



SYNARCHIST FASCISM AND TIME-REVERSAL

For my dear friend Gene Schenk.

by Pierre Beaudry, August 16, 2015



FOREWORD

The most worrisome situation, today, is not the danger of nuclear war, as such, but the danger of not understanding the mental function of time-reversal in time to stop it, and therefore, of not being able to put an end to the British Monarchy as the cause of that danger. In other words, the question is: how might one represent the function of time in which the future becomes the actual cause of a change in the past? As Lyn put it: ***“If You Are Serious About Stopping Thermonuclear War, There Is a High Premium on Thinking.”***

INTRODUCTION

Strategically speaking, the most worrisome world situation, today, is not that you might die under a thermonuclear cloud; the worst possible situation for mankind is to ***have to survive under fascism*** after such a nuclear war had exterminated most of the human population of this planet. Therefore, it is time to remember the ***“Guns of August.”***

Nuclear war can only be triggered by the acceptance of fascism in Western Europe and the United States, today. If you wish to prevent World War III, you must prevent fascism from

rearing its ugly head one more time, as it has already begun with the Obama chosen government of Ukraine.

Put yourself in the shoes of a nuclear holocaust survivor and consider the significance of his life under such circumstances. The point is not what is going to happen to you in this war, because you are probably not going to survive such a genocidal nuclear holocaust. The point is to internalize, by time-reversal, what is going to happen to all of those who will survive, if you don't stop the resurgence of British-run synarchist fascism now.

1. ARTISTIC COMPOSITION AND THE CREATIVE PROCESS OF TIME-REVERSAL

The revolutionary idea of time-reversal comes from what Friedrich Schiller developed in his lectures on universal history at Jena University in May of 1789, in the aftermath of the successful American Revolution and in the immediate prelude to the fiasco of the French Revolution. The storming of the Bastille was to be orchestrated two months later, on July 14, 1789, and begin a period of terror which ended with the creation of synarchist fascism under the rule of Napoleon Bonaparte.

Schiller stressed in his lectures that you cannot understand history except from the standpoint of time-reversal; that is, from the vantage point of a teleological principle. However, Schiller also showed that you cannot understand the teleological principle of time-reversal if you don't understand the difference between the "bread-fed scholar" and the "philosophical mind." Here is Schiller's crucial point:

"The course of studies which the scholar who feeds on bread alone sets himself, is very different from that of the philosophical mind. The former, who, for all his diligence, is interested merely in fulfilling the conditions under which he can perform a vocation and enjoy its advantages, who activates the powers of his mind only thereby to improve his material conditions and to satisfy a narrow-minded thirst for fame, such a person has no concern upon entering his academic career, more important than distinguishing most carefully those sciences which he calls 'studies for bread,' from all the rest, which delight the mind for their own sake. Such a scholar believes, that all the time he devoted to these latter, he would have to divert from his future vocation, and this thievery he could never forgive himself. He will direct all of his diligence to the demands made upon him by the future master of his fate, and he will believe he has achieved everything once he has made himself capable of not fearing this authority. Once he has run his course and attained the goal of his desires, he dismisses the sciences which guided him, for why should he bother with them any longer? His greatest concern now is to display these accumulated treasures of his memory, and to take care, that their value not depreciate.

Every extension of his bread-science upsets him, because it portends only more work, or it makes the past useless; every important innovation frightens him, because it shatters the old school form which he so laboriously adopted, it places him in danger of losing the entire effort of his preceding life.” (Friedrich Schiller, [*What Is, and to What End do We Study, Universal History*](#), Schiller Institute)

The curious connection between the “bread-fed scholar” and universal history is located in an axiomatic change that takes place inside of your mind. It is only through the appropriate change of axioms and postulates of belief of who you think you are, as a human being, that one is able to set his mind in the proper function of time-reversal; because it is the experimental nature of such an axiomatic change which determines the difference between animalistic biological-time and human creative-time. And, that is the reason why Schiller says that “it places him in danger of losing the entire effort of his preceding life,” because Schiller considered that such an axiomatic change placed his own life in danger. Animal life proceeds from a linear process of time, which constantly goes from the past to the future, and never comes back; the creative non-linear function of the human mind always proceeds by inversion from the future to the past and never from the past to the future. Schiller wrote:

