



TWO SHAKESPEARE SONNETS ON THE SUBJECT OF TIME REVERSAL

For my organizing friend David Gosselin on Memorial Day
by Pierre Beaudry, May 26, 2014



FOREWORD DISCLAIMER

This short report is not an interpretation of Shakespeare's sonnets; it is a reflection on how Shakespeare makes the difference between chronological time and time reversal, or the difference between romantic time and creative time, by using the principle of change of the Peace of Westphalia. The challenge is to discover the unknown factor that will solve the conflict between the two opposite states of the romantic mind and the creative mind.

Generally, when you want to cause a change in chemistry, you need to add a third body to separate two other bodies. Similarly, when you have a conflict between two opposing ideas, a third idea is always necessary to cause a change between the other two. It's that triply-connected geometrical process of mind that counts. That is how you get to know what you don't know.

In that sense, the principle of chemical change and the principle of human change follow the same universal method: [HOMOIOUSIOS](#). That is the reason why you always require a third to change two others. This is the function that Lyn is applying to world strategy, for instance, by intervening between Putin and the British Empire, and also, more recently, between Clinton and Obama. That might also be the way to figure out the chemistry problem of controlling atmospheric rivers from the stratosphere.

INTRODUCTION

Recently, Lyn asked a very curious but fearful question: “**HOW DO YOU KNOW WHAT YOU DON’T KNOW?** (Morning Briefing, May 9, 2014) He asked that apparently crazy question because most people think that only fools go about asking such questions. The irony is that only fools are afraid to ask such questions. This is the sort of question that the great American baseball philosopher, Yogi Berra, might have had in mind when he said in his inimitable Rabelaisian tone: “*The future ain’t what it used to be.*”

If you think this is a stupid subject matter, then, you should stop reading this report, right now. If, on the other hand, you have a reasonable doubt, then, you should think again, and the first thing you should think about is why Lyn’s question doesn’t simply mean that human beings are always capable of learning new things. That’s right. It means that you can create new ideas that didn’t exist before, but only through paradoxes. That’s very different. What does the future conceal? That means that to be human, your state of mind has to be tuned from the future, and you have to be willfully investigating knowledge that does not yet exist. This also means that, within the great complex of cycles of change in the history of the universe and of mankind, the time has come when you can start looking for an idea that doesn’t yet exist inside of the present world view, and that, perhaps, you might be the one who could make it exist. Think of the future as Brunelleschi did: the Cupola only existed in the future; it was built of the future, by the future, and for the future. See my report: [BRUNELLESCHI’S MIND AND THE CATENARY PRINCIPLE](#).

In the present report, I will demonstrate that this difference between clock-time and time reversal, which underlies Shakespeare’s Sonnets 59 and 60, is what makes the fundamental difference between romantic poetry and classical poetry, and that time reversal is the instrument by means of which poetry is capable of making changes in the characteristics of the human mind. That time reversal function is fundamental because it is part of the mission of poetry to make the reader discover the difference between chronological time and creative time. In other words, the time function of poetry is aimed at changing the way you think about the human mind. Let’s examine Sonnets 59 and 60 taken together and see how time reversal works.

59

*If there be nothing new, but that which is
Hath been before, how are our brains beguil’d,
Which, labouring for invention, bear amiss
The second burthen of a former child!
O, that record could with a backward look,
Even of five hundred courses of the sun,
Show me your image in some antique book,
Since mind at first in character was done!
That I might see what the old world could say*

*To this composed wonder of your frame;
Whether we are mended, or whe'r better they,
Or whether revolution be the same.
O! sure I am, the wits of former days
To subjects worse have given admiring praise.*

What is Shakespeare doing? He is trying to make the difference between an antique mind and a mind of the Renaissance. Is he writing something that has never been written before, or is he repeating something that has already been said? Is he repeating same-old, same old? That's the problem of romantic melancholy where the poet fears he will lose his creative fire by continuously repeating the same. Shakespeare has no such fear because he is not falling into the pit of regrets of time long past, he is not licking his wounds, and therefore, he is not trapped in what's already been said and done. He is reinventing poetry by demonstrating that the Renaissance has reinvented the human mind for the future. That's the first idea which I have highlighted in blue. Think of those highlighted sections as the hinge of change inside of the sonnet.

