



From the desk of Pierre Beaudry



VELASQUEZ'S *LAS MENINAS*: THE CREATIVE PRINCIPLE vs THE OLIGARCHICAL PRINCIPLE

By Pierre Beaudry, December 8, 2011. Dedicated to my friend, Lyndon LaRouche.



“Know thyself.” Socrates.

“Now, look at yourself in the mirror: Are you really there? No, you’re not. You are somewhere, but you’re not there. Now that is the fundamental basis for competent modern, physical science!”

Lyndon LaRouche.

« The Universe as a whole is Riemannian ... However, I dare not ignore the prudence of saying now what it will be important that I would have said, while the opportunity still remains for me to do so... »

Lyndon LaRouche.

“Don’t you wish, at times, that some poet or artist might have invented some truthful subjunctive weapon of the creative process which would have had the power to eradicate, once and for all, every trace of the oligarchical principle from the face of the Earth, and that, for all times?”

Dehors Debonneheure.

INTRODUCTION: THE CREATIVE PRINCIPLE OF ARTISTIC COMPOSITION.

When you look at the universe as a whole, you are not simply looking at one big expanse of things rotating all around your head, making you dizzy; you are looking at the process of creativity which also includes you, as a mirror of its totality, and which is something that is quite within your reach because you are the universe. However, at the same time, you are looking at what is not there, in the here and now, in the large as well as in the small, and that is, in fact, what makes everything that you perceive possible. You are looking at a principle that is at the same time a maximum and a minimum, the non-visible macrocosm and microcosm of the creative process itself, through the micromacro sensor lens of Nicholas of Cusa, known as the beryl stone. Similarly, when you look at creativity through that lens, you're not looking at something mysterious that seems inaccessible to you; you are actually looking at three things in one which are also looking at you at the same time. You are looking at: 1) an object of study that is outside of you, 2) a conception of this object inside of you that you are creating, and 3) an alteration of physical space-time that is transporting this subjective-objective affair beyond its current state of existence. In fact, that is how a rigorous scientific experiment should be set up. Metaphor functions this way by inference. As Lyn put it: "Because Classical composition goes *outside* the present, outside what already exists, into that which has *yet to exist!* That's the essence of creativity. To introduce a state of affairs into the universe, which did not exist before that." (Lyndon LaRouche, *Weekly report with Lyndon LaRouche*, [December 7th, 2011](#).) That is also the etymology of the verbal action of the Greek term *meta-phora*: trans-port, or going beyond the present state of being.

Thus, if you wish to account for change in the universe, you have to establish such a triply-connected inferential process as the basis of your experimentation of the unknown and establish ways to transport yourself to a higher level of consciousness into the future of a past. However, if one of those three components is missing, your conclusions will not be valid. They might appear to be true, but they won't be. The actual nature of experiencing the universe is, therefore, found in the constant changing nature of this triple function in your imagination, whether you are in the large or in the small.

What makes this triple operation unique among all universal physical principles is that it is performative; that is, it does what it says it does, at the same time that it takes you to a higher domain. In other words, this complex operation changes the universe by demonstrating how its own intervention eliminates the illusion of empty space among the object, the subject, and the interactions of the three elements of its performance. It is this triple function properly articulated which forms the characteristic of the metaphorical creative process by means of which you can fuse the opposites into a higher unity of anti-entropic knowledge of, and action on, the universe.

Throughout history, classical poets, musicians, and artists have employed this *performative function* of the metaphorical process in order to socialize the process and to have the spectator participate in the composition of the same creative process, by means of special self-reflective devices, as if you had to experience the ability of going outside of yourself into *otherness* through the chirality of a mental mirror. Dramatists have used the device of the play within the play, for instance Shakespeare's Mousetrap in *Hamlet*. Poets use self-reflective effects of verbal action like the subjunctive modality to generate that function, as Percy Bysshe Shelley did in the *Ode to the West Wind*. Others, like Edgar Allan Poe, used the ancient method called "*De te fabula narratur*," (The story is about you) as in *The Purloined Letter*.

Lewis Carroll used the device of *Alice Through the Looking Glass* to convey some truths that the poor British people did not appreciate unless it were expressed as nonsense.



Figure 1. Diego Velasquez, (1599-1660) *Las Meninas*. (The Maids of Honor) (1656)

Since the subject of the principle of the *performative function* is, at the same time, the user and the observer of the principle, painters have sometimes used that physical space-time reflexive process as a means of masking their triply-connected creative process under the guise of their self-portraits, as Rembrandt often did. In doing that, classical artists sometimes leave behind shadows or scars of the fight they wage between the principle of creativity and the oligarchical principle. And those shadows become signals for future creators to take into account and to internalize as character builders. This sort of cauterizing experiment sometimes involves a self-reflective glance that the artist uses sparingly as part of his observation techniques in order to get the spectator involved in his own creative process.

Diego Velasquez's *Las Meninas*, deals with this sort of sublime joyful and painful Lydian metaphorical experiment. (**Figure 1.**) This painting is not only the scene of a private royal family scene in the Alcazar of Madrid, but also a performative representation of the epistemology of discovery of the creative process which functions within the domains of science and classical artistic composition. However, it is, actually, the metaphorical process of this opposition which is the reality being conveyed in *Las Meninas*.

For example, the purpose of a mirror is to be so transparent that you are not supposed to see any marks on it. A good mirror should be seen right through like a good tragedy mask and project only the reflection of what it captures in appropriate measure, not the cracks of its own condition or the flaws of reflections. But, what if the measure of the mirror were to represent *change*? In that case, as in the case of *Las Meninas*, the mirror must reveal both of those features, simultaneously. Therefore, you must pay as much attention to the image in the mirror as you would the condition of the mirror itself. By setting these special conditions for the purpose of artistic composition, Velasquez also set the valid conditions for any modern scientific experimentation of the universe as a whole, which can otherwise be called the conditions of changing from survival to immortality.

As Lyn put it: "Therefore, to know the universe, you must know *art, first*, and everything else second and third. Because what you're painting, is an image which you will never see, but which you can know. Whereas, what you can see, you can see, but you may never know. You may know of it, but you don't know *it*. You don't know the principle which defines it as *it*. And this is the common problem." (Lyndon LaRouche, *NEC Meeting for Tuesday, December 6, 2011.*)

1. THE RIEMANNIAN EXPERIMENT OF THE METAPHORICAL PROCESS.

What is the subject of this painting? Is this painting a scene depicting the court of Philip IV, or is this scene depicting something outside the painting that the figures in the painting are looking at, or is it the interaction between those three components? In first approximation, you can recognize the Infante Margarita, daughter of King Philip IV of Spain, who seems to be the center of attraction, and who is having her portrait painted by Velasquez in the company of a couple of maids, two dwarves, and some other people. If this is the subject, then, the title of this painting is accurate; the subject matter of this painting is *Las Meninas*, or the Maids of Honor.

However, the subject of this painting is also something else altogether. It is about that which is not seen which is located completely outside of the frame of this canvas and of our perception of it, something that pertains to the mental process underlying the shadows of our sensory mechanisms. That being the case, then, what could be the subject of this process? Could the subject of this painting be two paintings in one? If Velasquez is painting the portrait of *Las Meninas*, why paint another representation inside of the first? On the other hand, if Velasquez is not painting *Las Meninas*, then, what is the subject of this other painting on the canvas of the painting that is hidden from us? Why would Velasquez represent a representation inside of his own representation? What is he counterposing to the first? In fact, by painting *Las Meninas* Velasquez is not painting *Las Meninas*; he is painting, in the small, the truth about the metaphorical process of creativity of the universe as a whole; that is, the increasing power of a changing process.

