



ON THE SUBJECT OF A PERFORMATIVE ARTISTIC COMPOSITION

How to use classical artistic composition to increase energy-flux density.
by Pierre Beaudry, November 8, 2013



Figure 1 PARDON! What can be known with absolute certainty is that a true artistic composition is like a scientific discovery; it performs the impossible task of trying to get someone to jump through the loop of an axiomatic change. But, what you don't know is if the candidate you propose it to, will be willing to do the impossible.

FOREWORD

When is the truth really proven to be true? When you know that what you are thinking is right, because you can think and do it at the same time! That is, when power and reason coincide into a single action of change. So, the point to be stressed is not only what a Performative of artistic composition means to you, but also what it does to you?

This performative form of action is one of the most crucial aspects of communication that the human mind can develop, because this is how classical poetry, music, plastic art, and architecture lead you directly to increasing the energy-flux density of the future. This is the form of action you build future cities on.

However, there will be no true future until people are able to liberate themselves from the tyranny of an unjust rule of law in human society. This is the performative challenge that the Peloponnesian Wars posed to Aeschylus; it was the same challenge that the Napoleonic Wars forced on Schiller; and that is the challenge that the genocidal Obamacare policy is imposing on American citizens today. The question is: will Americans respond and act in time? The report has four sections:

1. GOING ON A KNOWHERE: BACH'S PERFORMATIVE FORM OF CHANGE
2. THE PERFORMATIVE ROLE OF PERPLEXITY IN PLATO'S 'MENO' DIALOGUE
3. A PERFORMATIVE AXIOMATIC CHANGE IN LEONARDO'S 'THE LAST SUPPER'
4. THE PERFORMATIVE IDEA OF CHORUS IN SCHILLER'S 'THE BRIDE OF MESSINA'

INTRODUCTION

"Thy way of thinking is indeed pleasing to the Creator, but not thy way of acting."

Judah Halevi, [*The Kuzari*](#)

"In the case of ordinary human communications, including ordinary sense-experiences as such, the message has been expressed as intended to be represented as a persisting trend of emphasis on "the literal content" of the communication as such, as a residue which is left to the audience to be treated as a merely literal intention of the communication itself, rather than being treated as reliable content as to the subject of actual ideas.

"When the true subject of the communication were presented, effectively, as equivalent to the act of a discovery of a true scientific, or equivalent principle, the subject-matter does not correspond to a simply "literal statement of intention;" it is, instead, now expressed as a discontinuity in the field of communications as such, intentions which must be "interpreted" as occurring in the ordinary communication, but that only as an intrusive discontinuity in the fields of ordinary conversational meanings."

Lyndon LaRouche, [*The Thesis*](#), EIR, October 4, 2013.

How can your thoughts correspond to your actions, and how can your actions be in accordance with reason? That is the question. Lyn is constantly emphasizing the role of the Chorus in Shakespeare for a very specific and paradoxical political intention: It brings the imagination to change reality through axiomatic discontinuities. This is not your usual form of literal sense perception interpretation of the world, because this is how you change the world. Words are not enough to express the content of this form of communication, because the action of change is its content and the person to which it is addressed also needs to change. Therefore, a performative matterofmind can only be a principle of construction that is built by constructing its principle.

With this method, Lyn is doing what Edgar Allan Poe had indicated to the Prefect of the Paris police in [*The Purloined Letter*](#): “‘Yes,’ said Dupin. ‘The measures adopted were not only the best of their kind, but carried out to absolute perfection. Had the letter been deposited within the range of their search, these fellows would, beyond a question, have found it.’ I merely laughed—but he (the Prefect) seemed quite serious in all that he said.” (Edgar Allan Poe, [*The Purloined Letter*](#).) In other words, even when the letter is hidden in plain sight for everyone to see, like the nose appended on your face, it doesn’t mean that people will find its significance. What is required is an intrusive discontinuity for your mind to realize that this story is about you. If you are comfortable with this, then, you are not sitting in the right chair.

What I want to do in this report is to show how this form of performative intention is aimed at changing the mind of the reader by introducing a paradoxical element of reality inside of what is otherwise considered to be the purely imaginary domain of mind, but which is, in reality, the creative locus of mind. For example, the function of the Chorus in a classical tragedy is to cause such an actual performative discontinuity which transforms the mind of the spectator as does the function of the Lydian discontinuity to the mind of the listener in classical musical composition.

The essential point is that, in drama, the Chorus process is a discontinuity which interferes between private life and public life, and its intention is precisely to interrupt the drama of your private life, momentarily, in order to bring you to pay attention to the universal intention of a true artistic composition and make you discover the principle of irony in its creative process. In that sense, the performative function of the Chorus also has a special reason for stopping the dramatic action of the play: the reason is, as Friedrich Schiller demonstrated, to perform an “act of liberation.” In that sense, the performative Chorus is an instrument of axiomatic change whose intention is to cause an increase of energy-flux density into your mind.

As a pedagogical device, the performing spirit of the Chorus is an educating means which can be simply defined as the action of an intention to pay attention to how your mind changes through a universal creative process. And, the purpose of that intention is to replicate it by always creating a change in other people’s minds; that is, organizing them to accomplish an action which provokes a new state of existence in the mind of the reader, the listener, or the observer, which did not exist before as an actual existing conscious state of mind. The provocation of the Chorus must, therefore, be such that the mind goes through the loop of an axiomatic transformation by means of which, when you keep paying attention to its intention, you are able to live constantly in the future, as opposed to the boring past.

Most great classical poets, painters, musicians, philosophers and scientists have practiced this art form in such a natural way that they never gave it a second thought, and they never bothered to bring its dynamic characteristic to the attention of the observer, other than by introducing in their works the types of ironies that would have the same effect. However, today, the time has come to not only understand this process, but also to apply it in the organizing process of mankind in order to win this war against oligarchical injustice. In that sense, the works of these classical poets, musicians, and artists are not representations of “things,” but rather interventions into the minds of people for the purpose of liberating them from their daily banality. They tell you: “Hey you! Stop and think.”