“Out of the entire sum of these events, the universal historian selects those which have had an essential, irrefutable, and easily ascertainable influence upon the contemporary form of the world, and on the conditions of the generations now living. It is the relationship of an historical fact to the *present* constitution of the world, therefore, which must be seen in order to assemble material for world history. World history thus proceeds from a principle, which is exactly contrary to the beginning of the world. The real succession of events descends from the origin of objects down to their most recent ordering; the universal historian ascends from the most recent world situation, upwards toward the origin of things. When he ascends from the current year and century in thoughts to the next preceding, and takes note of those among the events presented to him containing the explanation for the succeeding years and centuries, when he has continued this process stepwise up to the beginning—not of the world, for to that place there is no guide—but to the beginning of the monuments, then he decides to retrace his steps on the path thus prepared, and to descend, unhindered and with light steps, with the guide of those noted facts, from the beginning of the monuments down to the most recent age. That is the world history we have, and which will be presented to you.” (Friedrich Schiller, [*What Is, and to What End do We Study, Universal History*](#), Schiller Institute)

In other words, when you look back to the past from the future, you must ask yourself: “What is the past condition of the world that has caused so much damage during history and up to the present time, how has humanity been negatively affected by that, and what is the future condition of existence of mankind which must be implemented to change that?” This is how you discover that you can change the past, because you are able to discover that the past has to lose

the historical fight that has been going on for several millennia between the narrow-minded self-interest of an oligarchy and the general welfare interest of the people. This alternative may appear to be simple to understand formally, but the change between the two opposite directions of time is the hardest thing to accomplish in reality, because it requires a state of mind which causes the past to change by losing its grip on the present state of world affairs from which mankind must be freed. That's the revolutionary significance of time-reversal. Therefore, unless you know your mind to be free of the authority of the past, and you commit yourself to improving the minds of the future over those of the past, such a change cannot take place.

Now, how does time-reversal work in music? It works exactly in a manner opposite to the expectation of Wall-Street speculation, that is to say, contrary to the mathematical notion of betting on the options that are expected in the immediate future ahead. The reason why this Wall-Street game is wrong is because what is expected is based on what is already known, and the reality of the future is always based on the unknown. In fact, that's the reason why Wall-Street speculation is bankrupt, because it is based on accepted company manners. Ask yourself, what is the rule of Wall-Street? The rule is that one is expected to say what everyone else is expected to hear; and you have to say it before everybody else; that is, before you lose your chance to win. That's how bets are made from what is already known. The problem with Wall-Street and with polite company is that you have the profile of everybody who is coming to dinner. But, the game is that you can't tell the truth because of company manners; you can only bet on what is likely to be said, because that is what is expected to be heard, and you know, ahead of time, what is coming. Some win and some lose so that the sum comes out even, because it is a zero-sum game; but everybody must stay in the game, play by the rules, and keep lying to each other, otherwise the game is going to crash. So, the fallacy is that the only way to prevent the crash is to keep lying.

But, what happens when you break the rule of this game of polite society? You get the unexpected. You get the future. And, the beauty about the future is that you can't see it coming, because you don't want to see it coming. The future is the most unlikely thing to come into existence, because you don't believe it is going to happen. Take the case of the present world situation: one minute you are expecting world development with the BRICS nations of Asia, Australia, and Ibero-America; then suddenly the next minute, Boom! You get Nuclear War between the United States and Russia. What happened? The unexpected came as a complete surprise because the linear minds of the majority of Americans did not think of history by time-reversal. According to usual and predictable calculations, that was not suppose to happen. However, nobody listened to the warning signals. Nobody picked up the echo-signals from the future. This is a flaw that can be remedied by music, because great musicians know how to deal with the future.

Gene Schenk recently had a great insight into what I had identified as the Echo Principle in the first movement of Beethoven's Piano Sonata Opus # 27. He identified the Lydian

dissonance of the repeated Cockoo intervals of measures 28-31 as the discovery of a flank which is immediately followed by the deployment of the artillery, cavalry, and infantry going into a victorious resolution of the battle, as in measures 32 to 37. That is precisely the type of mental attitude that one must have to win the fight for civilization.

