



THE AXIOMATIC SIGNIFICANCE OF THE LYDIAN PRINCIPLE

In the Memory of René Clément and Fernando Sor

by Pierre Beaudry, June 9, 2014



HYPOTHESIS

What holds together the greatest ideas of mankind? For example, what holds together the musical *descending fourth* and the *descending fifth* in the construction of Brunelleschi's Duomo in Florence? What holds the *ascending fourth* and the *ascending fifth* of Mozart's *Ave verum corpus*? What has held Christianity together for two thousand years? What held the Peace of Westphalia together for several hundred years? What has been causing *Amadou Fusion* to catch a spark and produce fire like the effect of a discovery of principle for hundreds of thousands of years? The answer is: *The Lydian Principle*.

What is expected to hold together Lyn's proposal for an interim Presidency in the United States and why is this strategy the right one to save the United States? That interim process from the future is the singularity of how to solve the problem of the present historical axiomatic crisis. This means that a very big change is about to take place in the United States, as a number of shocks to public opinion are will be hitting the population of the world in the coming months, which has already started with Kesha Rogers's fight for the US Senate. What Kesha has already set into motion is the true alternative to the Nazi culture of war gripping the world at the present time. She has destroyed the credibility of the British Empire's new Hitler project of Barack Obama. What principle did she use? *The Lydian Principle*.

But, let me pose the question differently. What brings together great moments in human history? For example, what brings together the construction of the Great Pyramid of Egypt, the Five Platonic Solids, the Doubling of the Cube by Archytas, the Coupola of Brunelleschi, and the American Constitution? What is the underlying nature of the cycle of human progress that holds all of these ideas together? *The Lydian Principle*.

First consider Lyn's hypothesis whereby human time sequence never runs in a single chronological sequence from the past to the future, but through a mix of several cycles of time reversal actions generating higher levels of existence in different time sequences from the future and within the simultaneity of physical eternity. It is in that sense that human time is never clock-time following a single sequence.

My hypothesis, here, is that human-time-cycles run in accordance with J.S. Bach's Lydian intervals of intervals, because that is what brings mankind together into a single species. Why? Because human cycles are determined by the characteristics of the human mind and the progress of mind is never dependent on historical events, but on the generation of new ideas for the benefit of mankind. In other words, the development of new ideas is always dependent on historical axiomatic changes inside of the human mind, and those changes always come out of a strategic crisis. That is why new ideas are never easy to recognize at first. For instance, take the following idea: ***Time reversal is the measure of change because change is the measure of time reversal.*** That may appear to be a mere twist in the winds of fantasy but, read it again, in a more thoughtful manner, this time. That's the curvature of the fusion process understood as amatterofmind. That's how Kepler's equal space with equal time came together in his understanding of the solar system as a musical system, and that is what ***The Lydian Principle*** is all about. So, let's start with the most immediate and necessary future to come.

In the following, I will study three cases of the Lydian modality transformation: the case of the ***Ave verum corpus*** of Mozart, the ***Forbidden Games*** movie of René Clement and the music of Fernando Sor, and the ancient case of the ***Amadou Fusion*** process.

1. THE TUG OF WAR BETWEEN LAROCHE AND THE BRITISH EMPIRE

Why is Queen Elizabeth II so upset with LaRouche? What is happening with the Presidency of the United States? The answers to these two questions are the same. The current declaration of war by the British Crown against Lyndon LaRouche is not a personal attack against him, per se. The attack did not come because LaRouche has, for decades, been the number one enemy of the British Empire. It came at a precise time for a precise reason. The reason is not to be found either in the LaRouche idea of a grand Design alliance for peace among Russia, China, and India which will bankrupt the British Empire. The greatest fear of the British Empire lies essentially in the dynamics among Barak Obama, Bill Clinton, and Lyndon LaRouche. That is for them the biggest Lydian danger in this moment in history. Why? Because that dynamic interaction among the three is based on the Mazarin method of organizing the Peace of Westphalia and that is anathema for the British Empire.

Of course, the British Empire is fearful of the fact that there are mounting forces from around the world which are intent on bringing them down, but the crux of this matterofmind is located in a little known, and even less used, principle of eliminating war on this planet by means of the principle of the ***advantage of the other***, as it was brought about by Cardinal Jules Mazarin at the Peace of Westphalia in 1648. Here is the proof in the pudding of Prince Charles at his Inclusive Capitalism conference.



“On 27 May 2014 global business leaders gathered at the Mansion House and Guildhall in London to attend the Conference on Inclusive Capitalism: Building Value, Renewing Trust. The Conference was hosted by the Lord Mayor of the City of London and E.L. Rothschild and organized by The Inclusive Capitalism Initiative and the Financial Times.”

Keynote speakers



Charles Windsor

H.R.H. The Prince of Wales



Mark Carney

Governor, Bank of England



President Bill Clinton

Founder of the Clinton Foundation



Christine Lagarde

Managing Director, IMF

Figure 1 The British Empire attempt to capture Bill Clinton at the Conference on Inclusive Capitalism. Note the triad. (<http://www.inclusivecapitalism.org/>)

Compare the dynamics of the British Empire attempting to squeeze Bill Clinton between the Bank of England and the IMF as the trans-Atlantic monetary system is collapsing with the prospect of Lyndon LaRouche's organizing the same Bill Clinton for the future economic system of the Pacific alliance among the United States, Russia, China, and India. Which of the two systems will dominate next year? That's the question of strategic dynamics.

How does that dynamic work? In the same way as did the Peace of Westphalia. It worked, essentially as a triad, by involving three very different forces, the Austrian Imperial forces, the German forces, and the French and allied forces. Similarly, the dynamics work with the interactions of three different personalities, such as the case of the British Empire, Bill Clinton, and Lyndon LaRouche. Usually, war is brought about by one force causing conflicts between two other forces. That is the British way of doing things, but this no longer works. As it was used during the Thirty Years War, the dynamic of the Mazarin peace process consisted in eliminating all wars by having the third personality eliminate the conflicts between the two other personalities. This process can be understood easily from the vantage point of the following three step process.

1. Step one. Take the case of Hilary Clinton seriously contemplating to run for the Presidency in 2016. That, in itself, is not significant; but what is significant, is that it brings about an interim dynamic potential to replace the war policy of the British stooge, Barack Obama, by a Peace of Westphalia process before the next election. That is what the British don't want to see happen. Why? Because, as Lyn put it:

“Bill Clinton has made a statement, a very carefully formulated statement, which would, in effect, create a situation under which Hilary Clinton could become President, but Bill Clinton himself would be the key figure for back-up, which would organize everything which would make that feasible.” (Lyndon LaRouche, *What It Will Take Mankind To Get to a World Without War*,” [LaRouche Webcast of May 16, 2014](#).)