*Show me your image in some antique book,
Since mind at first in character was done!*

How does that ancient image appear to Shakespeare? Isn't there an axiomatic difference between the image of the ancient mind and the image of Shakespeare reflecting back to that ancient mind through five hundred years of history? What is that difference? What does Shakespeare have that the ancient mind is lacking? What do you see when you look at mind when it was first generated? Yes, it has no past; it only has God's glory to sing. That's the change he sees. That's a very nice problem to solve because it demonstrates, performatively, that a time reversal cycle can only take place under condition of change and in only one direction, which is from the future to the past. The point is to look backward from the future, by time reversal, and that gives you an advantage over the ancient mind.

*O, that record could with a backward look,
Even of five hundred courses of the sun,*

So, the difference is: what could the ancient mind say to you if it doesn't have a past to cry over? It is impossible for the ancient mind to say anything, because an ancient mind cannot see that what you are witnessing by looking back at him is filtered through nothing but the course of change of five hundred years of struggle against romanticism and oligarchism. If he had a past, he could warn you against it. Ancient mind has no *backward look*, because he has just been freshly created by God.

Here, you have the three elements you require to make a discovery of principle: Ancient mind, Shakespeare, and you. Among those three, only you, the reader, and Shakespeare, are capable of having a backward look, because both have a past to contend with, each of which has more than five hundred years of past to consider as a cycle. This is how the triply-connected evolution of the principle of the *advantage of the other* of the Peace of Westphalia works, and similarly, this is also how the principle of change in cosmic weather conditions works in chemistry also. A third must intervene with a second in order to change a first by giving the advantage to the other.

In other words, because of the change of the period ending with Shakespeare and Cusa, and the period ending with the readers of today, there is a common bounding condition between the modern reader and Shakespeare, which does not exist between them and the ancient mind, and that is that the human mind has gone through several axiomatic changes since then. The whole crux of the matter is change and the increase in energy-flux density during that entire historical cycle of five hundred years.

And then, suddenly, a doubt creeps into the reader's mind: "Doesn't the Bible say: 'There is no new thing under the sun?' (*Ecclesiastes 1.9*) Are you not deceiving yourself in the belief that you can write something new about mankind? Who do you think you are?' And, who am I to doubt the Bible?" How do you dissolve that doubt? Well, it's very simple. The Bible is wrong on that one.

That is also Shakespeare's discovery in the simultaneity of physical eternity by internalizing time reversal with his future reader. When mind is capable of accessing its own incommensurable magnitude, by discovering how the universal principle of change works, there is always something new that didn't exist before which is waiting to be discovered, just around the corner from the future. Now, turn that corner and jump to Sonnet 60.

60

*Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time, that gave, doth now his gift confound.
Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow.
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.*

Waves are pushed into the future; to the contrary, ideas are pulled from it. This second Shakespeare idea is crucial for the reader to understand because it expresses the fundamental principle of chemical separation with takes place with respect to the ancient mind. The succession of the cycles formed by the waves of clock-time at the beginning of Sonnet 60 is a reflection back to the axiomatic discovery that the poet and the reader should have made at the end of Sonnet 59. The jump was meant to be into the future with a new outlook on mind. But, what is new, here, that did not exist in Sonnet 59?

Again, look at the mid section of the Sonnet. Here, Shakespeare confronts the reader with the apparent futility of life. What's the use? Time will eat up everything anyway. This is where most poets become completely melancholic, because they fear death for their own personal ego, instead of death for the human species. This is the trap of the romantics. Most poets are romantic fools, because they cry over what they could not control. They cry over their impotence. The point is that romanticism is dominated by chronological time proceeding from the past to the present to the future as the waves coming to die on the shore of your mind. That's animal time. The song of sorrow is always the same refrain: Time gives and time takes away.

*Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time, that gave, doth now his gift confound.*

Shakespeare refused to fall into the trap of chronological romantic time and decided to elevate the reader's mind to the discovery of principle of the immortal quest.* This is not a personal choice; this is a universal choice, a choice where the individual willfully coincides with the social power of the human species as a whole.

