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# FRA ANGELICO, JOAN OF ARC, AND SAINT IRENÆUS

When faith searches for reason, reason must find faith

By Pierre Beaudry, 12/10/2017

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## FOREWORD

There are moments in human history when faith coincides with the power of reason. Such moments may appear to be strange events because they reflect a great danger and a great hope for mankind at the same time.

These moments are so incredible that they appear to be like magical moments of divine intervention; and they are so unbelievable because they are moments when public opinion breaks down completely at the same time that most of mankind is forced to go through an unexpected axiomatic transformation. What is amazing, however, is that when such moments arrive, an angel is sent to announce the change and to orient mankind in its proper direction.

The irony of such moments is that they cannot be known in advance and be determined ahead of time, except if it is in accordance with what Leibniz had identified as the principle of preestablished harmony between reason and power. But even then, it is never predetermined as if its pathway were set in advance.

Such a moment took place over 500 years ago in Europe, and was the event which launched the French Renaissance. That extraordinary historical moment of coincidence between faith and reason was caused by the coming of Joan of Arc.

## INTRODUCTION

*“For that all things, whether Angels, or Archangels, or Thrones, or Dominions, were both established and created by Him who is God over all, through His Word, John has thus pointed out. For when he had spoken of the Word of God as having been in the Father, he added, "All things were made by Him, and without Him was not anything made."(John 1:3)*

Saint Irenaeus, [Against Heresies](#), Book III, Chapter VIII, Section 3.

*"Let all of you then live together, one in mind and heart, mutually giving honour to God in yourselves, whose temples you have become." The Rule of Augustine of Hippo, (c.397 AD.)<sup>1</sup>*

Before the coming of Christ, faith was like a child without a father and reason was like a father without a child; both were yearning for their reunification. The coming of Christ changed that and saved mankind by reunifying faith and reason with the “*Word of God.*”

Thus, faith no longer had to live without understanding because it was beginning to live with a reasonable purpose. To my knowledge, this purpose of affecting a unity between faith and reason toward the future was first developed in epistemological terms by the first Apostles but was formulated philosophically a few years later by Saint Irenaeus of Lyons. The same Christian principle was later restated by the rule of Saint Augustine and reconfirmed under a universal principle by Leibniz during the second half of the seventeenth century; that is, as the principle of preestablished harmony between reason and power. Finally, the principle became fully implemented in present times as the *Promethean principle*<sup>2</sup>

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<sup>1</sup><http://midwestaugustinians.org/roots-of-augustinian-spirituality>

<sup>2</sup> See Lyndon LaRouche, [Prometheus and Europe](#), EIR, July 7, 1999 and December 1, 2017. In this report, LaRouche emphasized the following principle about the classical form of art: “The difference between the cases of artistic and scientific principles, is that, whereas the subject of universal physical principles pertains to man’s masterful comprehension of the material universe, the subject of universal principles of Classical art, is the

of political organizing by Lyndon LaRouche during the second half of the twentieth century. Lyn has often stated this rule of human conduct, but he never formulated it as clearly as when he said: ***“Believe nothing that for which you cannot give yourself a constructive proof.”*** That is also the principle by means of which you can recognize “fake news.”

This rule of conduct that Saint Irenaeus took from his teacher Saint Polycarp came directly from the Disciples, especially from John the Divine and was first applied by lay Christians in Western Turkey and gradually adopted by small groups of hermit monks and nuns across North Africa and Europe at the beginning of the fifth century AD. It had been inspired by the *Acts of the Apostles* 4:32, which stated: “The whole group of believers was of one mind and one heart. No one claimed any of his possessions as his own, but everything was held in common;” The reference to “one mind and one heart” designated one reason and one faith. During this early period of Christianity, Christians were taught that the paradox of the unity of faith and reason was best expressed by the Annunciation of Mary enfolding the Crucifixion of Christ as the restoration of the original sin of Adam and Eve.

This principle later became the rule that Joan of Arc used with her companions of the Augustinian Order throughout her mission to save France from the English invaders during the Hundred Years War. During the same period, Fra Angelico applied the same principle in his artistic compositions at the beginning of the Italian Renaissance. That rule was also later adopted by the Brotherhood of the Common Life and by Cardinal Nicholas of Cusa under Pope Eugene IV at the Council of Florence. This rule did not mean necessarily that everything had to be done in common, but that each individual’s purpose was to apply both his faith and reason to the purpose of improving the common welfare of mankind.