2. Step two implies the relationship of foreign policy between Obama, Putin, and Clinton in the following world strategic situation that Lyn identified as follows:

“First, the situation of the Presidency is not coming up as something for this month, or two months from now or so forth. This is down the line. The immediate situation is, we're on the verge of two wars. One war is the now becoming, not really quite a joke war. That was an operation which was done inside Ukraine, an operation which was assigned to Obama, and Obama couldn't handle it. Putin was too effective and too smart to accept any traps, and any steps he didn't have to take. And also, Obama's involved himself with supporting a Nazi organization in Ukraine. On top of that, Obama's war in Europe can not work; doesn't work.

So therefore, the whole thing that's going on in Europe today in the present form, has nothing to do with the future war which is coming down the line. This is much trickier.” ([LaRouche Webcast of May 16, 2014](#).)

3. Step three involves the solution to the conflicting relationship between Bill Clinton and Barak Obama; that is, the LaRouche proposal of a four point program to eliminate war, altogether. This is the policy that Clinton must consider right now as an interim program for Hilary's future Presidency, and before the next election, while the process of impeaching and jailing of Obama is under way. In other

words, Clinton must now live in the future and: **1) Adopt GLASS STEAGALL, 2) Adopt A CREDIT SYSTEM, 3) Dump the 'GREEN' POLICY, and 4) Adopt a FUSION ECONOMY science driver.** ([LaRouche Webcast of May 16, 2014.](#)) So, as Lyn put it, either you dump Obama or you die.

The explicit intention of this dynamics is the same Lydian dynamics as the intention of the Peace of Westphalia: the *Advantage of the Other* for the purpose of increasing the energy-flux density of the whole planet; that is, for the benefits of future generations yet unborn.

In other words, it is merely a matter of understanding how time reversal works before the recognition of truth of such an axiomatic change of policy succeeds in eliminating war forever. However, for this strategy to work, people must be told this is not for them, but for the future generations. In other words, the strategy only works if you are living in the future. The interesting point is that, not only will this strategy work, but is it the only strategy that can work, because it will also eliminate the evil function of empire in history. As Lyn put it: **LOOK OUT SATAN: THE EYES OF TEXAS ARE UPON YOU!**

2. AVE VERUM CORPUS: THE DYNAMICS OF LYDIAN INTERVALS.

“Don’t guess at the future, make it.”

Lyndon LaRouche

What the relationship among Obama, Clinton, and LaRouche poses is the question: How do strategic problems get solved? And, the simple formal answer to that question is: Strategic problems get solved by the discovery of principles. However, that answer is not enough to get the job done. The question requires that you also do it by means of a performative demonstration of effect. And this happens only when the mission of connecting science with classical artistic composition actually generates an increase in energy-flux density into someone else’s mind through a breakthrough in the non-constant curvature of change of history. This is the way Lyn put it a few years ago:

“The needed sort of customary connection of Classical art to physical science otherwise, is located in a strict refinement in the properly "warmed up" refinement of the state of the well-placed human singing voices in the modality of Florentine *bel canto* at C=256, as preparation for singing of an exemplary training selection such as Bach's **Jesu, meine Freude** and Mozart's **Ave Verum Corpus**. This training requires focus on the objective of creating, within the willful mind of the chorus, a transcendently "seamless" unity of the performance as a whole, a unity of motivating conception from a moment of functional silence at the outset, and also the close. [Footnote 12. "Seamless" in a higher sense, but based on the non-linearity of a Mozart **Ave Verum Corpus** which is ordered by a series of Lydian intervals! In other words, "seamlessness of a higher order" of physical phase-space. It is the tension so created, which moves the process of development which is the unifying conception of the composition. The same quality of intention which should have controlled the performance of a true Classical drama (and the

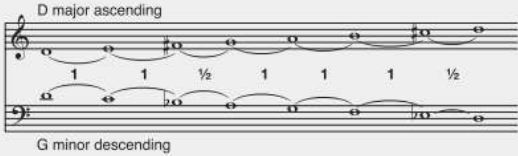
audience's attention), such as an appropriate selection from Classical Greek tragedy, or modern Shakespeare or Schiller, from the rise of the opening curtain, to the close.]

“The mission is completed, when this intention and a reasonable quality of accomplishment have been reached among persons also undergoing a kindred approach to the great discoveries of scientific principle from the standpoint represented from the Pythagoreans and Plato through Kepler, Fermat, Leibniz, Gauss, and Riemann. In that way, the inner sense of the unity of the underlying, transcendental unity of the set of principles of Classical science and those of Classical artistic composition and its performance, becomes something “recognized” by those with appropriate experience of both.”(Lyndon LaRouche, [Music: Science or Fantasy?](#), EIR, July 3, 2007.)

What I intend to demonstrate in this report is that this process that Lyn identified as expressed through Lydian intervals can also be “recognized” as cycles through the most difficult moments of human experience, such as expressed by the living trial of Christ at Gethsemane. Words are not good enough by themselves to tell the truth of such a situation; they need to also do what they say. Therefore, the best examples of progress in the transformation of the human mind throughout history are represented by major changes that take place in the suffering of people’s lives, such as expressed in all great classical artistic compositions. Take the case of Mozart’s [Ave verum corpus](#), as referenced by Lyn above. Recall how Mindy Pechenuk addressed the question of time reversal with Mozart and the idea of motivic thorough-composition. (**Figure 2**)

“Beginning in 1782, Mozart made a fundamental creative leap: the treatment of the major and minor modes as a “One,” and not as separate major and minor modes. The “oneness” of the major and minor, for Mozart, has the following significance. Take the case of the modality of the [Ave verum corpus](#), D major/D minor. Think how D major generates G minor, by taking the same

G minor is derived, by inversion, from D major



D major ascending

G minor descending

D major generates G minor, by taking the same intervals of the D major ascending scale, and changing their direction.

intervals of the D major ascending scale, and changing their direction, playing the intervals downward, instead of upward, from D.” (Mindy Pechenuk, [The Principle of ‘Time-Reversal’ in Mozart’s Works](#), EIR, September 4, 1998.)

Figure 2 How the scale of D minor generates the scale of G minor by inversion.