This insight is very important, because it confirms that the disturbing element of the process, the disturbing echo intervals of the Cockoo from the future are an inherent component of the discovery of principle, as opposed to what is expected to come linearly from the past. However, most people prefer lies that comfort them as opposed to truths that worry them. That's why they consider dissonances as extraneous disturbances that should be avoided at all cost; yet, it is precisely such disturbances which represent the key to a discovery of principle and bring the future into focus. As Lyn put it in an early 1976 report on Music:

“This framework allows for the disturbing element, dissonance, inherent in the elaboration of the rules themselves. The effect of dissonance, given the implied rules, is to cause what we may broadly identify as ‘stress.’ This ‘stress’ demands a resolution; that is, the dissonant element must lead into, and become retrospectively or reflexively a necessary part of something which conforms to a rule of the well-tempered system. ***With one further qualification:*** It is permitted to develop a new lawful principle within the well-tempered system, provided that this new ‘mode’ or other element of principle is defined in such a way that it becomes a conceptualized new discovery of a rule to the mind of an idealized audience within the composer’s mind.” (Lyndon LaRouche, [*Laughter, music, and creativity*](#), EIR Volume 18, January 4, 1991, p. 58)

The point that Lyn was making is that not only does the creative process of the human mind require such “stresses” for making discoveries in music, but that such a “stressful modality,” as expressed by the Lydian modality developed originally by J. S. Bach, is also the basis for causing changes in the minds of others and in the universe as a whole. It is by discovering the modality of changing previously existing rules by time-reversal that the future comes into existence.

Moreover, it is the socializing process of this time-reversal stressfulness which is the source of all improvements in the universe. This is how an axiomatic stress works. Try it, and see how you do.

Take the case of a change of key as an expression of a change of a life and death situation expressed in classical artistic composition. (**Figure 1**) What a great composer does, as Beethoven did in Piano Sonata Opus # 27, is very courageous, because he dared to go where no one else dared to go before. He risked going into what others would consider forbidden territories, unthinkable territories, because he was dealing with the life and death question of going deaf for the rest of his life. It was that crucial question which prompted him to compose Opus # 27. Recall Beethoven’s letter to his brother and his suicidal temptation, when he realized he could no

longer hear his own music. How can you live with that? The general population is so consumed with fears for their little “me” that they can’t think like that. That is why they would rather live under fascism than consider the nature of their real ability to fight against it. Consequently, they prefer to say: “I can’t deal with this. That is over my head. I have to take care of my own little business.”

The image shows a musical score for Beethoven's Piano Sonata Opus # 27, first movement, measures 28 to 37. The score is annotated with orange circles and blue ovals. Handwritten labels include "LYDIAN CLUSTER DISSONANCE" and "RESOLUTION OF DISSONANCE".

Measures 28-31: The first system shows measures 28, 29, and 30. The second system shows measure 31. Orange circles highlight specific notes in the treble and bass staves. The label "LYDIAN CLUSTER DISSONANCE" is written below the second system.

Measures 32-37: The third system shows measures 32, 33, and 34. The fourth system shows measures 35, 36, and 37. Blue ovals highlight specific notes in the treble and bass staves. The label "RESOLUTION OF DISSONANCE" is written below the third system. The label "LYDIAN CLUSTER" is written below the fourth system.

Figure 1 Beethoven’ Piano Sonata Opus # 27, first movement. The echoes of the Cuckoo intervals from measures 28 to 31, and the Lydian resolution that follows from measures 32 to 37. See my report: [THE TRUTH ABOUT BEETHOVEN’S SO-CALLED “MOONLIGHT SONATA”](#).

Therefore, the change that is implied in adopting a new hypothesis compels you to risk going into other people's "business," and warn them about how to deal with similar existential dangers. When this happens, the self-transformation that takes you over is so complete that you become unrecognizable to yourself, as well as to others around you. Why? Because people can't understand why someone with an incurable disease could still be concerned with the future of mankind.

Although you are looking at yourself clinically, as if from outside of yourself, looking down into your own experiment with a clear mind, you can't see any resolution, or any way out of your predicament. You can only accept your fate. But, you can do more. The pain of the tension keeps increasing and you cannot see, for the life of you, that the new territory that you have gone into is both enslaving you and freeing you at the same time. Everything gets blurred and paradoxical as you ask yourself: "Why me? Why do I have to go through this?" Then, the solution hits you.