If this intention of Velasquez seems to be unclear, it is because the spectator is unclear about what the creative process of the human mind is all about. To the observer, it seems as if Velasquez were painting a fugitive moment in which the Infante Margarita were composing herself because of the sudden intrusion in the room of the King and Queen, whose presence is dimly represented in the mirror located at the rear of the room. But, if that surprised state of mind were to come from the presence of the royal couple, then, why would Velasquez not simply paint a portrait of the royal family that includes the sudden entrance of the King and Queen walking in? The reason is that this would kill the effect that Velasquez intended to cause by this painting, because the subject of the painting is to introduce the reality of metaphor as a higher dimensionality above and beyond sense perception. Whenever you have a double reflection of a painting within a painting, it means that one of them is acting on the other from a higher moral purpose, and, therefore, you have the beginning of a performative action which relates to a Riemannian doubly-connected manifold, that is, like a circular action upon another circular action, with no empty space in between, that is, in full control of itself.

The painting within the painting, of which you know nothing, forces the observer to inquire about the presence of that higher dimensionality; that is, a representation of what is to become represented under higher conditions of knowledge which invites the observer to scrutinize every corner of the premises of this painting with creative insights. Thus, the painting becomes transformed into a doubly and triply-connected manifold whose purpose is to create a situation whereby everybody who appears to be startled by a certain effect at one level, might be completely ignorant of what is happening, in reality, at the higher level that Velasquez is controlling on a second canvas inside of the first, and which is producing the Riemannian manifold effect! That is the power of metaphor.

In fact, the subject of Velasquez's *Las Meninas* and the portrait he is portraying of himself painting are a reflection of the complex domain of multiply-connected manifolds. So, what we must now investigate is the characteristic of that higher dimensionality; that is, we must investigate the functional relationship that must exist between the content of the painting, the function of the outside spectator of the painting, and the function of the subject that Velasquez is painting on a second canvas inside of this painting. What is the nature of the bounding higher principle that connects these three subjects? The purpose of Velasquez's exercise, therefore, is to increase the power of thinking of the observer by implicating him into the process of creativity. So, the question is: what is the nature of this playfulness among the invisible painting inside of the painting, the subject outside of the painting, and the startled

states of mind that the figures of *Las Meninas* manifest before us? What is this mental kaleidoscope hiding from us and why is it hidden?

2. THE FIGHT BETWEEN THE CREATIVE PRINCIPLE AND THE OLIGARCHICAL PRINCIPLE.

Metaphor expresses the fight between the creative principle and the oligarchical principle. That is what the real world is all about, and that is why reality is metaphorical in nature and cannot be visible to our senses. So, first, let's examine this painting from the vantage point of this higher hypothesis.

The first unavoidable singularity that strikes you in *Las Meninas* is the fact that nine of the twelve figures painted on this canvas are looking at a subject which is located outside of the canvas of this painting, and which Velasquez is painting on a second canvas inside of the first, but whose compositional design is not seen by any of us, inside or outside of the painting. We may not see what Velasquez is composing, but we may know what it is. He is placing you, the observer, and the King and Queen, in one and the same position making you and them integral conflicting parts of this painting. How can this be? How can two different things, even three, be in the same space at the same time?

Since the central point of interest that Velasquez appears to be focused on, as well as most of the figures in the painting, is the presence of the royal couple in the room, the question is: what are YOU doing there? Who let you in? If you were involved in this machination, then, Velasquez would have to be painting a state of mind that involves your state of awareness as a rightful participant of the painting that we don't see, both as an observing subject and as the observed object, both as yourself and as someone else. Is that what he is painting inside of his painting? Is that what he is representing inside of his representation? How can you paint the idea of those two opposite ideas? What is the implication of this? What does it mean? Does this mean that the figures in the painting are merely the mirrors of what we are as observers, that we can discover only when we are looking at them? Does it mean that, as observers, Velasquez has put us in a position where we could, actually, change the very process of the physical space-time of artistic composition and become a decisive factor in the creative process? In other words, does this mean that the figures we see in this painting are not the subjects of this painting at all, but that WE are, and that WE command what their significance might be? Are THEY just mirrors? Are WE just mirrors? Are WE both mirrors infinitely rejecting away our respective images? Are WE not getting a little bit perplexed here? Is this just a game of smoke and mirrors to get us confused?

Suddenly, at this point, you must pause, because it must begin to dawn on you that whether you wish it or not, as soon as you took one step in front of this painting, you became caught into the web of an investigation of the creative process. You have become the subject of an extraordinary experiment, the significance of which is called in science, a "*crucial experiment*." So, the question is: What is the nature of a painting whose subject is outside of it and painted on a second painting inside of the first? How can you understand a painting in which you are suddenly made to discover that the subject is missing and that you are that subject? Does it mean that without our presence as the subject of this crucial experimentation, this painting would have no meaning at all, and therefore no existence? Is this the birth place of Alice in

Wonderland? Let's take a closer look and see why we, the observer, may be necessary for the very existence of this painting.

Look at the reciprocity between our observation of this painting and the fact that nine out of the twelve figures inside of it are looking at you standing outside of it. What is the purpose of all of these interactions? Such a state of interaction can be partly explained by looking over the right shoulder of the Infante Margarita and discovering the faces of the King and Queen of Spain reflected in the mirror. That should explain why some of those figures are staring at us with such inquisitive interest. Here, you can trust that Velasquez is telling you the truth, because he is showing you how he makes the mirror lie. He has the Infante asking you with an air of superiority: "Who are you to think that you could be the King or Queen of Spain?"

The truth of the matter, therefore, is that the observer, here, is truly a captive of the royal couple, the King and Queen of Spain. This is precisely part of the actual intention of the Velasquez painting. The observer is a prisoner of the oligarchical principle. The idea of Velasquez is to put each and every one of us, observers, in an ambiguous and paradoxical state of mind where we have to decide who we are and where our allegiance lies in the fight between two opposite principles. Are we on the side of the oligarchical principle or on the side of the principle of creativity? Can the two exist together? This question alone will decide whether you are right in thinking that you have a birth right to be in the position that Velasquez appears to have allocated exclusively to the King and Queen of Spain.



Figure 2. *Las Meninas*, detail showing the Infante Margarita, the mirror image of the King and Queen of Spain in the mirror and Jose Nieto, in the doorway, who is the measure of eliminating empty space.

Princess Margarita is looking at us with an inquisitive and imperial state of mind, as if she were asking the spectator: “Who do you think you are? I am the subject, here. I am the one who is making this painting immortal, not you.” (**Figure 2.**) Indeed, this is probably the idea that made an early biographer of Velasquez, Antonio Palomino say, in the name of the oligarchical principle: “Velasquez will endure from century to century, as long as that of the lofty and precious Margarita endures, in whose shadow he immortalizes his image under the benign influence of such a sovereign mistress.” (*Lives of Velazquez* by Francesco Pacheco and Antonio Palomino, Pallas Athene, London, 2006, p. 147) Is this what Velasquez is painting: the social realization that oligarchism is immortal?

You may have noticed, from where you stand, that the visual line of sight between the Infante and the Royal couple in the mirror is almost the same, but not quite. Her position is nudged just enough to the right of the mirror to avoid distracting the spectator by showing the reflection of the back of her head in it, yet close enough to it to indicate that both the mirror and the Infante reflect the same subject, and that the “true” perceived subject of this painting is the nobility of royalty. That is, by the way, the official “art book” interpretation of this painting.