What Mindy is referencing, here with Mozart, is that the Lydian modality is the measure of change that J.S Bach had first introduced in the well-tempered musical system, and that every great classical musician who followed in his footsteps used the same principle of change as the metric for solving an axiomatic crisis. The change in directionality, then, becomes the central focus of how to solve paradoxical situations where at the moment when one thinks that all is lost [*“My God, my God, why have You forsaken me?”* (*Mark 15:34*)], an inversion takes place where, from a despairing state of mind, the spirit of love of mankind transforms the world historical person into a sublime state of mind by inversion.

Opening and final hypotheses in Mozart's *Ave verum corpus*

(a)

Soprano
in mor - - - - - tis ex - a - mi - ne.

Alto
in mor - - - - - tis ex - a - mi - ne.

Tenor
in mor - - - - - tis ex - a - mi - ne.

Bass
in mor - - - - - tis ex - a - mi - ne.

(b)

Soprano
A - ve, a - ve ve - rum cor - pus.

Alto
A - ve, a - ve ve - rum cor - pus.

Tenor
A - ve, a - ve ve - rum cor - pus.

Bass
A - ve, a - ve ve - rum cor - pus.

(c) ascending 5th
In mor -

(d) ascending 4th
A - ve,

Compare the very last phrase of the work, sung on the words "in mortis examine" (a), with the very opening bars (b), sung on "Ave, ave." Note the greater density of Lydian intervals in (a). Mozart's transformation of the soprano line, leaping a fifth upward on "in mor-" (c), is an inversion of the ascending fourth in the soprano opening "Ave" (d).

Figure 3 Compare the singularity of the ascending Fourth and Fifth in [Ave verum corpus](#) with Brunelleschi's descending Fourth and Fifth from the top of the Cupola of the Florence Cathedral down.

As Mindy put it:

“The question is, *What governs the shift which Mozart has made?* To find the answer, we must consider in succession, each section of the [Ave verum corpus](#), in the same way as Plato treats the idea of hypothesis, higher hypothesis, and hypothesizing the higher hypothesis. For example, to begin with, consider the opening interval pairs as a paradox derived from this process. In order to focus us upon the very first interval pair, Mozart departs from the standard Latin text of the poem by repeating the first word, “Ave” (“Hail”) a second time; instead of “[Ave verum corpus](#),” Mozart composes “*Ave, ave* verum corpus.” In this way, Mozart sets up the opening paradox, which is crucial to the development of motivic thorough-composition.

“There is only one other place in the entire composition, where Mozart repeats the text: the concluding line, “*in mortis examine*”—“in the test of death.” The second “*in mortis examine*” is totally *different* than the first. What is Mozart saying about how creativity works, and about how the human mind works? How do you reflect your life, so that you live your life in order to cheat death by being a creative person? That is why Mozart repeats this “*in mortis examine*” differently.” (Mindy Pechenuk, [The Principle of ‘Time-Reversal’ in Mozart’s Works](#), EIR, September 4, 1998.) (Figure 3)

In a sense, this *Lydian principle* is the measure which captures and holds together the relationship between two incommensurable magnitudes, such as Mind and Cosmos. Alexander von Humboldt had identified this mysterious link between death and immortality as “*the moral elevation of intellectual grandeur*,” which excites in us the sense of the sublime acceptance of giving one’s life for humanity. That is how a world historical figure conducts itself.

For example, *In mortis examine* is precisely what the political campaign of Kesha Rogers sparked inside of the United States with her senatorial campaign. She made the impeachment of Obama the political necessity whereby the American population is now required to do what it thought was impossible to do because of fear. However, that emotional victory over fear becomes true, when the ultimate limit of giving oneself for the benefit of mankind is reached inside of the human soul; that is, when, as Cusa put it, the absolute maximum coincides with the absolute minimum. Schiller provides us with the appropriate tools to understand this crucial epistemological connection in: [Of the Aesthetic Estimation of Magnitude](#).

Here, Mindy is pointing to several principles representing different dimensionalities. The Christian principle of Gethsemane, the *Lydian Principle* of classical musical composition, and the Top Down Catenary principle of anti-entropic process of increasing energy-flux density. I have added shadows from another more ancient principle, that of Ancient Spherics with the principle of Maat. See my report on [PYTHAGOREAN SPHERICS: THE MISSING LINK BETWEEN EGYPT AND GREECE](#). For the purpose of Bel Canto singing, there are six Lydian singularities corresponding to the six human voices. (Figure 4)

The danger of thermonuclear war that humanity is facing today is of the same Lydian nature. Following Prince Charles's insane comments made during his visit to Canada last week, equating President Putin with Hitler, the entire world population is being put in front of an existential crisis in

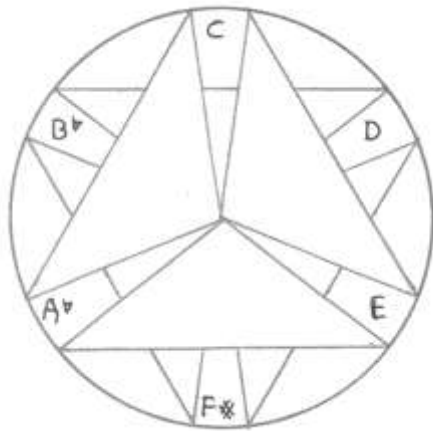


Figure 4 The six voice-register shifts taken two by two: C-Tenor, F#-Soprano; D-Baritone, A♭-Bass; E-Alto, B♭-Baritone within the shadow of Winged-Maat from ancient Egypt and the division of the circle in tune with the Archytas solution to the doubling of the cube Delian problem.

which the British Empire has now provoked Russia into a showdown for war. Even the British *Daily Telegraph* of May 22, 2014 reported “the outrageous propagaing campaign against Russia” quoting a Russian spokesman from the Russian Ministry of Foreign Affairs: “If these words were truly spoken, then without doubt, they do not reflect well on the future British monarch. We view the use of the Western press by members of the British Royal Family to spread the propagaing campaign against Russia on a pressing issue--that is, the situation in Ukraine--as unacceptable, outrageous and low.”



With respect to the universe as a whole, the well-tempered system is organized with three sets of Lydian intervals of three intervals each, thus, making a total of ten Lydian intervals; that is, itself plus the inclusion of nine others. **(Figure 5)** The point to understand, here, is that the entire Solar System has now entered into a Lydian modality in which the entire human species is being threatened with extinction by a dying British Empire and its tool Barak Obama. The question is: will world leaders weigh on the side of the mad British Empire or on the side of reason? How will these leaders deal with their own “*in mortis examine?*”

Figure 5 The Nine Lydian intervals: C-F#, E♭-A, F#-C; C#-G, E-B♭, G-C#, D-A♭, F-B, A♭-D. What is the relationship between the ordering of these intervals and the Tonic, the Dominant, and the Sub-dominant?