The success of this performative experiment is based on the future successful state of the human species existence; that is, on the success of increasing the energy-flux density of the matterofmind of all of humanity, per capita and per square kilometers of this planet. In such a domain as Amatterofmind, it is not the meaning of “things” but the placing and timing of “actions” that counts; like the pathway taken by the Sun in the cycling motion of our daily lives: whenever there is some new performative axiomatic change that takes place in the Solar System, it is not the event itself that counts but the physical space-time pathway that the event goes through, as if, suddenly, for our entire species, the year of the Earth had become changed into the day of the Galaxy.

1. GOING ON A KNOWHERE: BACH’S PERFORMATIVE LYDIAN FORM OF CHANGE

“Life is a puzzle in which you always hope that none of the pieces are missing.” Dehors Debonneheure.

As I reported in my [LYDIAN SINGULARITY OF GALACTIC THINKING](#), John Sebastian Bach based the principle of change of his *Preludes and Fugues* on three self-generating Lydian modular clusters of well-tempered minor third intervals: C[#]-E-G-B^b; D-F-A^b-B; and C-E^b-F[#]-A .

Bach demonstrated that from one cluster of four minor third intervals of action you could generate a second cluster, which, itself, can generate a third that will take you back to generating the first one. Therefore, all three Lydian minor third clusters produce a perfectly closed and self-generating well-tempered key signature system of changes. “What is performative about that”, you ask? The answer is simply that Bach is performing a bootstrap-action principle wherefrom the principle underlying the change of measure becomes the measure of the change.

In other words, the performative Lydian process of change takes place in a well-ordered manner each time one of those three clusters resolves its dissonances by using the key signatures of the next cluster of minor third intervals to do it. Note, for example, how every measure of Bach’s first prelude in C-Major is determined by anticipation of the next measure, up or down the scale. This is a musical form of performative action in which, when you apply change to a progression, that progression becomes the rudder of that change. In other words, the Lydian intervals of change from one cluster to the next are the same as the change of intervals of the different keys in each measure, and vice versa.

For example, the ordering process in **Figure 2** is such that the Lydian wave in blue, $C^\#-E-G-B^b$ will generate the cluster of key signatures in yellow, $D, F, A^b,$ and B , while the Lydian wave in yellow $D-F-A^b- B$ will generate the key signatures in red $C, E^b, F^\#,$ and A . In turn, the red Lydian wave $C-E^b-F^\#-A$ will generate the cluster of key signatures in blue, $C^\#, E, G,$ and B^b . Thus, the cycle is complete.



Figure 2. J. S. Bach, Prelude 1, C Major. The three self-generating Lydian modular clusters of the Well-Tempered Clavier located in measures 12, 14, and 22 of Bach’s first Prelude.

Moreover, each cluster resolves its own self-generating dissonances internally, from one minor third interval to the next, in such a manner that the microcosm acts as the macrocosm. Take for example, the following exercise below, and play it on the keyboard (**Figure 3**). The exercise must be played in order to understand this process. If you don’t play the keyboard, ask someone who does to do it for you. As you play, you will inevitably follow the entire pathway of the internal transformation of the first cluster of key changes of $C^\#, E, G,$ and B^b , thus, using the same Lydian cluster that generated them. Every change is “self-determined” by anticipation of the next change to come; that is, from the immediate future ahead as opposed to from the previous past material. In fact, you can actually hear the next interval coming at you from the future. In other words, this is how the present is always generated and changed from the future; that is, from the anticipated unknown.

The first six measures in $C^\#$ minor of this exercise are attracted by the next change in the key of E minor, whose six measures are anticipated from the key of G minor, and similarly, all of the changes in the key of G minor are being called upward from the future key of B^b minor, whereby all four parts of six measures each must be resolved back into the new future key of $C^\#$ minor. Thus, the internal change, going from measure to measure, is being pulled from the top down by the future as if by a Catenary/Tractrix principle which is the actual internal measure that causes the process of change. This is how Lyn’s method of forecasting works. This is how to forecast the next step to come, because this is

how you get pulled upward into the future by being predisposed to get there. Note also that the orientation of the four last notes of each measure is where the rudder of the direction is located.

Figure 3 Going on a knowhere: A self-generating performative cycle of change: C[#]-E-G-B^b...

Just follow the motion of your mind, and you will get the idea of how this Performative Lydian Cycle is generated by stretching the self-generating process of a dissonant interval to the maximum in the downscale manner to the point of making it go through a tight-pinch. The process doesn't know where it is going, but it reaches that pinch-point where it has to inverse itself and turn back upscale to resolve itself into a predetermined change of key, which happens to be the future measure of change that you had anticipated when you began the process, and which takes you back to the future where you started from, but in a changed way. This is how you can know the future before it happens. As Lyn put it:

“But every great scientist, that is, who made a great discovery of principle, as such, always discovered that principle *in the future, not in the present*. You go to the verge of the discovery, you have not reached that discovery yet. You're about to reach that discovery, and there's a transition, from the moment you didn't know what the answer was, but you felt it coming on you, and the next moment it came on you. It's that simple.” (Lyndon LaRouche, [Friday LPAC Webcast, for November 1, 2013](#).)

There is no mystery to such a mental exercise, because that is the most natural direction you can find in the universe without ever getting lost. The process is actually very simple. It is like the homopolar generating motion of change of our Solar System cycling around the galaxy; that is, when the pathway of resonance pertaining to the creative process of mind coincides with the process of fusion plasma formation in the heart of the galaxy. This is where the performative matterofmind of classical artistic composition intersects a number of crucial experiments in the laboratories of plasma physicists as I have indicated with respect to the discoveries of Anthony Peratt in several of my reports, notably in [THE PLASMA UNIVERSE IS A MATTEROFMIND](#) and [MEASURING THE FUTURE WITH THE MIND OF GOD](#).