In his book *Jeanne d’Arc*, Gabriel Hanotaux noted the importance of those two tendencies of faith and reason in the human soul. They were represented by two Archangels, Gabriel and Michael, who played the role of bookends for Joan of

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individual’s explicitly cognitive, rather than sensory, relationship to the sovereign individual cognitive processes of other minds. The clinical evidence of Classical tragedy illustrates this point.”

Arc's intentions and actions. The pairing of those two angels was to express the function of unity between the two fundamental characteristics of Joan's mission: the annunciation and the execution of her mission. How then can the mere announcing of a mission be the same as its execution? [See my report and translation: [JOAN OF ARC: THE FULFILLMENT OF THE PROMISE.](#)]

That historical transformative function of the unity of opposites, which later became the central feature of Nicholas of Cusa's great contribution to epistemology, was also reflected in the coincidence between the celebration of the Annunciation to Mary and the Crucifixion of Christ on Good Friday.

In the present report, I will attempt to answer the following two questions: Where does the idea of this coincidence come from historically; and what is the epistemological significance of having the 1429 Jubilee of the Annunciation at Puy-en-Velay coincide with the crowning of King Charles VII in Reims? Was it an attempt to unite faith and reason under the cover of solving the crisis between the religious order and the secular order, between Papacy rule and Kingship rule?

## **1. THE FRA ANGELICO PRINCIPLE OF ARTISTIC COMPOSITION: 'THE WORD MADE FLESH'**

*"If, then, the first Adam had a man for his father, and was born of human seed, it were reasonable to say that the second Adam was begotten of Joseph. But if the former was taken from the dust, and God was his Maker, it was incumbent that the latter also, making a recapitulation in Himself, should be formed as man by God, to have an analogy with the former as respects His origin. Why, then, did not God again take dust, but wrought so that the formation should be made of Mary? It was that there might not be another formation called into being, nor any other which should [require to] be saved, but that the very same formation should be*

*summed up [in Christ as had existed in Adam], the analogy having been preserved."* (Saint Irenaeus, [Against Heresies](#), Book III, Chap. XXI, 10.)

Why does the unity of faith and reason mean freedom for mankind? Isn't it because it is generated through a higher principle, which comes from the Divine Mind of God? At the beginning of the Italian Renaissance, during the early part of the quattrocento, *The Annunciation of Mary* had become the most often chosen subject of artistic composition by Fra Angelico da Fiesole. It was soon to become one of the most often treated subjects by European artists spanning the next two centuries. Why did Fra Angelico paint this same subject so often, and always in the same setting? What was Fra Angelico attempting to tell the people of his time? What was he announcing with the Annunciation?

The answers to those questions go back to the second century AD when one of the original fathers of the Church, Saint Irenaeus of Lyons, put the emphasis on the fact that both the Catholic and the Orthodox liturgical calendars had determined that the Annunciation of Mary and Good Friday fell on the same date of March 25<sup>th</sup> in order to announce the "recapitulation" of the disobedience of Adam and Eve and restore humanity to its proper purpose of immortality in the communion of God and man through the creative process. In his book [Against Heresies](#), Irenaeus stated very clearly the great news that was being announced by way of the Annunciation of Mary:

*"Vain also are the Ebionites, who do not receive by faith into their soul the union of God and man, but who remain in the old leaven of [the natural] birth, and who do not choose to understand that the Holy Ghost came upon Mary, and the power of the Most High did overshadow her: (Luke 1:35) wherefore also what was generated is a holy thing, and the Son of the Most High God the Father of all, who effected the incarnation of this being, and showed forth a new [kind of] generation; that as by the former generation we inherited death, so by this new generation we might inherit life. Therefore do these men reject the*