Consider that everything, here, is so measured that not a single figure could be moved to a different position without destroying the effect of the experiment that is taking place. However, consider also that the intention of Velasquez is to create a visual palimpsest of the three positions of the royal couple, the Infante, and the observer, in order to create the appropriate paradoxical state of mind reflecting the tension of opposition between perception and thinking, oligarchism and creativity, ugliness and beauty, death and immortality. None of those figures, taken separately, or in combination, will give you the truth; they are mere perceptions. Their fusion together into one metaphorical process, however, will bring you to a higher domain of understanding. The question of truth is not about what is perceptible, or even what a combination of perceptions can give you. Truth is the denial of perception as knowledge in any function of understanding what you did not know before. Truth is always what remains to be known, after discovering you were wrong.

But, before going any further, let us identify all of those perceptible figures inside of the painting. On the left, standing in front of his canvas we see Velasquez holding his palette and brush staring at the spectator. His tunic bears a red cross representing the Knighthood Order of Santiago, the highest rank in Spain at that time. In the center stands the Infante, Princess Dona Margarita Maria of Austria, daughter of Philip IV, King of Spain, known as the Spanish King of the Thirty Years War. Art historian and baroque artist, Antonio Palomino, who wrote a biography of Velasquez in 1724, identified the other people as follows: to the two sides of the royal princess are two of the Queen’s maids of honor, Dona Maria Agustina de Samiento on the left, and Dona Isabel de Velasco on the right. To the right of her, are two dwarves, Nicolasito Pertusato with a foot on the dog, and next to him, Maribarbola. Behind them, standing in the shadows, are Dona Marcela de Ulloa and an unidentified lady’s escort. In the staircase standing outside of the room is Jose Nieto, the Queen’s Chamberlain.

There are four distinct waves of light coming into the scene from a single external source on the right. The first illuminates the Infante Margarita through the first window; the second, coming through the last window, illuminates the mirror reflection of the royal couple, the third illuminates the back door and the first three steps of a passageway to another room, and the fourth and last identifies the profile of Nieto from behind the upper door opening above the staircase. The gauzy gossamer filtering effect of this

singular radiating light source inside of the large royal museum room contributes directly to understanding the unity of effect of the triply-connected metaphorical process.

As aforementioned, the back wall shows a mirror reflecting the faces of the King and the Queen who are observing the entire scene from the same vantage point that we are also observing from the outside looking in. By the same token, the onlooker in the back doorway sees everything that we see, but in reverse. To complete the scene, there are many unrecognizable hanging paintings inside of the large room, including two barely recognizable paintings on the back wall which are copies of oil sketches by Peter Paul Rubens. On the left, there is *Minerva Punishing Arachne*, and on the right, there is *Apollo's Victory over Marsyas*. (See **Figure 3**) The subject matter of those two paintings represents the risks taken by artists when they defy the gods of Olympus. In no uncertain language, these paintings are saying: "Therefore, if you refuse to abide by the rule of the game, observe what can happen to you. You should be more like the passive dog under the foot of the midget."

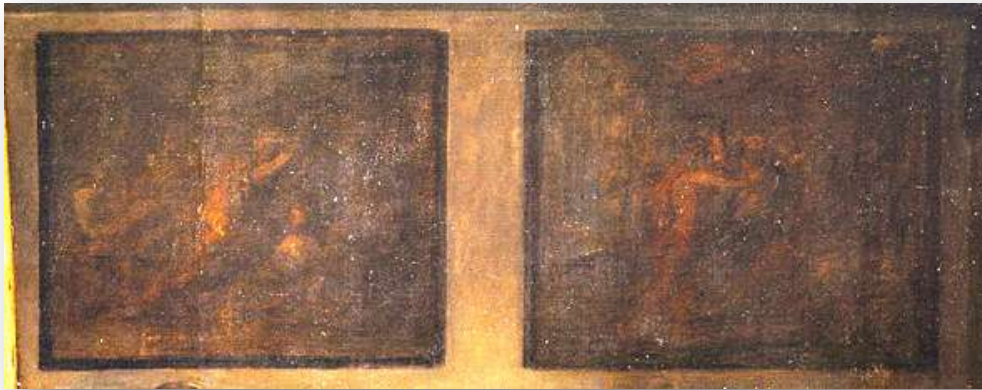


Figure 3. Pierre Paul Rubens, *Minerva Punishing Arachne*, and *Apollo's Victory over Marsyas*. Note that the two Rubens paintings are hung higher up than the mirror portrait of the royal couple.

The truth of what this painting is about is revealed in Velasquez's choice of those two sketches by Pierre Paul Rubens. Those sketches are among the least visible components of the painting, yet they are the most critical for the success of this experiment. Here, in a discrete manner, but without any doubt as to

his intention, Velasquez states his position against the evil of the oligarchical principle. Although well treated by Philip IV of Spain, Velasquez saw in the nature of the oligarchical principle that Philip embodied the evil of the Habsburg Empire, the brutal rape of Europe that was the Thirty Years War, and the destruction of the principle of human creativity. Velasquez befriended Rubens when the two met in Madrid, and he understood what Rubens had to go through in his native Netherlands that were savagely butchered by Philip IV, during his own lifetime. The two Rubens sketches are a testimony to the way both Velasquez and Rubens fought against the abuses of the rich and powerful. By reproducing those two sketches, Velasquez confirmed his allegiance to the creative principle, that is, to the Promethean principle, and demonstrated his opposition to oligarchical wars of conquest. Those two barely visible reproductions bring out Velasquez's unique contribution to this Promethean principle in a most daring manner.

The subject of Rubens's *Minerva punishing Arachne* refers to Ovid's *Metamorphoses* where he recounts how Arachne, a very talented tapestry weaver, was punished by Minerva (Pallas) because she refused to submit to her arbitrary judgment in a competition demonstrating their respective talents. In the contest with the goddess, Arachne won first prize for having woven a most beautiful tapestry that showed, in a flawless manner, the different crimes committed by the gods against man. Since she had woven a less beautiful tapestry, Minerva destroyed Arachne's tapestry in a fit of jealous rage and condemned her, with her descendents, to hang forever from ceilings, by transforming her into a spider that became forever busy spinning its webs.

In *Apollo's Victory over Marsyas*, Rubens depicted the fact that Marsyas, inventor of the dual-pipe flute, had defeated Apollo in a competition in which the angered god could not play his lyre more beautifully than Marsyas did his flute. In order to show his superiority as a god, and to demonstrate who the winner of the contest was, Apollo challenged Marsyas to play his instrument in reverse. Since Marsyas could not do it, Apollo hung him from a plane tree and scorched him as a punishment for having dared to compete against a god.

In like manner, Velasquez expressed his challenge to the ruling gods by composing a painting within a painting which is not visible to the perception of the spectator (or to the royal couple) and which has the inferential "appearance" of being a flattering indirect portrait of the King and Queen of Spain. That is one meaning. Yet, depending on which manifold you are observing from, a different view of the same reality will be completely opposed as if there were no room for space between them. The inferential process of the painting inside of the painting is so powerful, here, that it cannot be shown directly to any observer, but is absolutely necessary in order to convey the truth of reality. Only the back of it is there to suggest that there is a front. And there, on the front of that unseen painting, a second meaning is suggested where Velasquez is free to compose the process of creativity, which is visible to him only, and which is in complete opposition to the oligarchical principle.