3. RENE CLEMENT: THE TRAGIC CULTURE OF WAR.

“Everything that is created in the universe is an attempt to think.”

Dehors Debonneheure

The 1952 movie by French filmmaker, René Clément, *Forbidden Games* [[Jeux Interdits](#)] was not merely a testament to the evils of the two first World Wars, but was also a forecast of how human beings needed to grow up and tell the truth in order to avoid a World War III, which is presently at our doorstep. This movie is a genuine masterpiece of truth and beauty in the classical sense of John Keats, and in a devastating way. The question that Clément planted in the minds of the spectators was: “How can the candid story of two children tell you the truth about the reality of war and not lose their innocence? How can children deal with the Nazi culture of war?”



Forbidden Games is the World War II story of two children who were attempting to grow up by imitating the world of adults, but only to realize that such a world was filled with hypocrisies and lies that could only lead to death. Today, the same lesson remains to be learned: Are the 2014 adults not like those children of 1952, playing very dangerously with a Nazi culture of war they believe to be reality?

What’s to be discovered in this movie is that the lies of children may appear to be innocent, but they are still lies. They may not be as evil as adult deceptions, but they are still hiding the terrible truth that they are incapable of overcoming the horrors of war. The only thing that makes these children lies bearable is that they are not meant for them to be understood, but for the adult spectator to cringe in his hypocrisy. So, the question is: “What did René Clément know about the horrible truths of children that the adults of today have to expunge in order to survive?”

Figure 6 *Forbidden Games* [[Jeux Interdits](#)].

What René Clément understood in 1952, is still true today. The Nazi culture of war must be defeated if mankind is to survive. The plot of the movie is very harsh and in no manner sentimental. During the invasion of France by the Nazis, in June of 1940, a five year old girl, Paulette, lost her pet dog and her parents on the same day in a German air bombing attack against a civilian convoy leaving Paris. That was the beginning of the invasion of France. Orphaned and alone, Paulette meets ten year old Michel



whose parents reluctantly take her in. The two children become best friends and both try to come to terms with the horrors of war that surrounds them by creating their own miniature cemetery inside the ruins of an abandoned mill, where Paulette buries her dog and other dead creatures. Michel helps Paulette build her mini-cemetery with crosses that he steals from the church and the nearby graveyard. Meanwhile, Michel's family is too busy feuding with the neighbor to pay attention to the fact that the children are left to their own devices.

Figure 7 René Clément (1913-1996)

When the authorities come to Michel's house to take Paulette away to an orphanage, Michel cannot bear the thought of abandoning her and tells his father the truth about their secret cemetery with the expectation that the truth will be enough to guarantee his father's pledge to adopt Paulette. ***But, the father breaks his promise to Michel who then resolves to destroy his childish fantasy, when Paulette is taken away.***

At the end, sitting in a crowded train station, Paulette becomes completely perplexed when her past becomes confused with her future as she hears someone else calling for Michel, while her own faint calls for her friend get mixed with the memory of her missing mother. Is Paulette's torment over? This is the moment of "*in mortis examine!*" Paulette cries out after Michel, three times, in search of external support; but only to have the noise of the train station crowd, engulf her despairing plea.

Forbidden Games is as unsentimental as it is heartbreaking, because it confronts you with the hard truth of how children must deal with the abusive and constant presence of death surrounding them, with a world of cowardness in the Nazi culture of war. This film is a direct indictment and condemnation of the French population's behavior for having abandoned their nation to the Nazis during World War II, and for having chosen the silence of defeat rather than assuming the necessity to fight. The same silent of defeat has taken hold of the world, again today since the Nazi terrorist coup in Ukraine. Are spectators ready to face the truth of their own cowardness? Are people, today not faced with the same decision? What are you doing to stop the British-Nazi drive toward Thermonuclear World War III?

4. IS TRUTH ON THE SAME CLOCK-TIME AS THE NAZI CULTURE OF WAR?

“I believe science should be taught from the top down. You screw up students by teaching from the bottom up. It negates principles.

Working backwards from the future, from the end of the paper, we have:

IV. The Future in the Human Mind

III. The Study of the Human Mind

II. Since the Renaissance

I. Mind versus Sense-Perception

You start from the mind as such, then follow through various derivations of mind. Start with principle, the follow through. The problem I’m concerned with is a real pedagogical method to train young people. You have to start with the right level, then work down from there.”

Lyndon LaRouche, Windy Hill Meeting, April 17, 2014.

What is this method of inversion that Lyn is advocating for our membership to understand? The question is about change, but not just any change. It’s about understanding how time reversal works to change the past. It’s about how to control your emotions after you have discovered and told the truth in someone’s face in order to force a change in him. It’s a way to come back from the future and change your axioms of the past, which no longer work. So, the first discovery you want to make with **Forbidden Games** is why the beauty of truth is so terrible to accept, and how, by accepting it, you actually act to change the Nazi culture of war that otherwise you will die in.

This movie will leave you devastated, unless you are able to internalize rigorously the full significance of the power of truth. And, the reason it is so devastating is because truth must risk everything in order to set the right time for an increase in energy-flux density for the world as a whole. How do you prevent children from dying their lives away? This movie is not a gamble with the future, but the act of changing the past by defining what destiny you want, and living that future destiny in the present. You have no choice but to choose. This is also the reason why this movie about children was not made for children, but for adults to reflect on the oligarchical stupidity of this war culture. But, how does this film help you increase your energy-flux density? How is this film an *axiom buster*?

Think and ask yourself: “What was it that, right after World War II, the French people did not wish to look at? It was not the question of the number of deaths caused by the war, per se. They could always blame the Germans for that. They knew how many people they had buried in four years, and how many tears they shed for them. They had the count; they had all of the crosses and the tombs. Rather, it was the question of time, and more specifically the question of *how truth acts by time reversal*. Think of what’s going on in people’s minds, today, when they say: “War can’t happen, because the time is not ripe for that. And, besides, they will never let that happen.” People refuse to look at reality. And, they refuse to look at reality, because they refuse to change their own past.

Lyn just raised this question of time, again, by comparing the British-Zeusian clock to the Promethean clock. What’s the difference between the two? As Lyn emphasized, the difference is not

between two different moments of a chronological sequence, but between two different ways of understanding the cycles of life, and most notably, the cycle of creative mind and the cycle of animal life and death. It's high time we start making that difference.