This being the case, then, the theta pinch paravortex and orthovortex plasma filaments depicted by plasma physicist, Daniel R. Wells, in his [1978 Winter IJFE](#) paper, are expressions of the same type of homopolar generating processes of galactic electromagnetism as those of an authentic creative process of the human mind. Not only do these plasma fusion filaments produce mind-like homopolar discontinuities inside of both electrical and magnetic fields, but they also pertain to the same family of ironies as the epistemological singularities of the creative process of mind that are found, most emphatically in classical artistic compositions. This is where increases in energy-flux density come from, in the galaxy and in the mind. This is how to look at the relationship between the discontinuities of fusion processes and the discontinuities of classical artistic composition. All you have to do to develop such amatterofmind is to consider that what is pulling you forward into the future is also what is making you change by time reversal. That is where the crucial measure of change comes from. It's as simple as saying in the same breath: “Goodbye past; hello future.”

This is an idea I originally learned from my father, when I was about thirteen years of age, when he used to take the family out for a ride on Sunday afternoons. He called it: *Going on a nowhere!* The idea was to simply drive your car through a series of roads you had never been on before, without knowing where you were going to end up. But, the fun and scary part of the adventure was that you had to figure out where you were at every turn and you had to say how you were going to get back to where you started from without getting lost. In other words, the experiment was to go to the unknown and find you way back from *nowhere*.

2. THE PERFORMATIVE ROLE OF PERPLEXITY IN PLATO'S 'MENO' DIALOGUE

“De te fabula narratur.” (The story is about you.)

Horace.

*“The time has come, to shift attentions less upon human sense-perception (in the customary sense), and more to our role in acting **with foresight into the actual future**, within the relations of the identity of the mind of the human individual within the universe, as much as we might presently come to know that universe.”*

Lyndon LaRouche, [ART, SCIENCE, AND SENSE-PERCEPTION](#), EIR, October 25, 2013.

While the artist, the musician, and the poet find their pleasure in acquiring knowledge by peeling away the visible shadows covering up the physical substance of things in order to provoke mankind by unveiling the truth of what remains hidden behind them, the Socratic thinker goes one step further to find the highest satisfaction in the unveiling of the process of discovery itself. Why? Because he wants you to discover the difference between active thinking and faking; because the true scientific method is always self-generating thinking and acting joined together. This way you can't lie to yourself.

The point you want to consider is that the content of your thinking and of your action always requires that your intention be for the benefit of others, as in the Peace of Westphalia, and not for the benefit of your vain glory. The key to properly understand this performative method, therefore, is to apply it in the manner that Plato identified with the Socratic method of discovering how *“Virtue is knowledge,”* and by means of which you can actually demonstrate that the principle of reason is the actual knowledge of the future.

It is in the *Meno* dialogue that Plato best developed this performative idea of the space left ajar between the shadows of sense perception and the actual relationships of truth in the dialogue among human beings. The question, here, should be: why are those shadows necessary? Why can't they give us direct access to the truth? Why are we all born with that defect? Why do people have such an addictive dependency on the shadows of Plato's Cave?

For example, it is from the standpoint of perplexity that Socrates says he doesn't know what virtue is, even though he may know that *“Virtue is knowledge,”* because to know is to remember the power you didn't know you had. And, you may wonder: “What's virtuous about that?” That is why Meno says that Socrates is perplexing people like a sting ray numbs the victims it touches, but only under the performative condition that Socrates identified when he said:

“As for myself, if the sting ray paralyses others only through being paralyzed itself, then the comparison is just, but not otherwise. It isn't that, knowing the answers myself, I perplex other people. The truth is rather that I infect them also with the perplexity I feel myself. So with

virtue now. I don't know what it is." (Plato, *Meno*, Translated by W. K. C. Guthrie, Princeton University Press, 1961, 80 c 5-9, p. 363)

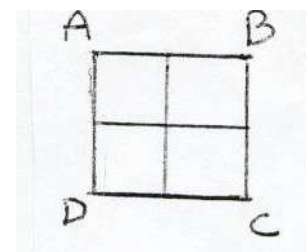
In other words, you only really know by means of questioning and that is the only way to get closer to answers. But, whenever you get answers, they always require more questions. Therefore, the only way to know anything is by first questioning your mind, because the science of knowledge is the only form of investigation which is naturally performative; since you have to use knowledge if you want to enquire about it.

In the domain of epistemology, the intention of a performative matterofmind is to set itself as an example of change by causing the same process of change in the reader or the spectator's mind. This is why the most natural forms of such actions are found in the performative investigation of the creative process itself. For example, take the case of the slave boy's discovery of principle in the doubling of the square.

In the *Meno*, the intention of Socrates is to demonstrate that the way to discover a principle is by first going through a state of *complete perplexity*. This, in fact, is the precondition for any noetic discovery. Discoveries are never made through certainties, and especially not certainties of sense perception. They are made through doubts and hesitations about where you are going to end up and get back to where you hope to return to. And, the most perplexing reality of all is to discover that what you know takes place only by investigating the road your own mind takes to get there. Most people are afraid to go there, because they are afraid of what they might find, or what they might lose.

This is the reason why "seeking and learning are in fact nothing but recollection." (*Meno*, 81d-5) The point is not that you have lived that knowledge before, in some previous life, but that you can only find that knowledge by scrutinizing your mind through a time reversal memory function that gives you the impression you have been there before. And the proof of this recollection is located in the active process of discovering it as opposed to simply talking about it as if it were something outside of you. Follow this Socratic experiment, step by step, and you will see what I mean:

"SOCRATES: Now boy, you know that a square is a figure like this?
(Socrates begins to draw figures in the sand at his feet. He points to the square ABCD.) (Figure 4.)



BOY: Yes.

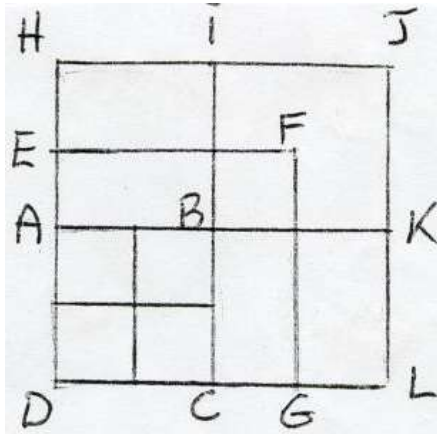
SOCRATES: It has all these four sides equal?