In other words, Velasquez is composing an inferential subject for the benefit of the observer, who has to discover the process by means of which the subject is not shown to him, but that the reason for it to be invisible to him should be reproduced in the intimacy of his own mind. Although there is a lot of room to speculate about the virtual nature of what that representation might be, the portrait of the Infante can be used to discover what it is, because what is being reflected in her investigative state of mind is, in reality, the inferred location of three different functions located in front of her; that is to say, the fight

against the oligarchical principle among the observer, the observed, and the creative composer. Here, the metaphor of reality becomes the reality of metaphor.

Additionally, the observer can discover that what Velasquez is doing on the virtual-inferential canvas within the painting is weaving the process of an axiomatic change that must take place in the minds of all human beings when the two principles of creativity and oligarchism come into conflict. He is painting the substantific marrow of the real world as opposed to perception. From that vantage point, the subject of the painting inside the painting is the opposite of what is suggested by what you see in the painting through sense perception, because it is informed by an opposite principle. This reality of principle is even further emphasized by the fact that Velasquez is wearing on his belt the keys to the King's Chamber. That fine detail is meant to take the attention away from the scent of the inference of the creative process, and to make believe that the subject of the painting in the painting is obedience to the oligarchical principle. In this manner, Velasquez provided food for thought for everyone, whatever the level of thinking might be.

Such an innocent detail as wearing the King's bedroom keys was not merely to show that the artist was intimate with the King, but that his working studio, being part of the Kings' gallery of the Alcazar, was also the battle ground where the fight for the creative process was being waged. As art historian Palomino explained, the King did to Velasquez "as Alexander the Great had done with Apelles, whom he went to watch paint ..., honoring him, with such singular favor as Pliny tells in his *Natural History* (Lib. 31, cap. 10) and as His Imperial Majesty, Emperor Charles V..., liked to go watch the great Titian paint..." (Palomino, Op. Cit., p.87.) Indeed, Velasquez had been appointed to important positions in the palace during a period of 36 years. For instance, he became one of the King's painters at the age of 25. He was painter to the Bedchamber in 1624, Usher to the King's Chamber in 1627, Gentleman of the Bedchamber in 1642, and Chief Chamberlain of the Palace in 1652.

In the reproduction of the *Minerva Punishing Arachne*, another painting is alluded to, notably Titian's *The Rape of Europe*, a part of which appears on the right hand side of the sketch, but of which only the faded memory remains. The subject of the *Rape of Europe* has been one of the most reproduced subjects in history by European artists of every country and during every century, who have made the point that, not only was Europe abducted by the oligarchical principle throughout its history, but was also repeatedly raped by it. The idea of this repeated rape remains identifiable as a weak but definite blemish in Velasquez's *Las Meninas*, in order to make the point that artists must always wage a fight against the oligarchical principle while they are, as court painters, at the mercy of their patrons.

3. THE PERFORMATIVE PRINCIPLE AND THE TRIPLE UNITY OF PHYSICAL SPACE-TIME.

What is a *performative principle*? This is the willful introduction of a function that says what it does. And, what does it do? It eliminates from your mind the fallacious idea of empty space. It forces the non-linearity of physical space-time to reflect on itself, because, without time reversal, one cannot include the crucial function of the human mind as the fundamental component of the creative process. Furthermore, the *performative principle* also integrates the functions of axiomatic change and of

intentional causality, always present in any creative process, consciously or without consciousness. From the vantage point of history, *a performative action is a willful act of experience in changing the universe in time*. This *performative principle* also subsumes the chirality of physical space-time which cannot be expressed by any form of mathematical equations. In other words, the *performative principle* always implies the triply-connected chirality of physical space-time, because, otherwise, change in the universe would be reduced to purely mechanical spatial motions.

The *performative principle* always includes physical space-time alterations in the directionality of time, because one must always account for axiomatic changes to take place through a measure of change which occurs at more or less regular intervals of time in the history of the universe (e.g. at approximately every 62 million years). It is in connection with such large cycles that smaller historical cycles are determined in accordance with other modifying universal physical principles. The question, therefore, must be asked: are we living in a mechanical universe or are we participating in a dynamically creative universe which is constantly changing itself as a whole from the top down, performatively? If we are living in a dynamically creative universe, such a universe must fundamentally be characterized by mental creative chirality, and mental chirality requires that experimentations of physical space-time become, in a specific way, as if developing within the memory of the universe itself. That is the function of the triply-connected reflecting dynamic of *Las Meninas*.

The physical space-time lapse of mental chirality is located specifically in self-consciousness; that is, within the unfolding performance of the future seeking self-reflexive process itself. In other words, the action within the performance of a composition is the act of marking the characteristic chirality of time inside of the creative process. Every human mind has access to this creative process, but very few people find the time to recognize it and, therefore, most of its signs of recognition get lost in the fumes of clock-time, as the spectator, reader, or listener get distracted by artistic entertainment. Since the idea of creating a composition can be reflected in the unfolding of its own performance, or within the score of a musical composition repeating changes of its *motiführung* within itself, the artist-performer displays how he is able to take leave of his senses and go out of his mind in a very special way, performatively.

The case I am making here is the same that Lyn has made, repeatedly, against the fallacy of deduction and mathematics. There is something unique about this painting of Velasquez that cannot be understood by mathematical or formal deductive means. The performative experiment of Velasquez is a discovery of principle that cannot be understood by formal deductive reasoning, but only by means of a Riemannian self-activating function. As Lyn indicated about the recent work in the Basement, their presentations of Saturday November 19, 2011, were performative. The point of this discovery, however, is that the discovery of the *performative principle* is not the discovery of something, but the discovery of the process by means of which you make discoveries of principle. It is the horizon or the pathway principle to a discovery of principle. As Lyn put it:

“And therefore, what is needed, particularly when you consider our function, is that kind of emphasis on this third level, which is above mathematics, above mathematical formulation: It’s the discovery of a *universal principle*, or something tantamount to a universal principle. A discovery of a procedure, which may not be a principle, but it’s a way you know to get at the result.” (Lyndon LaRouche, *NEC Meeting*, Tuesday, Nov. 22, 2011.)

Thus, a *performative dynamic of physical space- time* is the only form of physical space-time in which the process that is being observed can be both the intrinsic motion of the observer, the intrinsic motion of the observed phenomenon, and the change between them within the form of a Riemannian triply-connected manifold. The revolutionary action of Velasquez is that he was reorganizing society in the way that he thought society should be, not as it should be perceived. And, that reorganization required a physical space-time performance lapse within those three different functions that Velasquez included in *Las Meninas*. That is what the genius of this painting is all about: the triply-connected *performative principle* of the creative process relating in physical space-time to the creator, the dynamic change of the subject matter, and the spectator.

4. THE METAPHORICAL MEASURE OF CHANGE AND THE ELIMINATION OF EMPTY SPACE.

How did Velasquez eliminate empty space in *Las Meninas*? The mirror clearly shows the reflection of King Philip IV and Queen Mariana of Spain, but nothing of the Meninas, of Velasquez, or of observers inside or outside the room. This mirror, therefore, seems to be very obedient and very selective in its reflection. It is not reflecting the room at all. It is as if the mirror had jumped over the room in its entirety to capture the King and Queen, beyond the physical reality of the room that is represented in the painting. How can that be? How could a mirror not reflect the room that is in front of it? Why would a mirror jump over the empty space that is in front of it? Here, your sense perception has been fooled, because you have not noticed that the King and the Queen are not reflected according to what their perceived size should be. Their size has been modified as if the space of the entire room had disappeared. Why did Velasquez make empty space disappear? Because the best way to know what is not there is when you make it disappear.