People think that they have understood life when they have understood that the cycle they are looking for is the cycle of life and death. Right? Wrong! Life and death cycles are for plants and animals. That is not the case for human beings. Human cycles are the destiny of the physical eternity of mankind. Look at the way Lyn put it:

“Because the clockwork of history does not function in that way, it does not function on a clockwork-like time. It functions on periods, which would give destiny. We have to say what mode are you in? Are you in a Zeusian mode, or are you in a Promethean mode? The planet has been, since the beginning of that century [20th century], has been *in a Zeusian mode*. That was the significance of what happened in France, there, and what followed with Bertrand Russell. We're still in the *Bertrand Russell syndrome: The clock is still set to Zeusian time!*” (Lyndon LaRouche, *NEC meeting for Tuesday, April 15, 2014*)

What Lyn is referring to is that at the turn of the century, France was not merely the theater of World War, but also the center of destruction of the human mind by the imposition of the dictatorship of mathematics over science. That is when fascism began to be imposed on France, internally. When the French military opened the back-door to the Nazis in 1939, through Alsace Lorraine, the French people had already been Nazified for forty years by the Synarchy. In fact, France had become a fascist nation eight after the assassination of Carnot, in 1894, because this is when it began to be systematically brutalized by mathematics.

Again, this was all done through a systematic control of perception, and without people denouncing the fraud that it was. Why is Lyn's statement such an *axiom busting* statement, today, with respect to the present strategic situation? Why are you silent? What's wrong with the way you understand your time cycle of life and death? You are missing the paradox of life and death, here: the purpose of your death is for you to live forever *in mortis examine*. So, why are you afraid of dying? Why don't you do exactly the inverse of what the British Empire wants you to die for? It's very simple. Do you wish to disappear forever or do you wish to live forever? If you want to die, just follow the green agenda. If you want to live eternally, just apply the Lydian solution of Mozart's *Ave verum corpus*. Look at the difference between the two intentions. The first gets rid of creativity for all times to come; the second makes the creative human species immortal.

Look at the whole cycle of the last three hundred years; from the Napoleonic Wars up until now. This has been a single cycle of destruction of mankind by World Wars. Mankind has been engaged in a global world war since the imperial imposition on mankind of [*Beastman Napoleon*](#). That's how long modern world wars have been going on. Why has that history not been told? Because the true history of mind and ideas has not been told yet, and it has not been told, yet, because the history you have been told, instead, is the history of sense perception. That story has been the most effective lie in the last three hundred years. The truth of the matterofmind is that the history of humanity is not the history of life and death; the history of mankind is the history of human immortality: the history of the increase in energy-

flux density for the entire human species. This is the ingredient that has been missing for the last three hundred years. That's what the film of Clément is touching on, and which is so painful to accept.

There are two moments in the film of René Clément where this difference between Zeusian time and Promethean time is made conscious to the noetic curiosity of the spectator's mind. It is when Paulette touches her dead mother's cheek, her dead dog's cheek, and then her own in order to compare them. The other moment comes when she scratches her cheek as Michel is being brutally beaten up by his father in the barn. The difference between those scenes is characterized by the difference between the Zeusian clock and the Promethean clock. One is measured by animalistic and mortal time; the other is measured by human and immortal time reversal. There is an axiomatic difference between the two that spectators cannot miss, but which is generally totally misunderstood. Think of the difference as having the hard softness of Amadou.

The difference lies in the fact that human history is predestined to live within an immortal cycle of discoveries of principle, based on the classical artistic composition principle expressing a time of simultaneity of physical eternity. In fact, the human cycle of creative ideas is more in the range of 500 to 700 years, which takes you back to the great Italian Renaissance of Brunelleschi and of Cusa until the time of Raphael's composition of [*The School of Athens and the Dispute*](#).

It is from that vantage point that noetic cycles and animal cycles, or immortal and war cycles, are completely different from one another. The epistemological cycle of simultaneity of eternity is the Promethean time-cycle that Lyn is talking about, which is "what we choose to *make* inevitable." So, the question of time becomes: "When are you going to choose to make something necessary for the future of mankind, something immortal?" And, the answer to that is when you become able to make the difference between non-linear epistemological time reversal and linear animalistic biological time.

The most effective means of accomplishing that task is with the cognitive power of classical artistic composition. This is the difference between axioms and principles: the axioms don't have any existence in themselves; they only have the appearance of principles. Principles, on the other hand are alive because they determine the cycles of the immortal destiny of mankind. The point is: how do you define which cycle is to be made "inevitable," that is *necessary*, for the future of mankind, at this point in time? How can you presently live your destiny?

5. THE MELODY OF SOR: REVEALING THE TRUTH THROUGH NOETIC TIME

Forbidden Games has also been immortalized in a song which is as devastating as the film itself, and which was supposedly composed by an unknown author whose name has become simply identified as "Anonymous." In fact, the composer is one of the greatest classical guitar composers of all times, the Spanish musician, Fernando Sor. The best rendition of this unique musical composition for the guitar is performed by the renowned, [Narciso Yepes](#). One hearing of this specific Yepes interpretation and you will understand what this music is meant to do by infecting your mind.

The irony of the *Melody of Sor* lies in the fact that Fernando Sor composed the piece three centuries ago after the butchery of the Napoleonic Wars in Spain and that the sublime character of his melody is completely in noetic simultaneity with the epistemological character of René Clément's poetic resonance on the subject of the European culture of war. Sor's work is also marked by the fact that in order to escape the horrors of war in his home country, he enrolled himself into the Imperial Napoleonic Army in order to escape to France.



Figure 8 Fernando Sor (1778-1839)

Sor knew he was throwing pearls at pigs with his music and he could not care less about public opinion. For example, his *Opus 43* is entitled "Mes Ennuis" (My Anxieties), and the foreword to *Opus 45* says: "*Let's see if that's that. Six short and easy pieces in stages, which aim to lead to what has generally been agreed, are difficulties. Composed and dedicated to the person with the least patience, by Fernando Sor, Opus 45.*" (Wolf Moser, "*Fernando Sor: The Life and Works of a Reluctant Guitarist, Part Two.*" from Classical Guitar Magazine December 2007.) Silly humorless commentators have interpreted such statements as "sarcasms." They were wrong. These statements are truthful provocations against company manners, and they represent obvious rejections of the company manner's principle of "going along to get along."

Today, there is still a debate as to who the author of this exceptional musical composition was. Names such as Narciso Yepes, Miguel Llobet, Antonio Rubira, and others, have been suggested as the original authors, but the manuscript of the Biblioteca Fortea of Madrid demonstrates, without the shadow of a doubt, that there is a definite epistemological simultaneity of eternity that connects the modern piece as interpreted by [Narciso Yepes](#), the film of René Clément, and the three hundred year old musical composition of Fernando Sor.