All that time accomplishes in chronological order is turned on its head. That form of time is pure waste. On the other hand, the time reversal power of the creative mind is the form of creative time that calls for the change in the chronological cycles of the past. Conscious of all sorts of fallacies of composition that he finds in popular opinions, the poet fights all adverse conditions and false underlying assumptions that stand in the way of the progress of his species by calling for change. Why, because Shakespeare realizes that when there is no change, time becomes a terrible enemy of mind, and that, under such a condition, mind can only stumble through the inanity of the succession of the same, wave after wave.

Regardless of what time does to destroy life, the universal mission of the poet is to discover the way that the human species shall stand firm against all that gets mowed by the scythe of chronological time and which could even destroy the future of mankind. Why? Because chronological time is linear, romantic, and made for plants and animals only. Chronological time is the time of death and remorse.

Thus, the poet is able to survive all that is subject to mortality, including the beauty of youth, and is able to reach beyond time itself in order to acquire the unique state of existence where the human mind, alone as a species, stands immortal, but only in the act of discovering new principles through praising the eternal power of creativity. Therefore, the poet's claim to the final victory is not for himself, but for the benefit of his species.

*And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.*

*** NOTE ON THE IMMORTALITY OF THE HUMAN SPECIES**

So, the point is to savor the victory of immortality of the human species over the melancholy of romantic individual mortality; by making immortal the greater cycles of the creative mind over the smaller cycles of waves which come to their end on the beach of your animal life. You can easily experiment this difference by comparing biological time with mental time. As you get older, the two different times will become the inverse on one another. Compare, for example, how psychological time passes much faster as you get older as the biological time of healing is much slower. In the end, the cycle of immortality is the human species' cycle of discoveries of principle. This is how you access what you don't know by time reversal. The Shakespeare method therefore has the following three steps to take into account:

1. The first thing you do is to identify what you don't want. You don't want to be repeating the same old, same old. Repudiate chronological time; **reject romanticism**, the fallacy of the eternal return of the same. Hate simplicity of thought and banality with a passion, and most of all, the pedantry of academic scholarship. As Edgar Allan Poe said in [The Rational of Verse](#):

"Is it conceivable that a thousand profound scholars, investigating so simple a matter for centuries, have not been able to place it in the fullest light, at least, of which it is susceptible?"[...] Nevertheless, there is little difficulty or danger in suggesting that the "thousand profound scholars" *may* have failed, first because they were scholars, secondly because they were profound, and thirdly because they were a thousand — the impotency of the scholarship and profundity having been thus multiplied a thousand fold." (Edgar Allen Poe, [The Rational of Verse](#).)

2. The second thing you do is you **investigate the limits** of your own knowledge, and define the bounding conditions of what the past gave you to cherish and what the future holds for you to discover. You must take that fork in the road, and determine where you are going by locating where you are coming from. The question is: What's the next step upward for mankind? How do you go beyond the apparent limit that you have now reached? How do you increase your own energy-flux density to go to the next higher level? In other words, how do you grow to the point that you no longer wish to come back and cry over your lost youth?

3. The third step is the most difficult, but also the most important: **Embrace the mission of making changes in the characteristics of human beings**. That doesn't happen by talking about it, but by doing it. How do you get other people (your readers for example) to follow you into the future? That's the mission. You must find ways to take people by the hand and direct them into discovering how to get somewhere they have never been before, without knowing where they are going to end up, yourself. That's the most difficult part, because it requires that you anchor their minds to a universal discovery of principle that you have made, but that they have not yet discovered. You have to win their trust. And, that's not a very comfortable situation to be in because you have to make them hate you at the same time. That's what Columbus did with his crew of sailors in discovering America. See my report, [COLUMBUS: MIND AND COSMOS](#).

The difficulty, therefore, is that you have to know how to deal with the unknown and the incommensurable, and get familiar with them to such a degree that you discover as you travel how to deal with a problem that never existed before and that you are able to solve even before it comes into existence. That's why this example of Shakespeare is so important.