The image of the royal couple does not show them as standing outside of the painting, but as a flat image belonging to a two dimensional surface. As a matter of fact, if the mirror image of the royal couple were truthful, then, the King and the Queen should have been located only a few feet from it, inside of the painting, and portrayed as close to that mirror as the man in the stairs is to the opening behind him. In other words, if that image were true, the royal couple should have been standing about ten feet behind Velasquez as opposed to about ten feet in front of him. The point that Velasquez is making is that for the mirror to be truthful, it has to lie. Because, if the mirror did not lie, the royal couple would have appeared to be twice as small as the man on the steps, because the King and Queen are located at the same distance to the mirror that this man is to the canvas of the painting, plus the additional distance of their reflections. Why then was that special distance not respected? Why did Velasquez cause such an apparent lie to be made by the mirror? The reason is that this is what art does: it puts on a two dimensional surface the reality of a three dimensional world. That is a lie. This is why the answer to that question can only be found in poetry. As Shelley said in *The West Wind*:

“Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone, 60
Sweet thought in sadness. Be thou, Spirit fierce.
My spirit! Be thou me, impetuous one!”

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy! O, wind,
If Winter comes, can Spring be far behind?” 70
(Percy Bysshe Shelley, *Ode to the West Wind*.)

Similarly, as in the case of Shelley, Velasquez had to account for the truthfulness of a unit of measure which would create the perfect fusion between the creative process of *Las Meninas* and the creative process of the universe. Therefore, if the royal couple had been portrayed in the mirror from the distance of its perceived position, their images would have been so small that the mirror would have blended them with everything else in the room, and the effect would have been lost. Velasquez had to eliminate the totality of the empty space of the room to establish the effect he wanted to produce. The mirror had to lie to your sense perception for Velasquez to tell the truth. The distance between you and the mirror, therefore, had to be shortened to maintain the artistic effect of the unity of the whole experiment. This means that the mirror had to be made to lie without your perception noticing it. In fact, Velasquez was aiming at eliminating your dependency on perception altogether. The lapse of physical space-time had to be tricked in order to maintain the appearance of reality as per the illusion of the man in the steps. This may be a little difficult to grasp, but be patient and those who persevere will understand.

Here the imagination must recreate Velasquez’s measure of change in proper epistemological perspective in order to understand the painting as a whole. The observer must understand why the man standing on the stairs behind the open back door has his two feet located on the fourth and fifth steps down and several feet away from the back opening, while his right hand is holding the curtain open five steps away from where he is standing. How can this be possible? Where did the space go? Here, Velasquez has provided the observer with a *trompe l’oeil* in which empty space and the function of sense perception have disappeared altogether. That is the axiomatic singularity of the whole painting. Velasquez created this metaphorical measure in order to make us understand why he eliminated the empty space of the entire room between the spectator and the image of the royal couple in the mirror.

Observe closely the area of space behind Nieto. What is the problem with the depth of that space? It has disappeared. It is the great distance and the diminution in size of Nieto’s image which contribute to deceiving your eyes. By eliminating the depth of space behind Nieto, Velasquez gave a visual-epistemological definition of the pictorial metaphorical function, which is to bring out truth by eliminating the space of difference between the image and the perceived object.

Figure 4. Jose Nieto. The *trompe l'oeil* measure of eliminating empty space that your eyes do not see.



Here, Velasquez created an axiomatic singularity between the so-called second and third dimensional domains in order to cause your mind to discover what is not there. The anomaly is that there is no depth of space between the fourth step and the opening behind Jose Nieto. (See **Figure 4.**) There is a paradox here. It is impossible for Nieto's right hand to be holding the curtain behind the door frame and for him to stand four steps away at the same time.

This discontinuity of physical space-time stands as the measure of change between the oligarchical principle and the creative principle, between the function of the royal couple and the observer. How does this work? The answer is to be found, as Lyn keeps emphasizing, in the nature of the metaphorical process as a moral process: "So, therefore, why can't people understand creativity? Why does almost no one in society actually understand what creativity is, as I've defined it here? Why? Because they're *victims* of the oligarchical principle! They're cattle! They accept the status of being cattle! They believe in '*my tradition.*'" (Lyndon LaRouche, *NEC Meeting*, Tuesday, Nov. 29, 2011.)

The question is: what is the connection between the metaphorical process and empty space? In order for the metaphorical process to function properly as reality in artistic composition, the difference between two or more meanings must be eliminated in the same way that empty space has to be eliminated between the second and third dimensions, or between sense perception and true knowledge. This is what Velasquez does with the character of Jose Nieto and the royal couple. Nieto is the least important figure in terms of size, yet he is slightly larger than the reflection of the King in the mirror. This is where the most important singularity of change takes place, because Nieto is the *lens measure* of coincidence between the minimum and maximum, providing the observer with the metaphorical beryl looking glass of Cusa in a very unique way.

Take another example in language. If I say: "I have a range of tools to help you solve your problem," you may be in real trouble, because if I make the letter "t" for "tools" look somewhat like the letter "f" for "fools," you might not appreciate what is in store for you. So, eliminating empty space does not mean filling it up with stuff. It means eliminating the distance between things, either by a reduction of depth, or by acceleration. If you want to go faster, just eliminate empty space. For example, if you cannot understand the speed of light, it is only because your sense perception cannot handle it. If you say about the speed of light: "Boy! That's too fast for me, I can't even imagine such a velocity," you don't realize that the speed of what you just said is faster than the speed of light. That's the metaphorical function of the Nieto measure. That's what Velasquez did with the mirror image of the royal couple. He eliminated the space between the royal couple and the observer so that your mind can reach a higher dimensionality in a least action manner. In other words, Velasquez is telling you: The real world is a *trompe l'oeil*.

However, this *trompe l'oeil* of Jose Nieto is established for the observer to grasp the truth of the measure of the metaphorical process.

Nieto is precisely where he is in order to give us the clue as to how Velasquez falsified the positions of the royal couple with a similar *trompe l'oeil*. *This complicated illusion reflects the precise measure that Velasquez had to master in order to maintain the credibility of the central irony of the painting, because everything in the painting hinges on the measure of that elimination of empty space between the royal couple and the observer by way of your failing sense perception.* That is the whole secret of this painting. Your eye is attracted to that level (green line) and to that point (red dot) because Velasquez chose the paradoxical singularity of Nieto's right hand as the center of perspective (blue lines) for the entire painting. (See **Figure 5**) This is where the change of manifold takes place.



The truth of the entire creative process hangs there, and the unity of the entire composition can only come together and fuse into a unity of composition when the observer finally considers that the true size of the royal couple must be the same size as the one that Velasquez is painting on the canvas that we cannot see. This is precisely how a Riemannian scientific demonstration should be measured, no more no less, and from outside of mathematics. This is also how a fusion process of cosmic radiation is created in the physical universe. However, such a process also requires the understanding of a measured subjunctive dilatoriness.

Figure 5. The change of perspective in the portrait is centered on the singularity of Jose Nieto's right hand.