Gethsemane! This is where Satan comes in. How did Christ set up Satan to be caught into an inescapable trap at Gethsemane? "*My God, my God, why have you forsaken me?*" The extraordinary answer is located in discovering *how to destroy Satan himself for the purpose of saving mankind*. That's the idea of the *devil's mousetrap* that Robert Campin introduced in his famous axiom busting painting, the *Merode Altarpiece*, that he composed in memory of Jeanne d'Arc. (Figure 2) See my report: [ROBERT CAMPIN'S MERODE ALTARPIECE](#).



Figure 2 Robert Campin (Master of Flemalle) , *The Merode Altarpiece*, 1425-30. (Cloisters, Metropolitan Museum of Art, New York City.)



During the time of Jeanne d’Arc, and preparatory to Nicholas of Cusa’s Council of Florence, two great French theologians, Cardinal Pierre d’Ailly, bishop of Cambrai (diocese of Robert Campin) and his pupil, Jean Gerson, Dean of St-Donatien de Bruges (a few kilometers away), championed the cause of Saint Joseph, and brought their proposals to the attention of the Council of Constance (1416) for his beatification to sainthood above the Apostles. The proposal was rejected, but the cult of Joseph grew extensively since then, especially among the Augustinian movement of which Jeanne d’Arc was part of. Simultaneously, Gerson had also used the Augustinian doctrine of the *muscipula diaboli* (devil’s mousetrap) in his sermons. The Augustinian doctrine stated:

“The devil exulted when Christ died, but by this very death of Christ, the devil was vanquished, as if he had swallowed the bait in the mousetrap. He rejoiced in Christ’s death, like a bailiff of death. What he rejoiced in was then his own undoing. The cross of the Lord was the devil’s mousetrap [*muscipula diaboli*]; the bait by which he was caught was the Lord’s death.” (Saint Augustine, *Sermons*, 261)

Figure 3 (Detail) Saint Joseph building mousetraps.

In the Merode Altarpiece, Campin had a stroke of genius, when he used the metaphor of the *Devil’s Mousetrap* to illustrate the mission of Jeanne d’Arc during her war against the British and the Duke of Burgundy, who had lordship over Campin’s town of Tournai. Campin was the French founder of the Flemish School of painting that created the Flemish Renaissance, and he was also an elected City Councilman of the City of Tournai during the 1427-1428 period, when the City Council of Tournai voted to send a delegation of their citizens to join Jeanne’s effort for crowning the King at Rheims in 129. In his account of the events of 1429, Tournai historian, Maurice Houtart, wrote that political associates of Campin had been given safe-conduct papers in

order to join Jeanne d'Arc at Rheims. It was to thank them for coming to the Crowning of Charles VII that Jeanne dictated the following letter to the citizens of Tournai on June 25, 1429:

“Noble and loyal Frenchmen of Tournai, the Maiden lets you know that here, in eight days, she has chased the English out of all of the places they held on the Loire River, by means of battles and by other means. There have been many dead and many have been made prisoners, or have run away from the battle fields. Take note that the Earl of Suffolk, Lord Pole and his brother, Lord Talbot, Lord Scales, and Sir John Fastolf, as well as several knights and captains along with the brother of the Count of Suffolk and Glasdale, are all dead. Take care of yourselves my dear loyal Frenchmen, and I beg you to all come to the crowning of our dear King Charles at Rheims, where we will be for a short time, and come ahead of us when you shall hear that we are close by. I commend you to God, and may God protect you and give you the strength to keep prosecuting this just war for the kingdom of France.” (Jeanne d'Arc “*Letter to the loyal Frenchmen of Tournai*,” Gien, June 25, 1429. *Procès de Jeanne d'Arc*, par Jules Etienne Quicherat, Vol. V, pp. 125-126. Tiré des archives du Nord, nouvelle série, t. I, p.520.)



At the end of 1429, Jeanne also dictated two letters to the Duke of Burgundy, Philip the Good, to invite him to the crowning of the King at Rheims. Since the Duke refused to reply to the first letter, she sent him another one on the day of the Crowning, in which she concluded: “...And it has been three weeks since I wrote to you and sent good letters by a herald, saying that you should be at the anointing of the King, which this day, Sunday, the seventeenth day of the current month of July, is taking place in the city of Rheims, of which I have not had any response. Nor have I ever heard any word from this herald.” (Ibidem)

Figure 4 Jeanne d'Arc, 1412-1431. (Cathédral de Reims.)