BOY: Yes."

Figure 4

After recognizing the concept of a square in his mind, the slave boy, then, goes through a series of questions about the sides of the square and their lengths. Subsequently, he discovers that the area of doubling the square cannot be adduced from the consideration of the sides. He has to look in his mind for some other magnitude, but all he finds, there, is perplexity. His mind is empty because he doesn't use his imagination. Indeed, if he doubles the sides of the original square, he will end up with a square whose

area will be eight times as large as the first. (**Figure 5**) So, doubling the sides of the original square becomes quickly an obvious mistake. Then, Socrates makes the following comment to Meno:



“SOCRATES: Observe, Meno, the stage he has reached on the path of recollection. At the beginning he did not know the side of the square of eight feet. Nor indeed does he know it now, but then he thought he knew it and answered boldly, as was appropriate – he felt no perplexity. Now however he does feel perplexed. Not only does he not know the answer; he doesn’t even think he knows.

MENO: Quite true.” (*Meno*, 84a, 3-9)

Figure 5

The beauty of this Socratic dialogue is that the slave boy discovers that in order to know, it is essential to recognize that he doesn’t know. He has to discover his ignorance. He doesn’t know that ignorance resides in the virtue of knowledge. Now, the slave boy knows that if one doesn’t learn about the limit of his knowledge, by means of acknowledging his ignorance, he cannot really be sure of anything. That is why Socrates points out that the slave boy is “in a better position now in relation to what he didn’t know.” (*Meno*, 84b, 3) That is the most important disposition to put yourself in, because it opens the mind to the future, and at the same time, to the recollection of what appears to be the past, but which is actually the future. Perplexity does not give you the answer, but simply opens the door of how to investigate further the question of the future. Thus, Socrates and Meno are forced to admit that “the numbing process was good for him.” (*Meno*, 84c, 9)

Then, Socrates erases the previous figures and draws this new one which contains the original square ABCD, but then, he adds a new square BDHE with diagonals that are derived from the two halves of the original square ABC. (**Figure 6**)

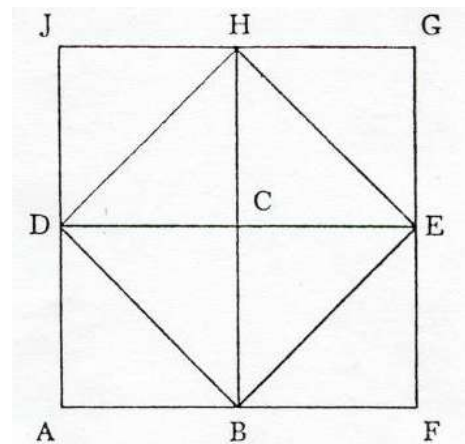


Figure 6

Can he do that? Is he allowed to do that? The slave boy doesn’t understand the change and remains in his state of perplexity. It is only after Socrates put him through another series of questions that the slave boy realised, by looking into his own mind, that the square BDHE is double the area of the square ABCD, which is what he had to discover. This is a singularity that your mind cannot see even if your sense perception sees it. Thus, it was only through performing these new connections in his mind that the slave boy was able to discover that the doubling of the square could only be done through the

diagonal of the initial square as opposed to from its side. This new element was already there, potentially, but it had to be brought to consciousness by construction, that is, by way of seeking a solution through questions and by resorting to the stinging action of a ray.

Here, most people make the mistake of focussing their attention exclusively on the discovery of the diagonal of the square. That is wrong. What the slave boy discovered is not a thing. The point to be stressed is that the discovery is not the discovery of the diagonal, or of the square root of two. What he discovered is much more important than that. What he discovered is the process by means of which all discoveries are made. The slave boy actually established with absolute certainty that a discovery of principle can only be discovered through the performative power of perplexity of one's own mind. That is how you discover the performative principle of learned ignorance.

3. THE PERFORMATIVE AXIOMATIC CHANGE IN LEONARDO'S 'THE LAST SUPPER'

"In painting, the actions of the figures are in every case expressive of the purpose in their minds"

[The Notebooks of Leonardo da Vinci](#), Oxford, 1980, p. 168.

The fact that *The Last Supper* of Leonardo Da Vinci was composed on the permanent wall of a refectory is an obvious clue that Leonardo wanted the monks of this congregation to participate in the creative process of artistic composition by reflecting on what this painting meant to them while they were eating, and that this work of art represented an integral part of their daily life. In that very elementary sense, the intention of the fresco was meant to remind the monks that their presence in that room was a living performative extension of *The Last Supper*, a continuation of it in the spiritual sense of its axiomatic significance. Note how the perspective of the fresco is in a linear continuation with the room of the refectory itself, showing that reality is merely an extension of the imaginary scene on the wall of your imagination, and not the other way around. It is in that sense that a classical artistic composition is more real than the sense perception of the room that you have. And, as Leonardo said, the painting must be performative, because the intention and the actions of the figures must coincide in this strange combination between the real and the imaginary.



Figure 7 The refectory as an extension of Leonardo's *The Last Supper*.

Therefore, the purpose of classical artistic composition is never to imitate nature, but to change the human mind through this strange paradox of the real which is the imaginary. That is the reason why a painting always reflects a state of mind, whether the artist intends to do it or not. This is what Leonardo meant and did, when he wrote in his notebook:

"Represent your figures in such action as may be fitted to express what purpose is in their minds [...] A picture, or rather the figures therein, should be represented in such a way that the spectator may easily recognize the purpose in the minds by their attitudes [...] The hands and arms in all their actions must display the intention of the mind that moves them..." ([*The Notebooks of Leonardo da Vinci*](#), Oxford University Press, 1980. p.167-169)

In other words, *The Last Supper* is not the representation of a supper, or the commemoration of the last meeting that the apostles had the opportunity to have with Christ before he was crucified. The

scene is the celebration of the state of mind of creativity, an actual discontinuous intrusion inside of your mind aimed at provoking a discovery of principle in your own mind. So, the point is to always pay attention to the intention that is in the mind of the artist.