5. THE SUBJUNCTIVE MOOD OF *LAS MENINAS*.

At this point, the reader should pause and ask the question: Is it really the royal couple that everyone inside of *Las Meninas* is observing, and that Velasquez seems to be painting inside of his painting, or is it the perplexity of the observer who is generally excluded from the creative process, but who, if he were in that position, would be part of the reflective process that Velasquez is painting on the canvas inside of his painting? In other words, is it the artist, himself, composing the complex arrangements of this triply-connected experiment? Yes and no. It is none of them, and it is all of them, because all three functions are required to understand the process of composition for you to see what is not there. Suddenly, things lose their firm delineations and become different than what they were, while remaining the same. Things are the same, but different. Velasquez is representing the physical space-time of the *lapse of phase change* that goes on inside of your mind when you attempt to define the process of observing the compositional performance of a discovery of principle, any discovery of principle. And, this discovery cannot be successful unless you eliminate the fallacy of empty space standing between the oligarchical principle and the creative principle.

At the same time, Velasquez was careful not to assert too strongly his political convictions, here, because if he had, you know where he would have ended up. So, he made possible the two opposite interpretations of his painting. In order to do that he had to use the subjunctive modality, because this is the very modality of the creative process. The *performative physical space-time* mode requires that the subordinate element be in the subjunctive mood; that is to say, the mood that conveys his doubts, his fears, his hopes, his perplexities, his desires, his hypotheses, his intentions and commands, etc. The subjunctive is the mode which expresses all of the states of mind that are not based on empirical sense perceptions. It is the inferential mode par excellence. If you are looking for positive and practical results, never use the subjunctive.

As Lyn demonstrated, the subjunctive is the physical space-time lapse of tuning change from what might have been into what should have been; that is to say, *of doing now what it will become essential that we should have done*, while the opportunity still remains for us to do so. From that standpoint of creative physical space-time, subjunctives are the most important lapses of hopes for the future to exist in the way that it should have been anticipated, because they give access to connecting any failed historically specific temporal moment of the past with the blessings of being able to reside within the simultaneity of eternity. The decisive discovery, here, is the lapse of physical space-time inversion of *what it will become essential that we should have done*.

So, the point is to determine, as if in a new birth, the past universal events which did not happen but should have taken place. This is the case of Velasquez's *Las Meninas* masterpiece which has always been pregnant with the future with the following implied three conditions. First, the painting was composed for the benefit of the creative process of the general public. Secondly, the process that Velasquez described implied the coincidence between a specific historical moment and the simultaneity of eternity. And thirdly, Velasquez painted for an audience which did not yet exist in his time, but which

was more alive in his mind then, than any of the court creatures he had to work with. So, let's examine more closely the truth that these three future conditions implied.

6. HOW JUAN DE PAREJA REPRESENTS THE STATE OF MIND OF "TRUTH" IN THE FUTURE.

The proof of truthfulness in the Velasquez *Las Meninas* experiment of the creative principle is demonstrated by the case of the portrait he made of his assistant, Juan de Pareja. In 1648, Philip IV of Spain sent Velasquez to Rome on a Royal commission to buy works of art to decorate his Alcazar residence of Madrid. Velasquez spent about two and a half years traveling across Italy looking for the best works of art that the Italians were willing to sell. Accompanying Velasquez on this assignment was his assistant Juan de Pareja, a slave who was reportedly given to Velasquez as a helper in his studio, and who Velasquez liberated in 1654. Juan de Pareja was to Velasquez what Velasquez was to Philip IV: the most truthful expression of the fight for the creative principle against the oligarchical principle inside of him.



Figure 6. Diego Velasquez, *Juan de Pareja*. Metropolitan Museum of Art, New York. (1650)

In the portrait that he painted of Juan de Pareja in Rome, Velasquez expressed a most extraordinary paradoxical state of mind by demonstrating that his slave-assistant had become the controller and master of his own mental powers: slave in his body, but free in his mind. (**Figure 6**) In fact, Velasquez demonstrated that in spite of his accident of birth, Juan de Pareja reflected the fighting power of a creative mind, both serene and forceful. The most revealing point about this portrait was stated by Antonio Palomino when, in 1650, it was first exhibited briefly in the Rotunda of the Pantheon in Rome and as a result of which Velasquez received the honorific title of Roman Academician. Palomino reported: “This portrait was hung there, and it received such universal acclaim that in the opinion of all of the painters of different nations everything else looked like painting, this alone like reality.” (Palomino, Op. Cit, p. 122.) What Palomino was implying, here, is that *Juan de Pareja* goes beyond sense perception. He was inferring that the painting of Velasquez was so real that it had the power of breaking with the illusion of sense perception and elevated the spectator to the level of the state of mind of the truth.

And the truth that *Juan de Pareja* exudes is that he is the one who is looking at you and not you looking at him. He is the one scrutinizing you, not you examining him. As a result, the portrait forces you to pay attention and reflect on the universal paradoxical condition of mankind. Velasquez depicted the state of mind of human maturity, the minimum and maximum of human creative freedom and slavery at the same time. As Cusa had noted earlier in his *The Vision of God*, the self-portrait of Roger Van der Weyden had a similar effect which was replicated in the same idea of a universal eye that is looking at you, no matter where you stand in front of it. You cannot detach yourself from his glance, which captures your complete attention by following you everywhere, while it is both moving and not moving at the same time.

In other words, *Juan de Pareja* represents the universal mirror of mankind who says to you: “Yes, I am both a slave and a free man.” In that sense, *Juan de Pareja* reflects, as does *Las Meninas*, the victorious outcome of the paradoxical struggle that every man woman and child has to wage in order to free themselves from the shackles of the oligarchical principle. Here, the extraordinary mastery of Velasquez is such that *Juan de Pareja* sees right through the observer and makes him aware that he cannot escape the fact that he, also, has to free himself by breaking the chains of public opinion which always prevents him from telling the whole truth. And, this truthfulness is the same truth that Beethoven incorporated into his *Piano Sonata Opus 27*, that Verdi characterized by his Opera *Nabucco* through his famous *Va Pensiero*, and that Mozart revealed in composing *Don Giovanni*, that is, the truth about the pure evil of the oligarchical principle and the necessity to free the creative process from it.

Pareja, however, may have been a slave on the books, but he was not a slave in his mind, and here is the ticket he paid to prove it. (**Figure 7.**) While working with Velasquez, Pareja learned the trade of artistic composition and became a creative artist in his own right. After he came back from Italy with his master, Pareja painted a portrait of Christ calling on Matthew to become one of his apostles. This portrait depicts the same epistemological tension as does *Las Meninas*, in the same subjunctive mood. Ironically Pareja portrayed himself, performatively standing on the extreme left of the scene, while on the right, Matthew is saying to Christ: “And you expect me to leave all of this wealth behind and follow you just

like that!” Looking at the observer, Pareja seems to be saying to him: “Oy-oy-oy! Why all the fuss, I had to leave everything behind also, and look where I ended up!”



Figure 7. Juan de Pareja (1606-1670), *The Calling of Saint Matthew*, (1661) The Prado, Madrid.

All three portraits, *Juan de Pareja*, *The Calling of Saint Matthew*, and *Las Meninas* are composed in the same spirit of the creative principle and reflect the same subjunctive state of axiomatic change, because their final results became the ironic consequence of what had not happened, but which might have happened, if certain conditions of change had taken place inside of the kingdom of Spain. It is in that more profound sense that these three paintings also reflect the conflict between the oligarchical principle and the creative principle. It is in that sense that the *Calling of Saint Matthews* is Juan de Pareja’s *Las Meninas*. These three portraits should be considered three of the most important additions to the improvement of creativity in all of human history. Why?