This last note of Jeanne should make you wonder: What is the true message that Campin has left for posterity in this painting? Is the missing herald of Jeanne's letter the same as the one standing behind the garden door in the left panel of the *Merode Altarpiece*? Is the Annunciation of Mary also forecasting the sacrifice of Jeanne a year later? The painting is filled with such messages sent from the past, but conceived from the future. What is Campin attempting to get

the future spectator to discover by having Joseph sitting quietly in the corner of his workshop, in the right panel, building mousetraps. Who is Campin attempting to catch with those devices? The answer is not to be found in any of the above questions.

The message of Campin is that Jeanne and the future King of France must change the past by pushing the Burgundian out of Tournai and make Tournai a city that belongs to a true nation state. It is the life and death danger of such an operation which is reflected in the mousetrap which is displayed on the ledge of Joseph's window; but, as if it were a gibbet located in the city's public place below. What is the significance of such an anomaly? That is where the dissonance of time-reversal comes into play. How can a mousetrap be also a gibbet? Who is this disturbance meant for? That is where the spectator discovers that it is his own mind which is the subject matter of the Campin composition, because all of those devices are made to provoke him into thinking.

Thus, the Campin display of the *devil's mousetrap* is what the spectator must figure out and internalize in his own mind as an axiomatic message of change by time-reversal; because such a trapping display represents the state of mind of the necessary political change which can only come about with the axiomatic transformation of the human mind through artistic composition. In that sense, the *Merode Altarpiece* is one of those unique creative works that identifies change by time-reversal in the simultaneity of physical eternity as in Raphael's and Leonardo's works. In that sense, the *Merode Altarpiece* is a typical Leonardesque example of a performative "renaissance" change that can only come from the future.

However, the discovery of this principle also implies that *it is not enough to keep Satan at bay; you also have to kill him*. And, the way to kill him, in your own soul, is to put your own human flesh as bait for Satan to seize upon and bring about his own destruction. That's the imitation of Christ, that's how this *devil's mousetrap* works by time-reversal.

After Satan will have taken the bait, he will be driven mad, because you will have trapped him into something he could never get out of, that is to say, into accepting self-sacrifice as a victory of mind over matter, a victory for the benefit of future humanity. And, there is nothing Satan can do to prevent that from happening, because this is how the deceiver becomes completely deceived. No matter what he does, Satan's finished; it is only a matter of time before he gets destroyed, because the intention to deceive always leads invariably to the destruction of the deceiver. All you have to do is to keep kicking him while he's down. So, sit yourself in front of a mirror and tell Satan the following: "If you fight back, you will simply self-destruct; if you don't fight back, you will be admitting the superiority of my principle and be eliminated by default. Therefore, either way, you can't win, because I can't lose."

In other words, this realization requires that you develop a new idea whereby the concentration on the future that is required for mankind makes you discover a new and unknown principle of co-existence on this planet, which will have the function of changing the past

forever; a necessary unknown principle which must come into existence and must change mankind's way of thinking if mankind is to survive the looming danger of the present financial breakdown of the Trans-Atlantic region.

The effect of such a sublime situation is located in the ironic fact that every human being is divided between having a true and a fake identity; and, it generally takes a lifetime for a few courageous people to discover which is which. Most people never even bother to look for the difference, and, as a result, they never discover that this is the real test which defines what it means to be a human being. Unless you make the difference between your true-self and your *ego*, you will never understand why axiom busting is necessary for the development of mankind; because you will not have understood that the way humanity evolves is by luring Satan into a self-destructive trap. However, there is an easy way to remember the difference: ***The creative mind knows how to negotiate curves and the devil can only travel in straight lines.***

Thus, the liberation of mankind takes place by replacing the *ego* with the self, and by putting the self at the service of others. That is the act of maturation whose time has now come for the whole of mankind. In other words, time-reversal is the time to drop your diapers and grow up. And, this is the reason why the fears of a return to fascism coupled with the danger of what a combined atomic, biological, and chemical warfare on a global scale, will come to haunt you in the coming months.