The manuscript of the *Melody of Sor* shows that the score (**Figure 9**) is exactly the same as the modern version, written in the same key of E-minor, with the same number of fifteen measures in each Major and Minor keys, but with the only difference that the arpeggios are ascending instead of descending; that is, B-G-B instead of B-B-G. Otherwise, the minor-major Lydian process of inversion is everywhere the same.

That is how the unity of effect of the simultaneity of eternity of the Promethean clock works by increasing the energy-flux density inside of your mind from the future. This epistemological affinity between *Forbidden Games* and *Ave verum corpus* is also identified by the Lydian characteristic of the change from the Minor to the Major key, which is the measure by means of which all great classical composers have made transformations in musical composition, since J. S. Bach, and thus, created the effect of increasing energy-flux density through such brief pains of silence.

Thus, as Lyn put it, the truth is in the effect, but only when the truth of beauty is so outrageous and so devastating that there can be no doubt about the specific change that must be derived from it. The point is to discover that the change comes with the mastering of such emotions after the naked truth has had its effect. The reality of the matter is that there will be no victory against the culture of war without that mastery, and there can be no future without it, either.



Figure 9 Original manuscript of *Melody of Sor*. [Biblioteca Fortea de Madrid]

Spanish Romance

Anonymous

The image shows a musical score for guitar, titled "Spanish Romance" by an anonymous composer. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music, with measure numbers 5, 10, 15, 20, 24, and 28 indicated at the beginning of their respective staves. The music features a rhythmic pattern of eighth notes, often grouped in threes (trios). The first staff includes triplets of eighth notes. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

Figure 10 The modern anonymous rendition of the *Spanish Romance* (*Forbidden Games*).

6. THE PROMETHEAN AXIOM BUSTING REASON WHY MAN DISCOVERED FIRE

“The secret of the principle of fire is that you have to have the mind of Amadou.”

Dehors Debonneheure

This section of the report will appear to be jarring with what was said above, but that is only if the reader looks at it from the standpoint of sense perception. In reality, the chemical reaction of Amadou is a physical equivalent of the Lydian function of change in the human mind. In other words, I will now present to you a performative experiment involving the chemistry of *Amadou Fusion* and of how it must have had a promethean luxuriant effect on the minds of those who first discovered it and produced it systematically hundreds of thousands of years ago, because it had the virtue of increasing man’s power over the universe. The point to understand is that you have fusion between Mind and Cosmos every time a physical principle and an epistemological principle coincide and fuse with one another.

The discovery of the use of fire was not only one of the earliest discoveries of mankind, but it was also the most powerful application of the *Lydian principle* of music to chemistry. The irony is that this discovery was replicated throughout history by an incalculable number of people who never really realized that when they were making Amadou fire, they were also making Lydian music; that is, with *Amadou Fusion*.

The first discovery of *Amadou Fusion* probably took place at the latest during the Lower Paleolithic period of the Stone Age, and was probably made by *Homo Erectus*, about 790,000 years ago, in both Africa and Asia. The purpose of that discovery was to increase human power over the animals, and over the universe as a whole.

The earliest evidence of a controlled use of fire by man has been traced back to the Lower Paleolithic site of [Gesher Benot Ya’agov](#) in Israel, which dates back to about 790,000 years ago. The second oldest site where charred wood was discovered as evidence of human control over fire was in China at the Lower Paleolithic site of [Zhoukoudian](#) at about 400,000 to 780,000 years ago.

Nowadays, everyone is so familiar with the use of fire and with its practical applications that nobody pays any attention to why it might have been originally discovered. Their interest gets peeked only when they begin to smell smoke. Then, it’s too late because the practical man concludes: If I smell smoke, there must be fire. Indeed, what else can you deduce from smoke? The irony is that if you smell smoke, it is not because there is fire, but because there is a mind. The problem with practical man is that he doesn’t understand this inferential approach to discovery and he doesn’t believe that the process of the discovery of fire has always been a fallacy of composition, because it was based entirely on sense perception. This is how the disease known as practical common sense deduction started. Everybody smells that something is wrong with this sort of practicality, but nobody thinks that there might have been a mind behind the whole thing.

The problem is that the practical man is a mathemagician. Why? Because the practical man is always off with his measure. And he is always wrong because he never looks for the cause of things. He looks for ways to explain things away. Practical man couldn't care less about why fire was discovered, because his thinking is simply: "Who cares about intentions, I buy my matches at the corner store."

Therefore, no one thinks of asking how the practice of fire was generated from a conceptual standpoint, and even fewer people investigate how the first man might have produced it, from the standpoint of the intention and purpose of fire. The irony is that since fire is such a practical invention that no one ever bothers to ask why it was discovered. Why not? Because everybody thinks fire was invented for the purpose of cooking food during the day and keeping warm at night. In fact, everybody is wrong, because that is not the reason why fire was discovered. Fire was discovered because the first mind who discovered it was both a chemist and a doctor by profession.

7. WHY WAS FIRE DISCOVERED BY AMADOU FUSION?

The point I wish to make, here, is that *you can never know how if you don't know why*. And, the question of *Amadou Fusion* is the answer to the question *why*, because it brings mind and matter together. First, let's look at the two main fallacies of composition that most people consider to be *how* fire was discovered by increasing energy-flux density.

The idea of rubbing two stones together in order to produce a spark is the most ludicrous case of the simple minded practical man who thinks there is nothing more to fire than to spark some tinder with two pieces of rock. Why not? After all, all you need to know is what tinder does. The reason this is wrong is the same as the reason the practical man thinks it's right: It is wrong because it doesn't require any thinking.

The other reason why this method of generating fire is wrong, is because most people believe it is right. Indeed, the test of truth will demonstrate, every time, that most people believe something to be true, then, you know it is wrong for precisely that reason. So, when that happens, then you know you have to correct your way of thinking. A spark is never the cause of anything, but the accidental emission of a loose electron around an otherwise empty mind; nothing else. The spark theory of fire is also wrong because most people think that discoveries are made by accident, by stumbling onto something; as if you could discover anything but your own stupidity, if an apple were to fall on your head. This lack of thinking, or thinking by accident, which is the same thing, comes from the fact that no one believes that the generation of fire might have been something that required some planning before discovering it, and with the consideration of some future project in mind.

The second explanation of *how* fire was discovered, without understanding *why*, is just as absurd as the first. The cousin of practical man says that the discovery of fire was made by someone who experimented with rubbing two pieces of hard wood together, because the constant rubbing produces heat and sometimes produces smoke. Therefore, where there is smoke...