It is because the state of mind of those three compositions reflects the same condition of historical specificity in the light of the simultaneity of eternity. They reflect the same conflict between oligarchism and creativity by the very fact that all three portraits were painted for the apparent pleasure of the royal household only, and were not permitted to be shown to the general public. They were the Spanish King’s toys. The paintings were located in the royal private collection of the Alcazar in Madrid, where very few people were allowed to see them. This private display was contrary to Velasquez’s hopes, but he was not

in a position to argue. He was only able to show the nature of the conflict, the universal truth of it, which he was able to create with two of the greatest masterpieces in the history of artistic composition. The very ambiguity between the position of the observer and the position of the royal couple, in Velasquez's *Las Meninas* required that these paintings not be composed for the pleasure of the royal court only, but also and primarily for educating the general public. However, those portraits remained in captivity for three hundred years until 1819, when *Las Meninas* was finally transferred to the Prado.

7. THE TRUTH ABOUT THE HISTORICAL SPECIFICITY OF *LAS MENINAS*.

Some nasty literature has been written about Velasquez, accusing him of having been an aristocratic achiever rather than a true artist, and that he had not allowed Juan de Pareja to paint, because he believed that such a creative process should be "reserved exclusively to free men." The very existence of *Las Meninas* is a demonstration that this is a malicious lie. That slanderous literature is being peddled by a [Terence Clarke](#) who further claims that Juan de Pareja had to paint in secret, regardless of his master's orders and without his knowledge and that, one day, when the King happened to come to Velasquez's studio, Juan de Pareja dared to show the King one of his own paintings. After the King had scrutinized it, he said to Velasquez: "Any man who has such skills cannot be a slave." At which point, according to Clarke, Velasquez was so humiliated that he was forced to grant Juan de Pareja his freedom.

This deliberate falsification of facts, which replaced the creative principle with the oligarchical principle, is simply the immature jealous reaction of an enraged and vengeful individual. In his introduction to the *Lives of Velazquez*, Michael Jacobs made the point adequately clear about the so-called nobility of Velasquez. He said: "This aristocratic link, still regularly mentioned in the literature on the artist, was vital in making him achieve what seems at times to be his life's principal goal: to be admitted into the Order of Santiago. Yes this link was almost certainly false, for it would have been unheard of for a nobleman to allow his son to become a painter. All the evidence suggests instead that both the artist's mother's family [Velasquez] and the Silvas (who came from Portugal to Seville in the 1580's) were prosperous merchants." (Michael Jacobs, quoted from Antonio Palomino, Op. Cit., p. 26.)

However untrue to the principle of creativity this lie may be, it is nevertheless useful because it hits the target right on the mark by revealing a certain tonality that is a dead giveaway, which any alert person can discover by following the Jesuit scent that it leaves behind. In his attempt to reverse the roles and make an oligarch look creative, Clarke demonstrated how highly influenced he was by the Jesuits and, therefore, he has taken the liberty of applying Rule 13 of the Ignatius of Loyola code according to which "white could be seen as black, and black as white." This is of interest for our present subject because the higher truth involved in this fight between the oligarchical principle and the creative principle was never meant to be made public by the sycophants of the Spanish oligarchy. The point is that this conflict could not remain dormant forever and even a Jesuit cannot avoid the corrosive effect of a truthful universal principle. In that sense, by trying to put the King into the wrong camp, Clarke exposed himself for what he is, an incompetent liar.

The reality of the matter is that the true position of the royal couple in *Las Meninas* was conceived by Velasquez as a strategic flank, because it is also the strategic place of the artist who composed this experiment, and Velasquez made sure that the attentive observer would not escape that truth when he considered, even for a brief moment, that the place of the royal couple might be truly his own in disguise. In reality, the King and the Queen are both usurpers of a place which belongs to the artist, the observer, and their triply-connected interactions. That is why the usurpation of one principle by another is a fabrication of the process of universal history, of artistic composition, and of science. For appearance's sake, however, the flank of Velasquez was to have the King and the oligarchs of his time believe the contrary, that the observer and the artist were the actual usurpers.

Indeed, Velasquez convinced the King that the pedagogical device of the mirror was meant to improve the status of his crown, that the presence of the King even by means of a mirror was serving the higher purpose of ennobling the art of painting, and that his image in the mirror was necessary to elevate art above mere craftsmanship. Therefore, the presence of the royal couple was made to elevate art by the beneficial display of their nobility within the process of artistic composition. This was a perfect flank, and everyone in Spain still believes it to this day. This interpretation of the portrait quickly became the official propaganda view that the Prado Museum offered for consumption to the gullible general public. For example, in its brochure on line, the curator of the [Museo Nacional Del Prado](#) states: "There have been innumerable interpretations of this subject [*Las Meninas*] and later references to it. The most numerous emphasize a defense of the nobility of painting versus craft." This is the same slander as Clarke's, but in a more polite form. And, this is the social space between the royal couple and the observer that Velasquez made disappear from sense perception in *Las Meninas*.

However, the King was quite happy with that interpretation of the painting, and he remained ignorant of the process that brought about his delusion, because he did not have the intelligence of principle, nor was he emotionally and morally equipped to understand the nature of the experiment he was a part of. The true nature of the experiment was a *secret d'atelier* probably exclusively held between Velasquez, Juan de Pareja, and Rubens. In other words, what Velasquez was pointing at, with his judicial positioning of his mirror, was that ***the imperial oligarchical principle has to be replaced by the principle of creativity, because no human being should be forced into the impossible position of looking the King in the eye and kiss his ass at the same time.*** So, therefore, the image in that mirror could not have been any different than the special fallacy it projects for the purpose of the truth, which is the constant reminder in the universal creative human mind of the tension between the oligarchical principle and the creative principle; that is, the shadow of the scars of battles waged against the politically correct freak that is inside of everyone of us.

Indeed, the lie of the curator of the Prado and his attempt to disambiguate the whole matter by playing up the role of nobility merely succeeds in making a bad situation worse for the Spanish Museum. The same applies to puns on people's names. The reason why such puns are bad puns is because the ambiguity of the double meaning is lost for the benefit of one of the two meanings. At any rate, there is no way to salvage the reputation of a corrupt King, no matter what anyone might say, because Philip IV was not merely a degenerate, he was also a genocidalist against the people of Netherlands and against his own people. He was the complete opposite of the creative process that Velasquez and Juan de Pareja were attempting to master, and *Las Meninas* is the portrait of that quiet but tense condition of two opposing forces of the battlefield. A short resume of the historical period should help clarify this important point.

The family of Philip IV was a weak and diffident oligarchy, delegating responsibility to ministers who ruled over a debauched and perverted Spanish court. Philip IV, himself, was unimaginative and incapable of making timely decisions. The family doctors that treated the royals covered up their degeneracy by giving the official diagnostic of smallpox as the source of their feeble-mindedness, while the true source of the disease was in-breeding and hereditary oligarchical insanity. Oligarchism has always been the most common hereditary disease of European society. Although Schiller described clearly the inanity of Philip II in his *Revolt of the Netherlands*, it was his grandson, Philip IV, who ruled throughout the period of the *Thirty Years War*, and who committed Spain to a more aggressive policy in alliance with the Hapsburg Holy Roman Empire. However, Philip IV was not really bellicose; he was simply weak and did not really know what he was doing. That doesn't mean he was not responsible for what he did.

Spain's relationship with the Netherlands had a lot to do with France, as Cardinal Gilles de Mazarin used to remind the Ambassador of the Netherlands who attended the Peace negotiations with the Protestant forces at Osnabrück during the 1640's. Philip's advisors had recommended prioritizing the war in Flanders in order to safeguard the Spanish road to the Netherlands that had to go through France, however, without antagonizing Louis XIII. The balancing act between those three countries is a good example of how to resolve conflicts among nations, as I have discussed the matter elsewhere.