However, the idea is not to concentrate on the mental anguish of the different personalities inside of the painting, but to look for the shadows that will indicate the universal nature of the creative process that moves them. In this fresco, Leonardo created a true scientific revolution by applying to the body language of the apostles the characteristics of well-tempered dissonances of classical Bel Canto singing. It is as if every individual figure was going through the axiomatic change of a voice register shift and their mixed voice changes were being transformed into a higher domain of energy-flux density. The process is such that every sub-group of three is being moved from a lower state of existence to a higher state of existence that did not exist before, and which is represented by the serenity of the central figure of Christ.

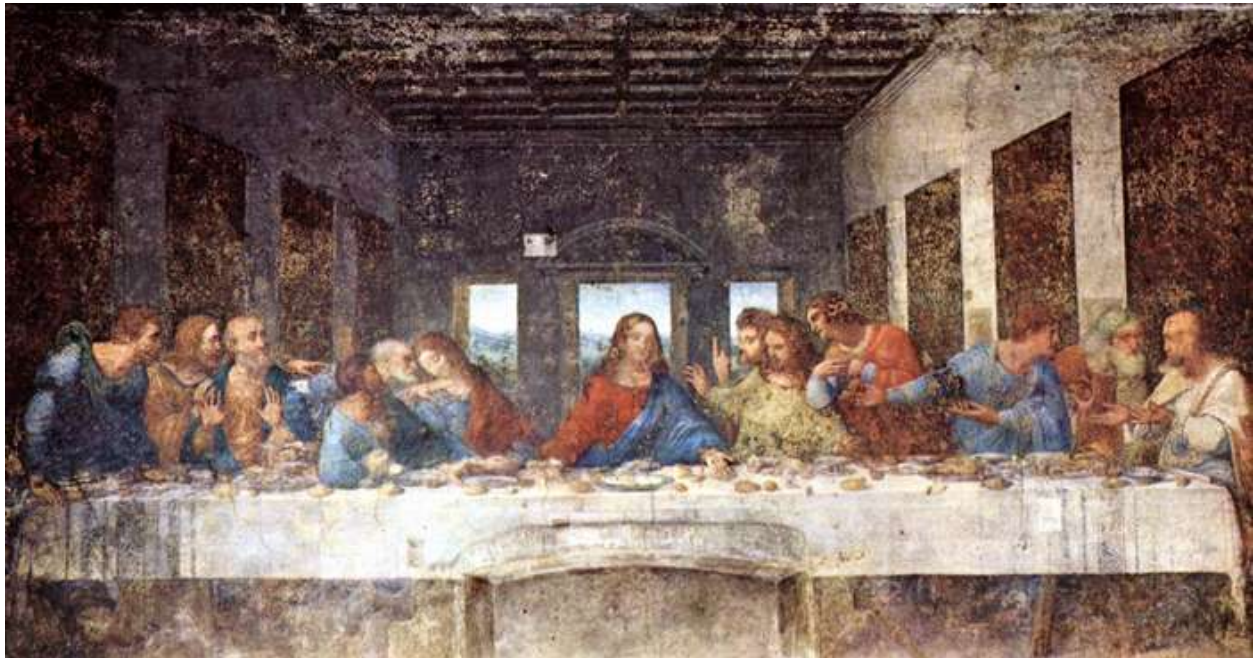
Four years ago, when I wrote a report on '*The Last Supper*,' I brought to the attention of the reader the fact that this masterpiece of classical artistic composition was unique in its kind, because it used one of the great moments of perplexity in all of human history as the subject of its composition: the moment when Christ shocked his Apostles by saying that one of them was going to betray Him. See my report [LEONARDO DA VINCI'S 'THE LAST SUPPER' AND THE CATENARY/TRACTRIX PRINCIPLE](#). As Pacioli noted about the Leonardo painting:

“It is difficult to imagine a greater form of attention given to the apostles’ animation caused by the sound of the voice of the ineffable truth, when it says: ‘*Unus vestrum me traditurus est.*’ [One of you will betray me] There, the soft hand of our Leonardo has arranged with dignity the moment when, through their actions and gestures, they seemed to be speaking one to another and another to one, in an animated and afflicted state of perplexity.’ (Pacioli, *Divine Proportion*.)

What I emphasized then, was the fact that such a painting on the subject of perplexity had “the power of doing something impossible by changing the future,” by means of the Catenary/Tractrix principle. This is very much like the principle of the [Skycrane Landing System](#) of Edward Wong which brought the land-rover Curiosity on Mars, on August 5th 2012, because what is represented cannot be perceived by sense perception. I repeat, here, the point that I stated then:

“This is the forecasting characteristic of the catenary/tractrix as a function. Do not think of the catenary as simply a static hanging chain, or funicular. That is not what we are looking at here. The physical chain or funicular is merely the end product of gravitation, its resulting effect. What we are looking at is the function pertaining to a universal physical principle. So, accordingly, you should rather think of the catenary and tractrix curvature, together, as the effect of the principle of a constantly changing motion like in a caustic of light in physical space-time. From that vantage point, the physical curvature of the caustic phenomenon represents both an image of the spark of creativity in your soul as the Image of God, and the physical process of a harmonic transformation as a measure of change in least-time. This may sound outrageous, but that’s all you need to generate ideas. That is the process of generating ideas that Leonardo caused to happen in *The Last Supper*.” (Pierre Beaudry, [LEONARDO DA VINCI'S 'THE LAST SUPPER AND THE CATENARY/TRACTRIX PRINCIPLE'](#) , 8/16/2009)

What I wish to emphasize, now, is the fact that such a Catenary/Tractrix function is a performative function which knows in advance which is the next step to be taken in the direction of the future, and that such a power of forecasting is an integral part of the creative human mind. This is the inversion characteristic that Leibniz had attributed to the function of discovering the future: “given the property of the tangent, find the curve” or, “given the property of the human mind, find the future.”