This is another fallacy of composition, because nothing as significant as the control of fire could have been generated out of a trial and error method. Ideas don't come from rubbing things. Just keep rubbing and you might get lucky. What if we throw out those silly accidental and non-thinking methods, and start thinking that there may have been an intention behind the discovery of fire, and that such an intention might have included a discovery of principle? This is more than likely the way that fire was discovered by an ancient Prometheus, because there is always an intention behind any natural phenomenon as in any thinking process. The problem of discovering the origin of the controlled use of fire, therefore, must reside in finding out *why* it was discovered? So, as my old friend Dehors Debonneheure often says: ***“Let's pay attention to the intention.”***

My hypothesis is that the discovery of fire is a genuine scientific discovery of principle, which was made by the great-great-great-grand-father of chemistry. Although the discovery may not have been expressed in chemical terms, the intention and purpose of the discovery of fire was originated from the experience of a chemical transformation among three completely different realities that the first discoverer must have been conscious of: 1) a spark from striking steel pyrite against a flint stone; 2) a fungal plant known as [*Fomes Fomentarius*](#); and 3) a human being with the intention of changing the world. In other words a triadic function: ***a non-living trigger, a living generator, and a fiery intention.*** Note how all three fundamental properties of the universe are required: the Abiotic, the Biotic, and the Noetic.

The secret of the chemical process by means of which fire can be generated by man is, therefore, the same as the process that generates the discovery of Amadou as a principle of fusion. Let me explain this idea, because some people might have some problems with understanding the geometry of what a fusion process is all about. There is no reason for the discovery of fire to be any different than from the process of discovering how and why Amadou was intended for. Why? Because, if you pay attention to the intention of any great discovery of principle, ***the intention of its discovery is always the same as the discovery of its intention***; and that is the fusion process by means of which you actually increase the power of mind over the universe.

That is also the reason why it had to be a chemist who first made the Promethean discovery of ***Amadou Fusion***, and not some fool sitting under an apple tree. The discovery included the understanding of how to harvest Amadou, how to extract it and process it for the purpose of causing change and improve human society. And, that is why this discovery of principle is the same as the one I will now, presently, go through with you.

8. AMADOU FUSION AS THE INTENTION BEHIND THE DISCOVERY OF FIRE

If you wish to make fire, in the way that Promethean man used to do it, all you need to do is to discover how God provided you with a natural source of fusion that is so close to you that you have to be blind not to see it and make use of it; that is, your mind. In ancient times, and for thousands of years, man used the method of ***Adamou Fusion*** not merely for the practical purpose of keeping warm and cooking his food, but, most of all, for the purpose of providing mankind with a future principle of transformation,

which also happened to be a principle of transformation of the future. *Amadou Fusion* had the hidden power of mind that God had provided for man's future and that only a single spark could set ablaze.

The oldest known evidence that man used Amadou in ancient times came with the discovery of [Otzi the Iceman](#) who was found mummified and frozen in the Otzal Alps in 1991. Otzi was a Neolithic man who lived 5,000 years ago and on whom was found four pieces of Amadou among his travel belongings.



What I will now show you, is not designed to teach you how to survive in the woods or cook food on top of mountains, but to show you how the Promethean characteristic of Amadou is an idea of how the fusion process works as a matterofmind. This little experiment is aimed at showing you how to look for, harvest, extract, and process the Promethean quality of making fire with your mind.

Figure 11 An Amadou pouch from [Shark Tinderbox](#).

First you have to understand that Amadou is a cinnamon brownish fiber that is found just under the tough skin of tinder fungus that is found growing on birch trees all over northern Europe, Asia, and North America. It was used extensively by the first discoverers and settlers of North America. Its hard skin surface, however, is deceiving, because right under its thin layer is found a very soft spongy fiber that has powerful Promethean quality of generating a continuous fire when you strike a flint with an iron pyrite next to it. In English, Amadou is called horse's hoof fungus because of its hoof appearance, or simply tinder fungus. But, the French name of Amadou gives a better sense of its function through its intention and purpose, which is to ignite, paradoxically, a fusion process by means of loving kindness.

The French term "Amadou" originally comes from the Provençal meaning *to win over someone with the intention of getting him to do what he would not otherwise agree to do*. Therefore, "amadouer" means to stimulate calmly someone's mind by means of a shocking spark. Even its Latin name, [Fomes Fomentarius](#), implies this paradoxical property of a fiery stimulant (*Fomes*) of a calming or soothing character (*Fomentarius*).

Here, I am going to use Amadou in a way that may shock your mind at first, but which might later convince you that if you wish to improve the fiery quality of your own mind, you will want to use the following triadic-recipe to make Amadou, by yourself:

1. Peel an Amadou mushroom and extract the Amadou part from the spore tubes.
2. Boil the Amadou fungus in a mixture of half water half birch ashes for an hour.
3. Dry and thin-out the Amadou pieces softly with a wooden mallet.

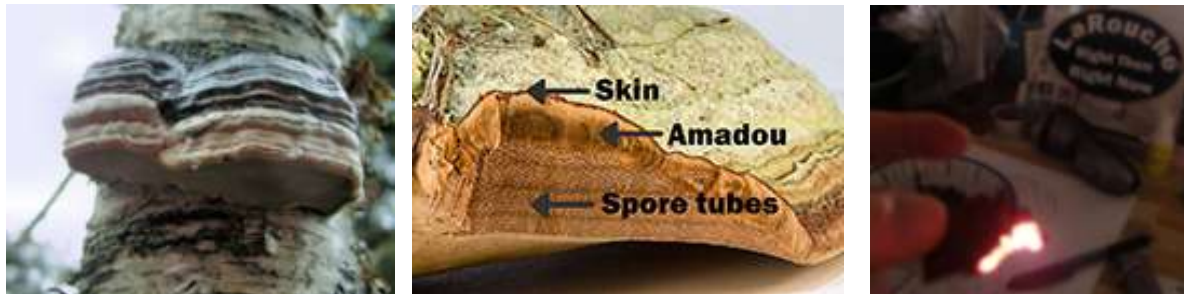


Figure 12 Amadouvier with Tinder Conk Mushroom ([*Fomes Fomentarius*](#)).

This preparation for Amadou is very much like the preparation of a young mind to be used like a boxer wearing felt gloves; thus, making him ready to fight the stupidities of the world through a process of hammering his own personality. This is not part of a fitness program that the British have likened to their fallacy of a “struggle of the fittest.” This is part of a process called “tough love,” which was developed with the notion of “*agape*” by Cardinal Jules Mazarin, in order to bring about the end of the age of warfare at the Peace of Westphalia in 1648.