There is nothing more worthy than to praise the divine power of time reversal in the human mind. Why? Because, when God first created mind, its original creature was so close to Him that it had no past to contend with, except God's eternity and bounty. Mind had no regret, nor remorse, no bad memory to worry about; mind only had the future of mankind to shape and to care for, because it is from Mind that everything else in the universe has come from. The problem, however, is that early man did not succeed in his mission. That's why it is so important to recover for mankind today, the luxuriant character of ancient mind, because he was entirely oriented from God to the future in the simultaneity of eternity.

It is in that sense that mind was created for the future. The original mind had the greatest responsibility for everything that was to come from the future because it is mind which is the original womb from which everything is born, matures, and dies, each and all in their own time. Mind is the master of time and the universal mother of all that exists in time, and it was created to explore and transform the universe through the creative powers of other minds in order to make the human species immortal in the simultaneity of physical eternity. But, that was an impossible task.

Take the example of Brunelleschi's great project of the future. It was impossible and that is the reason why he did it. That *Duomo* was always considered impossible to build because, for the practical man, bricks are always laid from the bottom up. And what Brunelleschi did is to prove the contrary, by



demonstrating that the bricks had to be laid from a catenary principle, a *corda blanda* (slack line) principle, which determined the building of the whole structure from the top down and from the future. And, that is how Brunelleschi changed the direction of civilization. The physical model that Brunelleschi used to build his cathedral from the top down was discovered in 2013.

Figure 1 The Herringbone pattern of bricks in Brunelleschi's recently discovered original model of the Cupola. <http://news.discovery.com/history/archaeology/scale-model-discovered-for-florence-cathedral-130110.htm>

The original scale model of Brunelleschi's Duomo discovered in Florence in 2013, shows the application of the galactic catenary principle by means of which he was able to discover how the weight around the cupola could be shared everywhere throughout its curvature by distributing the forces

downward from the top; the very galactic principle by means of which the human species shares its power through its scientific progress. The key to solving the problem of the Cupola lies in discovering the balanced proportion between the decrease in external support and the increase in self-sustaining internal stress. (See Karel Vereycken, [The Secret of the Florentine Dome](#).) The same secret principle applies to the *DiVine Bottle* of Francois Rabelais for the benefit of the other.



Figure 2 Francois Rabelais: The secret of the DiVine Bottle.

The word that came out of the DiVine Bottle was “*Trink.*” Similarly, in Sonnets 59 and 60, the word that Shakespeare left us is to drink from the *futurity concealed* within the immortality of mind from the top down. That is how Shakespeare was able to leave everywhere in his works the hope that he is able

to overcome death, the enmity of oblivion, and the melancholic gloom of the repeated succession of the same. Just like the Cupola of Brunelleschi, these two Shakespeare sonnets are born of that catenary discovery of principle, not for their own benefit, but for the benefit of all of mankind, as our species goes through its necessary cyclical changes.

When you do something new for the future generations of our species, something that has never been done before, so that mind will live forever, the individual dies but the species eterns; you become but another brick in the cupola of mankind. I'll drink to that, because, as Gargantua told the vanquished, that is the very nature of future profit: ***“Such is the nature of gratuitousness. Time, which gnaws and diminishes all things, only augments and increases the value of benefits; because one good turn freely done to an intelligent man grows continuously by his generous thoughts and remembrances.”*** (Francois Rabelais, *Gargantua*, Gallimard, Folio, Paris, 1965, p. 385)

CONCLUSION

So, how do you know what you don't know? If you are determined by chronological time, you don't know anything that is really human. You know what animals know. However, if you can determine historical change by time reversal, you are the ***time-driver***, but this can only be done from the future. Then, and only then, is mankind capable of determining the next step of progress in the universe. As Lyn pointed out:

“The point is, that life is the highest expression of time! Of the driver of time! And therefore, the whole process which we're discussing, actually discussing at the table here, what we're discussing is actually ***this***: That if you understand that Vernadsky was ***right***, that the principle of ***life*** determines the factor of time, or what we call time. Life is driving and defining what time means, because the human species is the ***time-driver***! And the time-driver determines the evolution of the planet, and that's time!” ([LPAC Weekly Report: The New Paradigm for Mankind.](#))

And the reason this is the case is because the man of the Noosphere has become the determining factor of progress in the universe; because he is the only creature who is able to create a situation in which his mind can be made proportional to the Cosmos as a whole. So, wake up and realize what time it is.

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