*Bartholomew,
James the Minor,
Andrew,*

*Judas,
Peter,
John,*

Christ

*Thomas,
James the Major,
Philip,*

*Matthew,
Thaddeus,
Simon.*

Figure 8 Leonardo da Vinci, *The Last Supper*, 1495-97.

Here, the statement of Christ orients everyone toward the future and forces everyone to project their minds ahead and to think back through time reversal to what the consequence would have been of not having understood the significance of his forecasting. This is what can be called a political intervention. Any other way to look at this painting will have missed the opportunity to make the performative time reversal breakthrough that Leonardo is inciting us to make in the future. In other words, you, the spectators, are the ones who have to perform that Catenary/Tractrix action in the future. Why? ***Because, the action of being pulled from the future is the same as the action that you are willing to internalize in order to get there by pulling yourself together.***

This is what happens when you reach a moment in history where the old system disintegrates, like the current monetary system: you must take leadership if you wish mankind to survive. This future oriented performative situation was forced on the apostles because Christ didn't want to launch a ship of fools. Therefore, he arranged for the rudder of their minds and the sails of their imaginations to be

oriented in the right direction before he left. The genius of Leonardo was to replicate the same process in an art form.

Thus, the state of mind of this painting is the transformation of the human soul oriented to forecasting the future. The different expressions of the twelve Apostles are all shadows of as many perplexing states of mind in the process of going through an axiomatic transformation. The only exception to this process is Christ who remains unshaken and sublime, because he has already assumed what is about to happen. (See **Figure 9**)



The point that Leonardo is making is to demonstrate, by way of an emotional shockwave, how to generate the truth and power of the idea of change. Thus, he forces the spectator to go through the same drama of change in his mind. Such is the performative function of *The Last Supper*. Every individual in the scene is experiencing the terror of what Christ just stated: "One of you will betray me." The scene is as if all of the apostles were being pulled from all over the place. But, it is not quite so. Everyone is being pulled into two directions at the same time: on the one hand they are being pulled from the past as an individual, and from the future as a group. That's the gravity of the moment. That's forecasting.

Figure 9 Leonardo da Vinci, Study for the sublime head of Christ in *The Last Supper*, 1495.

However, it is important to note what happens before the axiomatic change takes place. The body language reflecting the different states of mind of the four groups taken three by three do not get out of the three-body arrangement that Leonardo has put them in. Each cross voicing group of three is closed on itself and does not communicate with the other groups. Each individual voice is triply masked by four minor thirds as if by a form of Lydian interaction of the whole. The different voices don't see how they interact within the group as a whole, because their individual identity is being ordered by the Lydian principle of organizing that is outside of them and is centered on the function of Christ, who is operating from outside of the box, and reflecting all of their emotions in a resolved form.

So, Leonardo is showing the way to get out of the box of tragedy through the sublime love of Christ, *agape*. In other words, what Leonardo painted is not a series of individual emotions but the triply-connected process of Lydian relationships by means of which each and all of the different emotions get resolved in the unity of action of the sublime. The sublime is the unity of effect of the painting as a whole.

The beauty of what Leonardo does with the function of Christ is that after the initial shock has been delivered to the apostles, he does not intervene to mess with it. He lets the effects take their course so that each and every dissonance gets resolved or gets dissolved into the group dynamic. By solving the individual Lydian dissonances of the different voices as a whole in this manner, Leonardo solved the fallacy which generally accompanies the underlying assumption of group dynamics, and which is that it is the individual voices that count. Thus, Leonardo did not paint the domain of sense perception expressed by each personality, but, rather, their social interactions and how they must lead to a resolution in the Imitation of Christ, as a triply-connected dynamic. In that sense, Leonardo did not paint individual emotional reactions, as such, but the clinical behavior of the social relationship between the Apostles and the personality of Christ. As Christ also said at that occasion: "Do this in memory of me!"

4. THE PERFORMATIVE IDEA OF CHORUS IN SCHILLER'S 'THE BRIDE OF MESSINA'

"Poets are like Cuckoos, they drop their eggs in other people's nests for them to hatch and nurture as their own."

Dehors Debonneheure

The treatment of the performative idea in the dramatic arts is different than in the other forms of artistic composition. In this case, the process is expressed exclusively through the paradox of the real and the imaginary. Friedrich Schiller's *The Bride of Messina* is an exemplary case of this, and so is its explicit past echo of the Aeschylus drama of *The Eumenides*. Schiller restored the crucial function of the Chorus as a necessary critical aspect of modern drama by situating the action in Sicily and by returning to the reasons why Aeschylus had been more or less forced into exile, there at the end of his life, by the Athenians. It was over the treatment of *The Eumenides* that the Athenians found blame against Aeschylus. According to British translator, Robert Potter, Aeschylus left Athens for Sicily because "the tragedy of the Furies [*The Eumenides*] gave great offense to the city; and the poet, whether for that or some other pretense, was accused of impiety." (Robert Potter, [*Tragedies of Aeschylus*](#), Bliss and Baxter [etc.], Oxford, 1812, p. vii)

In fact, the blame of impiety came from the fact that Aeschylus had put the Athenians in front of their infantile fears with respect to the true nature of the Furies as mother-dominated witches. Originally, this foul sisterhood had been numbered in the fifties, but because of their disturbing theatrical effect of yelling and screaming, their numbers were soon brought down to twelve by a City of Athens Ordinance. Modern renditions of the ancient play normally reduce their numbers to three.

In *The Eumenides*, Aeschylus put forward the principle of replacing revenge by reason in order to put an end to the Athenians tragic warfare tendencies. (See my recent report on [*AESCHYLUS' 'THE EUMENIDES'*](#).) Aeschylus was the first to create a performative verbal action in which the intention was to conjugate a dialogue with an action aimed at causing a change in the mind of the spectator. Thus, the tragedy was originally created with a built-in solution. The way the Chorus was made to espouse that

performative function was by establishing the ability to speak and act for the noble causes of liberty, virtue, and creativity, but without becoming a tragic victim of impropriety, impiety, or impotence.

