publishers, Boston, 1989, p. 351.

²² Francois Rabelais, *Gargantua and Pantagruel*, Penguin Books, 1955, p. 686.

The apparent limit which Rabelais described is also the best pedagogical representation for Kepler's explanation as to why a planet must have exploded and disintegrated in the middle of the solar system, between Mars and Jupiter, and whose debris resulted in the Asteroid Belt.

Moreover, this beautiful *Pythagorean Tetrad* problem that Pythagoras and Plato had posed as an axiom buster problem to their students was also replicated by the 20-year-old Gauss, more than 2,000 years later, when he discovered the pathway of the asteroid Ceres, the first piece of scientific evidence of Kepler's exploded planet. This is how Pythagoras, Plato, St. Irenaeus, St. Augustine, Joan of Arc, Cusa, Leonardo, Raphael, Fra Angelico, Lorenzo Lotto, Judah Halevi, Rabelais, Kepler, Leibniz, Monge, Carnot, Poncelet, Steiner, Gauss, Riemann, and LaRouche all come together under the same community of principle.

7. RECOMMENDED READING LIST FOR UNDERSTANDING THE PYTHAGOREAN QUADRIVIUM

The Quadrivium was the basis for the European Monastic education during the period of Charlemagne, which included *arithmetic, geometry, astronomy, and music*. The education program corresponded to the knowledge of the ideal man of God. The principle of the Quadrivium comes from Pythagoras who was the first Greek philosopher to have had a unified conception of principle for the improvement of mankind based on the progress of the individual human mind. However, during the late Middle Age, the conception was confused with the idea of encyclopedia and became degenerated into an agglomeration of facts "*fons memorabilium universi*" such as the Latin encyclopedia of Domenico Bandini of Arezzo.

What had been lost from the Pythagorean doctrine, however, was the Promethean unity of spirit and of principle which had been attached to the four

different domains of knowledge. This is what must be recovered today as a matter of principle, if one is to survive the next phase change of history. Plato understood that necessity, but that understanding got lost in the translation. As Plato hypothesized:

“We may venture to suppose, I said, that as the eyes are framed for astronomy, so the ears are framed for the movements of harmony and these are in some sort kindred sciences, as the Pythagoreans affirm and we admit, do we not, Glaucon?” (Rep: VII, 530d.)

The purpose of the following reading list is to provide *alphestes* with the guiding parameters needed for the future step in the improvement of mankind. The idea is to assimilate a unified quadratic understanding of the universe in a slightly different manner that Pythagoras understood his Quadrivium; that is, by developing an epistemological method of discovery in the following four domains: *Music, Astrogeometry, Arithmetic, and Theology (MAAT)*.

The reader may want to start with my two earlier reports on the question of constructive geometry: [A CONTRIBUTION TO THE PYTHAGOREAN QUADRIVIUM](#) and [BENJAMIN BANNEKER: PROPORTIONALITY AND THE BENEFIT OF THE OTHER](#). Then, work through the discovery of the doubling of the square with the *Meno* of Plato. You can work your way through the rest of the program as historically presented.

These two first reports are aimed at demonstrating how the mind must proceed to discover its own knowledge. But, don't look into books, because it cannot be found there. François Rabelais was also a Pythagorean, and this is what he wanted his reader to discover when Panurge went down the “*Tetradic*” steps down into Plato's Cave. (See Chapter 36 of *The Fifth and Last Book*.) The key is that if you start with *music* and *astrogeometry*, as Plato suggested in Republic VII, the rest will fall into place in a natural manner. However, before getting to my reading list, there are two important things to consider.

First of all, note that the geometrical constructions are essential for justifying your knowledge. From the start, it is essential that you make these constructions by

yourself such that you become capable of establishing what is true and eliminate what is false, by yourself. One cannot be done without the other. That is why I recommend what Lyn used to tell us: “*Believe nothing that for which you cannot give to yourself a constructive proof.*” Everybody thinks that you learn by reading and by observing things. That is false. One learns only by constructing one’s own knowledge; and that has to be done in accordance with an historical ordering.