To reiterate the same historical problem in a different way, consider that Philip was made to believe that the best way to keep that road through France was to keep the war going in Netherlands. This was a disastrous strategic policy that ultimately forced the Spanish army to travel through Germany and defeat the Swedish Protestant forces at the battle of Nordlingen in 1634. Ironically, that road maintenance policy resulted in increasing the tensions with France under Mazarin. Consequently, a French-Spanish War started in 1635 which resulted in a disaster for Spain when not only the rebels from Netherlands, but also the rebels of Catalonia leaned on the side of France against Spain, in 1642. This was precisely the obstacle that Spain had to foresee if she wished, at best, to maintain the status quo with France. By May 1648, Philip IV's Prime Minister, Louis de Haro, was forced to sign a peace treaty with Netherlands, only a few months before the Peace of Westphalia was to be concluded. This put an end to the Eighty Years War of genocide that Spain had waged against Netherlands people.

However, adding torturous pain to injury, Spain refused to sign the Peace of Westphalia, as such, and the war with France dragged on because Phillip IV attempted to take advantage of the weakening of France by the English operation of the Fronde. But, Philip finally lost all hopes of ever coming close to winning this war, and was forced to sign the Treaty of the Pyrenees in 1659 with Cardinal de Mazarin, after losing Dunkirk in 1658. "If France was a victorious nation, it must have been because it had superior blood," Philip must have been thinking. So, Philip IV agreed to a peace that would involve the renewal of the Spanish royalty blood line by having his daughter, Maria-Theresa, marry Louis XIV in 1660.

But again, this may have been Philip's treacherous way of weakening the French oligarchy even more, because the Mother of Louis XIV was the sister of Philip IV, and the Mother of Marie-Theresa was the sister of Louis XIII. Therefore, Louis XIV and Marie-Theresa were cousins and they had to get the Pope to provide them with a special dispensation. But, this insurance coverage was not a guarantee of improvement for the progeniture, quite to the contrary. The wedding was held on the Isle of Pheasants on the border of France and Spain and was considered almost the only bloodless event of the century. The

event was so extravagant that when the first guests arrived at the Isle of the Pheasants, the last ones were still coming out of the Alcazar in Madrid. The entire task of the decoration and preparation for the Spanish part of the wedding required seven months and fell on the shoulders of Velasquez who was then 61 years of age. Velasquez died of exhaustion two months later, on August 6, 1660.

CONCLUSION.

Now look at the mirror image of the royal couple one more time, in the context of this historical specificity, and think of it as the mental image of the authority figure that resided in the minds of every Spanish subject of that time, and who whispered to their conscience what they should think or not think. This is the mental image that told them the polite and approved things to say in order to be accepted. Look at this mirror, therefore, as a representation of the terror that Velasquez had to live through for 36 years, during every day of his adult life. Then, his immortality becomes clear in this painting, and especially his glorious victory over the oligarchical principle, because Velasquez had posted the appropriate epistemological conditions of how to avoid the tragic predicament of oligarchism, and in doing so, he opened the pathway for mankind to think creatively in the future.

The metaphorical function of reality in Velasquez's *Las Meninas* is clear and decisive on that count. The oligarchy has to be denied political control of artistic composition. It is only by removing the King from his position of control by the spectator that creativity can survive. Otherwise, creativity will die and humanity as a whole will die soon afterward. In 1656, Velasquez realized that Spain and Europe as a whole had come to a turning point, a point of no return beyond which civilization would not survive unless certain very specific principles were discovered and applied. Velasquez knew that if that point were to be reached without understanding the nature of the fight he waged in *Las Meninas* that Spain would never recover, because people would have missed the last coach. He knew that after that *punctum saliens*, the roads to freedom would have been shut down, and there would be no more pathways to the future. So, the danger of not understanding *Las Meninas* was not simply that people would remain ignorant of some great truth that they should have known; the danger was also and foremost that humanity would be denied immortality unless that axiomatic change were to be ontologically effected.

What this means for the subject who participates in this discovery is not merely that he will never be the same after seeing it, but that he has entered into a new domain in which he can contribute to the immortality of humanity from that moment on. In other words, if this discovery is applied to science, you create the conditions for restoring the creative principle as the foundation of the kind of universal culture that is necessary to make the next step of human progress even greater, endlessly. Unless this is done now, at this axiomatic juncture in history, there is no chance for the future of mankind, because without the inoculation of humanity with such an epistemological warfare function, there is no way to eradicate the predominance of the generalized oligarchical principle incrustated in our societies around the world.

The time has come, therefore, that unless the devotion to the creative process, as Lyn advocated, becomes hegemonic over the oligarchical principle during the immediate period ahead, there will not be another chance to save civilization from the doom of a long and lasting dark age. As Lyn said: "The

natural distinction of the human species is foreknowledge of what is to occur which is new to the relevant human experience. This distinction is typified by the discovery of an anticipated physical principle which had not yet been actually experienced as practically tested knowledge.” (Lyndon LaRouche, [The End of the World's Wars!](#), EIR, December 2, 2011, p. 12.) The principle Lyn is calling for, therefore, must imply the discovery of how concepts of action and ideas should come together in the same lapse of physical space-time; and, the only way that such actions can come to be generated as rapidly as the speed of thought for the accomplishment of this mission, is by eliminating the perception of space between them.

Thus, the unity of effect of the identity of the minimum-maximum of *Juan de Pareja* and the necessity of universal change of *Las Meninas* is all there, complete and compelling, inviting mankind to exercise its creative mental powers through the beryl sensor of Cusa, expressing the foreknowledge of colligating the macrocosm within the microcosm, performatively. The triple subjunctive function of creativity is minimized both in the mirror and in the piercing glance of Velasquez which are directed at the spectator through the guise of the shadow of the royal couple, as if to tell him: “Don’t be deceived by my looks or by the looks of anyone else in this room. God gave you a mind, use it and don’t forget that whatever may be said about me and this painting, *mirrors never lie*; they only make you discover the truth as if through a glass darkly, making you know as you are also known!”

A FOOTNOTE: HOW A CHANGE OF TIME IS ALSO A TIME OF CHANGE.

During the period of 1990-1993, a French artist, Caroline Bouchart-Montoux, painted this version (**Figure 8.**) of Velasquez’s *Las Meninas* in order to show how she had made her own discovery of the conflict between the creative principle and the oligarchical principle. Her discovery implies a performative lapse within the application of the creative principle in which a change of physical space-time becomes a physical space-time of change. When you discover such a truth and you act on it, you discover how universally performative Velasquez was in his *Las Meninas*.

Caroline Bouchart-Montoux added the following thoughtful insight to remind us of how that Velasquez inversion came about in her own mind: “My modest version simply points out that the artist's studio assistant, Juan de Pareja, immortalized by Velasquez in the great portrait in the Met, was himself a painter and was seen wielding brushes in the vicinity of the Maids while it was in progress. Most likely, he was just working nearby on his own painting and accidentally found himself in a position to add to the famous spatial and psychological ambiguity of Velasquez's masterpiece.” (http://russellconnor.com/gallery_32.html)



Figure 8. Caroline Bouchart-Monteux, *Juan de Pareja and Las Meninas*, 1990-93.

One epistemological step further in this irony and Caroline Bouchart-Monteux would have discovered that not only the triply-connected conditions of the creative principle of the three other paintings were present in her own portrait, but that her insight was not merely a trick added to another trick. It also opens the back door to a multiply-connected Riemannian manifold.

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