It is important, here, to make the difference between the tragic poet and the epic poet. The action is not the same, and therefore, its effect has a different intention. While on the one hand, the imagination of the epic calls for heroic space-time to move forward and backward in large periods of time and extended geographic areas, by setting the imagination of the spectator outside of the events and having them watch the variation of fortunes of others from a safe distance; the tragic imagination of the spectator, on the other hand, is more restricted by the space-time of the action, so much so, that the spectator is made to internalize the pains and tribulations of the players and embrace their tragic state, by identifying with their emotions. This is the evil form of poetry that Plato had rejected from the city and that Aristotle had identified as “catharsis.”



Once the emotions of the spectator have been captured, by “catharsis” so-to speak, the trap door of the imagination closes on itself and the spectator is made to fall into the domain of real tears, dominated only by sense perception. In such a state of “catharsis,” the spectator identifies with the victim and loses his sense of being able to evaluate events clinically. He becomes a victim of what he perceives to be his own tragic destiny, accompanied by terror and pity on the one side and by deceit and despair on the other. Aeschylus created the character of Chorus in order to break the spell of that fictitious situation by recalling the spectator to reality on the stage of his imagination.

Figure 10 Friedrich Schiller (1788-1805)

The Bride of Messina is a tragedy in four Acts which features the recasting of the ancient role of the Chorus of Aeschylus’ *Oresteia* into a modern dramatic setting as the liberating factor of the play.

Act I: *In an act of desperation to restore peace to her kingdom, the ruling Princess of Messina, Donna Isabella, summons her two feuding sons, Don Manuel and Don Cesar, and manages to get them to stop their fighting. The two half-Choruses enter in opposite directions in conflict with each other, each representing a feuding brother.*

Act II: *The two sons discuss plans to introduce their future wives to their mother, while Isabella reveals to their two sons that she had a daughter, Beatrice, whom she had kept hidden from them during all of these years. The old servant, Diego, is sent to bring Beatrice to the castle, but he brings the disturbing news that she had been abducted by a Moorish pirate.*

Act III: *It is revealed that Beatrice's abductor was Don Manuel who had not been aware that Beatrice was his hidden sister. Cesar stumbles upon their hiding place only to realize that Beatrice is the one that he loved. In a fit of jealous rage, Don Cesar kills Don Manuel and brings Beatrice to his mother. The Chorus (Cajetan) recalls the Furies of Orestes and their two-sided justice.*

Act IV: *Donna Isabella receives her daughter back without realizing what had happened. The Chorus (Bohemund) is at the height of complete perplexity, because it is speechless before the fact that Beatrice does not know either that her newly found mother, Donna Isabella, is also the mother of Don Manuel and Don Cesar. Despair after despair, the entire tragedy unfolds its torturous destiny to end with the forecastable suicide of Don Cesar.*

Friedrich Schiller dedicated a treatise on the role of Chorus in tragedy which served as an introduction to *The Bride of Messina* in which he stated the performative function of the Chorus to be as follows:

“A poetical work must justify itself, and where the deed does not speak, words will not be to much avail. One might well, therefore leave it to the Chorus to be its own spokesman, were it for once given the appropriate form of representation. But the tragic work of art first becomes a whole in theatrical performance: the poet only provides the words; music and dance must be added to bring life to them. Thus, as long as the chorus lacks this sensuously powerful accompaniment, it will appear to be a thing extraneous to the economy of tragedy, a foreign body, and a way-station which only interrupts the progress of the action, disturbs the illusion, and makes the observer cold. To do justice to the chorus, therefore, one must transpose oneself from the actual state to a possible one, but one must do that everywhere where one intends to achieve something higher.” (Friedrich Schiller, [*On the Employment of the Chorus in Tragedy*](#), translated by George W. Gregory, Schiller Institute.)

Thus, if the intention of the Chorus is for the deed to speak and for the word to accomplish what the deed says it must do in order “to achieve something higher,” where must the connection between the word and the deed speak from? What is the origin of that performative function? Who controls the words and the actions? And, what does it take for the poet to be truthful to this intention “to achieve something higher?” The point Schiller is making is that what is perceived as reality is not the source of material of the poet, because reality is not what appears to be. The poet must, therefore, not seek what appears to be self-evident to sense perception, nor manipulate people through sense deception. The true domain source of the poet is the ideal domain in all of its regions, the state of what is possible with respect to the future.

The poet's task is to discover the liberating actions of these noetic regions in his own creative imagination first, in order to liberate himself; and secondly, in the mind of the spectator, in order to liberate him from the domain of both perceived reality and false ideality. That's the intention and purpose of poetry. The irony is that animals cannot do it, but every human being can. All you have to do is to forget what appears to be true and go through the discontinuity of a strange combination of freedom and the necessary by means of a performative matterofmind. It is in that sense that a performative leap into the future is an act of liberation.

The most fertile domain of Chorus, therefore, is the galaxy as the backdrop of human memory, especially the domain of heroes and gods whose legends have been gleaned and sieved through the darkest nights of the rotating stars in the heavens, as if they were a multitude of recurring dreams forecasting the determination of human destiny by demonization. “How does the poet choose” you ask? By first looking for the anomaly and by deciphering which legend is evil and which is good. For example, take the anomaly of the justice = revenge paradigm of *The Bride of Messina*. Is that legend good or evil?

The poet must be skilled in starlore in order to be able to decipher the emotional truths that unfold in this fertile ideal domain of the heavens and restore them as the underlying modular contents of mankind’s collective memory; which means that if the geological layers of Earth represent the galactic memory of the living Biosphere, the mnemonic layers of human history must, therefore, be represented by the galactic memory of the Noosphere. The irony, here, is that such a noetic memory of mankind is always located in the foresight anticipation of the future. In Schiller’s *The Bride of Messina*, remember the terrible dream the deceased King had of his two sons destroying each other, and that their mother, Princess Isabella, recalled to them:

“Isabella:

Inspired with terror by this curious vision

Your father had recourse to an Arabian

Skilled in star-lore, who was his oracle

More favored by his heart that I approved,

1320

To learn its meaning. The Arabian

Declared that if my womb should bear a daughter,

That daughter would destroy both of his sons

And all his family would be destroyed

By her.”