The future of knowledge is to be found in a *Pythagorean-Platonic Quadrivium* frame of mind; that is to say, the man of the future will be the one who will be able to discover inside of himself a *galactic sixth sense* which comes from the future by time reversal. Here is the list of readings and constructions which may help you resolved these two fundamental problems.

1. Plato’s dialogues: *The Phaedrus* is a good way to start because is an example of transformative and polemical truth as opposed to rhetorical teachings of academic institutions. This dialogue is fundamental for understanding the fallacies of « Delphic operations. » I wrote a two part commentary in 2006: [**THE PERFORMATIVE TIMELINESS OF PLATO’S PHAEDRUS PART I**](#), and [**PART II**](#). *The Meno* is the most important dialogue for understanding the constructive geometry of the doubling of the square. After that, the fundamental geometrical construction of the doubling of the cube by Archytas. *The Timaeus*. The Pythagorean theology of Plato is found in his doctrine of the Soul of the world and the Tetrad. Stay away from the neo-Platonist mystics.
2. The construction of the *Astrolabe*. If you can follow the method of construction I have devised in <http://www.amatterofmind.us/>. The principle of composition of the *Astrolabe* is a reflection of Plato’s composition of the soul of the universe.
3. Nicholas de Cuse, *Of Learned Ignorance, The Vision of God*.
4. Leonardo da Vinci, *The Notebooks*.
5. Johann Kepler, *The Six-Cornered Snow Flake, a New Years Gift*.
6. Judah Halevi, *THE KUZARI*. A unique book on the ecumenical doctrine of Charlemagne, Harun al-Rashid. And King Bulan.
7. Francois Rabelais, *The Fifth and Last Book*, especially Chapter 36 « *Our descent of the Tetradic Steps; and Panurge’s fright.* » The *Pythagorean Tetrad* represents the arithmetic-geometric method of ordering of the four aspects of universal knowledge mentioned above.

8. Gottfried Leibniz, The principle of proportionality between reason and power: [Outline of a Memorandum \(1671\)](#). Also *Monadology* and *Theodicy*. How Leibniz constructed the catenary curve. See my translation: [GOTTFRIED LEIBNIZ, "TWO PAPERS ON THE CATENARY CURVE AND LOGARITHMIC CURVE."](#)
9. The geometry works of the Ecole Polytechnique of Monge, Carnot and Poncelet. *LECONS DE MATHEMATIQUES DE MONGE*. Also the constructive geometry of the complete quadrilateral by Jacob Steiner.
10. Friedrich Schiller, *FRIEDRICH SCHILLER POET OF FREEDOM, VOLUME I: Over the Aesthetical Education of Man, VOLUME II: Lessons on Universal History*.
11. Gabriel Hanotaux, *Jeanne D'Arc*, Hachette, 1911.
12. Lyndon LaRouche, *The Science of Christian Economics*. From the standpoint of epistemology, this book is the most important that Lyn wrote. [The Sixth Sense](#), EIR, January 14, 2011.
13. Saint Irenaeus, [AGAINST HERESIES](#).
14. Pierre Beaudry, [LANTERNLAND](#).
15. Louis Poinsot, [Reflexions sur les principes fondamentaux de la théorie des nombres](#), Paris, Bachelier, Imprimeur-libraire, 1845. See my report: [ANALYSIS SITUS OF WHOLE NUMBER RECIPROCITY AND HOW TO MAKE AN AXIOMATIC CHANGE](#).
16. Karl Gauss, *Disquisitiones Arithmeticae*. To be read with the construction of the Banneker puzzle and the Leibniz and Poinsot *analysis situs*. If you start from the end and go back to the beginning of this list, you will have done exactly the opposite that what most people would have done, because time reversal is the best exercise to evaluate your dependency on deductive logic.

FIN