The preparation of Amadou requires that you boil it with birch ashes for an hour or so in order to have the right malleable and spongy material which will immediately come on fire when it meets a spark. This is otherwise understood as causing someone to use his mind by purging it of bad ideas in order to maintain a moral “fire in the belly.” It is not everybody who will be willing to do that, and put his life down for it. But, those who are willing to act as Amadou social organizers are going to be the fortunate ones who will become able to increase the creative powers of mankind through such a Lydian discovery of principle.

However, it is not the spark which causes the Amadou to burn; it is the internal disposition of the process of its fiery property that allows the Amadou to succeed after it has been well prepared to burn its fire from a single spark. In other words, it is the intention of the Amadou chemical disposition which causes such an effect. It is the intention that is built into the fiery calming power of this fungus plant which becomes tinder only under the condition that it accelerates the decomposition of the timber it lives on. Similarly, the human mind has a fiery calming power of transforming old ideas it has been living on for a long time, but which become transformed after they are no longer nourishing the power to change to a higher level of energy-flux density. As a result, the required paradoxical property of this process increases the power of the mind to change even more.

Amadou fire and smoke also have medicating effects of calming and soothing tensions. For example, the smoke of Amadou has been known to be a good means of relieving tension headaches. Amadou also has medical properties. It cauterizes wounds, stops the bleeding, cures hemorrhoids, deals with dysmenorrheal, corrects bladder disorders, stimulates bowel movements, calms the nerves, enhances

blood circulation, regulates blood sugar, and lowers blood pressure. Chinese doctors have also been using Amadou to cure several types of cancer. It can also be used to cure some nasty political diseases as was recently demonstrated in the United States by the Texas Senatorial candidate, Kesha Rogers. As Lyn put it about the intervening action of Kesha:

“And only when a real leadership arises, like the leadership of the American Revolution itself, then you have a transformation of the population, through that quality of leadership, and it means that insights by those who are leaders are insights into the failures, the errors, which popular opinion represents. ***You have to really startle popular opinion, to quitting up and stop being popular opinion!***” (Lyndon LaRouche, [LPAC Webcast for May 30, 2014](#))

The effect of Kesha’s organizing was such that it brought about an effective increase in the power of recovering the Presidency of the United States in the next two years interim period before the 2016 Presidential Election. By sparking this process of making the impeachment of Obama a national issue, Kesha pushed Clinton further away from the British Empire and closer to Lyndon LaRouche. This dynamics of the Peace of Westphalia is the same as ***Amadou Fusion***; that is, it has the effect of forcing someone to change and do something that he would not otherwise have done.

In fact this is what the fun of organizing is all about. The other name for it is: ***axiom busting***. Although Kesha might not have known what the scientific name for what she did was, she nonetheless discovered and applied the same principle of ***Amadou Fusion*** in order to force all of the Democrats of the nation to do what they do not want to do. And, that is how Prometheus invented the power of ***Amadou Fusion*** hundreds of thousands of years ago. That is the paradoxical effect of what ***Amadou does to you***.

CONCLUSION

Thus, ***The Lydian Principle*** applied by ***Amadou Fusion*** corresponds to what Max Planck identified as an epistemological quantum of action; that is to say, as a principle of action of change which can only be measured by the power of truth by fusing human minds together, and by the completion of that truth into an effective social action by time reversal.

If this Planck quantum of action, as it is commonly known, is the proportionality between energy and the frequency of its electromagnetic wave, then, the reason it is effective is because that quantum of action corresponds to what Leibniz called the proportionality between Power and Reason, and what I have previously identified as the proportionality of an epistemological interval of least action of axiomatic change between Poloidal and Toroidal actions in Torus Geometry. It was Louis de Broglie who generalized the Planck quantum of action by demonstrating that the proportionality between the momentum and the quantum wavelength is not only valid for the photon, but also for any other wave-particle action, and, most emphatically the action of mind. (See my report [LOUIS DE BROGLIE: THE WAVE AND PARTICLE PARADOX](#)) This quantum of action is applicable to any and all paradoxical situations.

However, it was J.S. Bach who demonstrated with the well-tempered musical system that no other values, no matter how mathematically refined they may be, between the already existing three sets of proportional Lydian intervals of action, can exist for the purpose of solving a crisis and of increasing energy-flux density in the universe. Therefore, why should we consider that the world strategic situation is solvable through anything else but the Lydian modality of musical artistic composition?

Take the case of the crisis situation that Beethoven had to go through when he discovered that he was definitely going to lose his hearing, permanently, and compare it with the crisis situation that the British Empire is putting the entire world through at this present point in history by threatening to reduce the human population from 7 billion people to 1 billion people. What is the common denominator? The only common denominator is in sense perception, or more precisely the failure of telling the truth in a world dominated by sense perception. That's the heart of the matter. If you can solve that problem, you can solve everything else. That is why the British Empire must be eliminated, *"peacefully or otherwise."*

Now, apply this situation to the life of Beethoven and ask yourself: How did Beethoven solve his existential crisis from the stand point of classical artistic composition? He put himself on the stage of history and he organized himself for the benefit of mankind from the future; that is, by using J. S. Bach's Lydian modality of change; and what came out of that struggle was his unique *Piano Sonata Opus 27*. Study the Lydian intervals of *Opus 27*, in the three movements, and you will discover how Beethoven developed these intervals of action into cycles of triply-connected change to solve his dilemma. In fact, the Lydian changes are so explicit that their articulation in the third movement is a complete inversion of what they do in the first movement. As painful as the heart throbbing first movement may be, the third movement is totally joyful and triumphant. (See my report: [THE TRUTH ABOUT BEETHOVEN'S SO-CALLED "MOONLIGHT SONATA"](#))

In that sense, Beethoven was not measuring the Lydian intervals by the distance between the notes, but by the measure of change in registering among the different voices of his mind in time reversal. This measure, however, cannot be measured mathematically, because the singularity between the different manifolds is incommensurable. Only the performative truth of action can measure that magnitude.

Thus, time reversal is the only measure of change in the universe, and under only one condition, which is that *the rate of change must increase the measure of your power to change by time reversal*. The reason why you can't measure this process mathematically is because there cannot be any fixed metric for any measure of truth in the universe. No quantum of action should ever be mathematized. Mathematics must be replaced by truth in science, and that is why the new measure must be how *the change of the measure becomes the measure of change by time reversal*. That is the only way you can determine the increasing magnitudes of the human mind in time.

FIN