What is this ominous forecast that Schiller opens the play with, by casting the two halves of the Chorus into two opposite forms of circular action in deadly conflict within one another? It is the premonition of doom for the house of two brothers who had been enemies, but who had been reconciled by their mother, momentarily, before being confronted by the presence of a sister they did not know they had, and who comes, deceptively, as the angel of peace. This is also how a mind is divided within itself.

After the two sons, Don Manuel and Don Cesar had revealed their love of kindred souls whom they had, themselves, met but briefly before, the anticipation of the unknown sister coming to the castle instills in the minds of the spectators the dreaded possibility that all “three daughters” are about to appear together in the form of some tragic revelation. And then, comes the high point of the suspense with the words of Princess Isabella upon the arrival of her daughter:

***“Isabella:
But look! My faithful servant has returned.
Approach, approach, my upright friend Diego! 1565
Where is my child? – My sons know everything.
There is no secret now. Where is she? Speak!
Hide her no longer, we are quite prepared
To bear this highest joy. Come!”***

Here, everything that Isabella has just said sounds false to the alert spectator, because the Chorus had already prepared him against the worst possible scenario. Therefore, the spectator anticipates that Beatrice is not only the promised bride of both brothers, but also their sister. Thus, Chorus has already set up the performative condition for multiple revenges to take place in the imaginary stage of the spectator’s mind, ahead of time. If the spectator were not aware of this, he would not already be living in the future.

Then, in Act III, as the spectator was made to forecast by Chorus, the scenario degenerates rapidly into a tragic situation where Don Cesar discovers Beatrice in the arms of Don Manuel and kills his brother. Immediately, everybody in the First Chorus (of Don Manuel) calls for bloody revenge and everybody in the Second Chorus (of Don Cesar) draws their swords. It is at that point that Schiller succeeds in creating the condition of an axiomatic change in the mind of the spectator by attributing to Chorus the role of liberator. His introduction to the play on the role of Chorus is also part of his tragedy, because it acts as the Chorus of the play as a whole, as if it were the Chorus of the Chorus. As Schiller wrote:

“True art, however, does not aim merely at a temporary play; it seriously intends not to transpose a person into a merely momentary dream of freedom, but to make him really and in fact free, and to accomplish this by awakening in him a force, exercising it and developing it, to thrust the sensuous world, which otherwise only presses upon us as crude material, bearing down upon us as a blind power, into an objective distance, to transpose it into a free work of our mind, and to achieve mastery over the material with ideas.

“And just for that reason, because true art wants something real and objective, it cannot be satisfied merely with the appearance of truth; upon the truth itself, upon the firm and deep foundation of nature, art erects its ideal edifice.

“But now, how art can be at once entirely ideal and yet in the most profound sense real—how it can take leave utterly from what is real and yet be in most precise accord with nature, that is what few comprehend, which makes the view of poetic and plastic works so furtive, because these two requirements seem to cancel each other out in the common way of judging.” (Frederick Schiller, [*On the Employment of the Chorus in Tragedy*](#), translated by George W. Gregory, Schiller Institute.)

Thus, for Schiller, the principle of freedom is to succeed in creating what appears to be reality as an extension of the artistic imaginary domain. In that sense, remember the nature of the extension between the wall of *The Last Supper* and the refectory of the congregation. It is precisely that discontinuity between the two which is the subject of the performative action of

change; that is, the discontinuity of the creative process. The truth of reality resides in the creative power of the imaginary. Therefore, the “ideal edifice” that Schiller speaks of is the same discontinuity located in the performative action of the Chorus, which causes in the spectator the same change that it expresses on the stage. This is what Schiller also called the action of the “performing mind”; that is, when the mind is free of constraints in his choice between the real and the ideal and is not affected by public opinion. However, how can art be both real and ideal at the same time? Here, Schiller answers with brutal truthfulness:

“Furthermore, it usually happens that one seeks to achieve the first by sacrificing the other, and fails to meet either requirement for that very reason. He who is endowed by nature with a true sense and an intimacy of emotion, but who is deprived of creative imagination, will be a faithful painter of reality; he will be able to grasp chance phenomena, but never the spirit of Nature. He will restore the material of nature to us, but it does not become our work on that account, not the free product of our forming mind, and can thus also not have the beneficial effect of art, which consist in freedom. Such an artist and poet will leave us in a serious mood, but distasteful, and we shall see ourselves painfully thrown back into the mean narrowness of reality by the very art which should have liberated us. On the other hand, he who partakes indeed of a vivid imagination, but without mind and character, will not trouble himself over any truth; he will, instead, but play with the material of the world, will only seek to surprise us with fantastical and bizarre constructions, and since everything he does is only foam and fancy, he will, to be sure, entertain us for the moment, but he will neither build nor found anything in the mind.” (Friedrich Schiller, [*On the Employment of the Chorus in Tragedy*](#), translated by George W. Gregory, Schiller Institute.)

In this play, Schiller goes to the limit of what a spectator is able to take, in an effort to conciliate the imaginary and the real. The spectator is thrown into the paradoxical situation where the players have taken complete leave of their sense of reality and are left to their own limited devices by a cursed situation that seems to be determined from the heavens above, and not from their own actions. This is the oligarchical and pagan view of the world. However, the players are also made to reflect their inevitable cursed situation by the role of Chorus which provokes what appears to be a contrived series of catastrophic deaths, and yet, the spectators are made to be very skeptical, because they are kept within the bounds of reality which demands that man be responsible for his own actions. In this manner the character of Chorus keeps the players within the bounds of true human emotions within a republican view of the world.

Thus, Schiller forces the spectator into a paradoxical situation: are you doomed by fate or are you responsible for your actions? How do you discover the real emotion that drives all of the players to their expected doom? Are your actions determined by some other factor that the spectator must discover? If there is another reason, what is it? The apparent exaggeration of bloody revenge is introduced to the modern spectator in order for him to transcend the pagan conditions that Aeschylus had set in *The Eumenides*. But how do you find that reason? How do you get out of this state of perplexity? Recall the state of mind of the slave boy in the *Meno*.