2. EUROPE'S NORTH-SOUTH CONFLICT AND THE RETURN OF THE SYNARCHY.

The immediate mission of the future becomes, therefore, the urgency to stop the resurgence of the synarchist beastman in Europe and in the United States, today; that is to say, to oppose what the speculators of the City of London and of Wall-Street are currently hedging their bets on in their mathematical expectation of the future. Lyn made the point irrevocably clear on this matter:

“A dog reaches for a bone, a dog hunts for prey not yet seen, heard, or smelled. How does human reaction to the idea of the future, differ from what an observer might attribute to the “intentions” controlling the dog's action? In short the difference is, that, except when a man is behaving with the simple-mindedness of a *macho*, materialist, or empiricist, the object of the relevant expression of human intent, is not the apprehension of a sensory object, but, rather, a desired *change* in the *axiomatic* characteristics of some referenced pattern of human behavior. That point may be stated otherwise: ***What is desired is not a mere event, nor a mere change in opinion, but, rather, either a change in hypothesis, or theorem.***” (Lyndon LaRouche, [*The Essential Role of 'Time-Reversal' in Mathematical Economics*](#), Parts I and II, EIR, Oct., 11, 1996.)

Thus, if what is desired is to accomplish “*a change in hypothesis*,” how does one go about apprehending such a process? How do you seize upon something that is in a fluent motion of change? You can’t, unless you let yourself be carried with the flow. That is the reason why an axiomatic change must always be performative. While you are in the motion, you must be able to identify the fact that you are part of the change by identifying the intensity of the motion. When you begin to recognize the tension of a high density of singularities or discontinuities per small interval of action, then, you know you are in the middle of an axiomatic change modality. Such a density of singularities has also been expressed by Beethoven in the third movement of his Piano Sonata Opus # 27, at measures 166 and 177.



Figure 5 Beethoven, Piano Sonata Opus # 27, 3rd Movement, measures 166-167

This process, however, cannot be formally understood in any logical manner unless it is also produced at the same time that it is made self-conscious by time-reversal. And, it is such a mirror inversion that makes it look like a self-reflective action centered on itself. But, it is not centered on itself; it is centered on changing mankind.

The important point to stress, therefore, is that it is never too late to change something wrong that someone has done in the past, by using such a time-reversal method. When you change the past, the process of the change is not merely the change of the process of the present by the future; it must also be the process of changing the past with respect to the present. Such a change modifies everything in your mind from the vantage point of the simultaneity of physical eternity. As they say, time-reversal works both ways, from the future to the present and from the present to the past. It never works any other way. And, it is the past which is the most stubborn one to change, as the degeneration of the twentieth century demonstrates. Now, how is this time-reversal function reflected in the immediate past two centuries’ history? Look at the North-South scenario for Europe.

The British North-South Scenario for the eurozone is a return to synarchist fascism, whereby all of the southern nations of Europe, including Greece, Italy, France, Spain, and Portugal, are targeted to become the victims of a new thousand years Reich run by the bankers of the British Monarchy in alliance with Wall-Street bankers. The time has come when Europeans will have to change or be completely destroyed by their own stupidity. This North-South scenario has to be stopped, because it leads directly to the danger of nuclear confrontation with Russia. And, the problem we are confronted with is the general denial of the population facing the danger of nuclear war. Such a denial is doubly engaging: not only are people in denial because they don't want to act to stop the danger of war; they are also in denial because they would prefer to live under fascism rather than to act to stop it.

The basis for the North-South scenario is to be found in Samuel Huntington's "*Clash of Civilization*," which is nothing else but a trigger for World War III against Russia and China. Former French Interior Minister, Jean-Pierre Chevènement, recently warned that the danger does not come from the East, but from the South, and precisely from this Huntington scenario which he identified by name. In an interview with *Le Figaro*, Chevènement detailed how the scenario had been manipulated by the French and American governments:

"We say 'vicious dogs'. Quite right: Al-Qaeda, Daech are terribly vicious. But, we have to ask ourselves what has made them so vicious? Take the case of Iraq. The United States considered they could eliminate a State, dissolve its army, send back its functionaries,... To replace them with what? With a pseudo-democratic regime in a country which was greater than Lebanon and which has been handed over to Shiite parties who will take their orders from Teheran. We have the expected results: the Iranian preponderance in the region and the taking off of Sunnite terrorism after the crushing of secular nationalism. The same thing occurred in Libya. We could have protected Benghazi, like the NATO mandate stipulated, without having resorted to the fall of Gaddafi. We have turned Libya into chaos, as the Americans had done with Iraq. Consequently, we should not be surprised to see the migrants flood the Italian coasts." Jean Jean-Pierre Chevènement : «[La menace pour l'Europe n'est pas à l'Est, mais au Sud](#)» (2/2), *Le Figaro*, 8/7/15. Translated by PB)

According to SPUTNIKNEWS of July 8, 2015, British MEP, Nigel Farage, warned against the North-South scenario as erecting a new Berlin Wall. Farage revealed what the bankers had been preparing behind the Greek-German conflict. Farage said:

"What we're seeing in this chamber this morning and indeed across the whole of Europe is irreconcilable cultural differences between Greece and Germany, a split between the north and south of Europe. The European project is actually beginning to die. The continent is divided from north to south, there is a new Berlin Wall — and it's called the Euro." (<http://sputniknews.com/europe/20150708/1024365876.html>)

The present scenario for the North-South division of Europe is the imposition by means of fiscal austerity, of the policy that Hitler had imposed on Europe by military means. This, in essence, is the issue that was at the heart of the historical debate of December 2, 1971 between [Lyndon LaRouche and Aba Lerner](#) at Queen's College in New York City.

That debate revealed how Lerner lied by making believe that the only choices were Hitler or austerity; that is, war or suicide. Indeed, such an alternative is based on the "irreconcilable cultural difference" between British Zeusian imperialism and human development. This is why Lyn has called upon every thinking individual on this planet to remember Thursday, August 6, 2015, as a day to begin dismantling the British Empire, because that day is both the 70th anniversary of the launching of the Atom Bomb on Hiroshima and Nagasaki and the launching of the New Suez Canal in Egypt.

This North-South danger has been further warned against by the former Polish Prime Minister and current Polish central bank governor, Marek Belka, who warned of this danger in an interview with the *Telegraph* of July 26, 2015. When asked about Poland joining the eurozone, Belka responded: "You shouldn't rush when there is still smoke coming from a house that was burning. It is simply not safe to do so. As long as the eurozone has problems with some of its own members, don't expect us to be enthusiastic about joining." ([The Telegraph](#))

This is not an option because this division of Europe between North and South would lead to a breakup of Europe. Belka reiterated that Poland would not be interested in joining the euro especially "if the political environment continued to shift to the Right." Then, he added:

"The more divergent the euro members are, the more difficult it is politically and economically to build such a union. I'm sure there will be no problem in setting up a fiscal union of some sort between countries of the north, so as long as there is divergence or as long as we have problems in some countries, it's more difficult to build up a solid foundation for the real fiscal union in the eurozone." ([The Telegraph](#))

Belka's warning should be understood as a clear warning against the danger of reviving fiscal fascism in Europe. The obvious solution is for Europe to identify the beastman of fascism, as such, and stop their war mongerings against Russia and China.

The French fear the turn to the Right, yet, they won't go to the source of French fascism and identify the original fascist beastman, Napoleon Bonaparte, as the culprit. Remember that Austerlitz was not a great victory for Napoleon. It was a genocide of 29,000 men within a few hours. In other words, the time has come to identify that fiscal austerity will kill as many people as war. Military and financial warfare have the same result: they are both intended for genocide.

It is the fear of telling the truth about such a Satanic Hitler project which may end up reducing the human population of this planet from 7 billions to 1 billion, or less. The problem, as Lyn identified it, is that people in the Trans-Atlantic region have become stupid. The way they

speculate with the bankrupt banking system is the same as their speculation with the return of Hitler and nuclear war. As Lyn put it:

“And so therefore, we have to say that the responsible people, the people who still have minds rather than diddle-diddles,—those people must take charge. This means members of the Congress who are not diddle diddle people, and so forth, and people who are serious, must come together and say, ‘We are going to prevent this thing from happening.’ And we have to go out there and force people to come alive. ‘Don’t you realize the threat, that the human species is endangered by this crap? You’re going to sit back and say, ‘Well, maybe, I don’t know; maybe this is not going to happen; maybe it’s...’

“But everything is building, step by step, just as from the beginning of the Twentieth Century, from the last decade of the Nineteenth Century, same thing. We’re in the same kind of countdown. But this time, it’s the big one. And therefore, people who don’t understand that just should be told, “Hey, jerk? Why’re you so damned stupid? Don’t you know the human species is in danger, because you and your little, stupid opinions, are blocking the organization of the forces that will stop it?” (Lyndon LaRouche, EIR, [Countdown in August](#), EIR, August 7, 1015, p. 3)

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