*commixture of the heavenly wine, and wish it to be water of the world only, not receiving God so as to have union with Him, but they remain in that Adam who had been conquered and was expelled from Paradise: not considering that as, at the beginning of our formation in Adam, that breath of life which proceeded from God, having been united to what had been fashioned, animated the man, and manifested him as a being endowed with reason; so also, in [the times of] the end, the Word of the Father and the Spirit of God, having become united with the ancient substance of Adam's formation, rendered man living and perfect, receptive of the perfect Father, in order that as in the natural [Adam] we all were dead, so in the spiritual we may all be made alive. (1 Corinthians 15:22) For never at any time did Adam escape the hands of God, to whom the Father speaking, said, Let Us make man in Our image, after Our likeness. And for this reason in the last times (fine), not by the will of the flesh, nor by the will of man, but by the good pleasure of the Father, (John 1:13) His hands formed a living man, in order that Adam might be created [again] after the image and likeness of God.”<sup>3</sup>*

There was also an ecumenical reference to the date of March 25<sup>th</sup>, which was recorded in the *Golden Legend* of Archbishop Jacobus de Voragine of Genoa, in 1269 AD, which stated:

*“This blessed Annunciation happened the twenty-fifth day of the month of March, on which day happened also, as well to fore as after, these things that hereafter be named. On that same day Adam, the first man, was created and fell into original sin by disobedience, and was put out of paradise terrestrial. After, the angel showed the conception of our Lord to the glorious Virgin Mary. Also that same day of the month Cain slew Abel his brother. Also Melchisedech made offering to God of bread and wine in the presence of Abraham. Also on the same day Abraham offered Isaac his son. That same day S. John Baptist was beheaded, and S. Peter was that day delivered out of prison, and S. James the moor-[slayer],*

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<sup>3</sup> Saint Irenaeus, [Against Heresies](#), Book V, Chapter I, Section 3, c. 185 AD.

*that day beheaded of Herod. And our Lord Jesus Christ was on that day crucified, wherefore that is a day of great reverence.”<sup>4</sup>*



1425-28



1433



1433-34



c.1437-46

**Figure 1** Fra Angelico da Fiesole, four compositions of *The Annunciation* spanning a twenty five year period and demonstrating the unity of faith and reason.

<sup>4</sup>Quoted in Did the Annunciation and Good Friday coincide? Jacobus de Voragine, *The Golden Legend Lives of the Saints*, Cambridge University Press, 1914.

The coincidence between the Annunciation and Good Friday was also adopted around 400 AD by Saint Augustine as it is reported in his work on the *Trinity*: “*For He is believed to have been conceived on the 25th of March, upon which day also He suffered; so the womb of the Virgin, in which He was conceived, where no one of mortals was begotten, corresponds to the new grave in which He was buried, wherein was never man laid, neither before nor since.*”<sup>5</sup>

In his Mariology doctrine, Irenaeus had emphasized the crucial role of Mary as the axiomatic inversion of Eve in the same way that Christ represented the inversion of Adam. This restoring axiomatic transformation of mankind by means of a time-reversal inversion was explicitly meant to replicate the Creative Process of God in the economy of salvation; that is, by showing how God transforms the physical universe in the simultaneity of temporal eternity by using humanity (Mary) through the incarnation of His own Son, Jesus Christ (*the Word becoming flesh*), and by the intercession of the Holy Spirit. Thus, according to the Fathers of the original Church, the *Filioque* and *creativity* were historically made to coincide with such an axiomatic change.

Irenaeus emphasized the interceding of the Holy Spirit especially as a way of incontroverting the Gnostics and their heresies during the period of the early Church. As John the Divine intervened two generations earlier, Irenaeus's intervention was primarily against three forms of heresies: 1. Docetism stating: “Jesus is God, therefore he cannot suffer.” 2. Ebionism stating: “Jesus suffered, therefore He cannot be God.” And 3. Marcionism stating: “The God of the Old Testament is not the true God.”<sup>6</sup> All three forms had been initiated under the authority of the Roman Empire by Simon the Magician.

By the function of the Annunciation, Irenaeus was emphasizing the very purpose of *Imago Dei* as it is conceived in the Trinity; that is to say, by the enfolding of the redemption process of salvation as expressing the Creative Process of God the Creator.

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<sup>5</sup> Saint Augustine, *On the Trinity*, Book, IV, Chapter 5. This practice was also later adopted During the Middle Ages in the English Liturgical Calendar of the Sarum Rite.

<sup>6</sup> [The Apostolic Fathers Teach: Polycarp and Irenaeus.](#)



The conception of the Creativity of God as it is understood generally, and as being expressed in the concept of *Imago Dei*, has not been fully understood if it does not include in that function the rule of Saint Augustine as I have indicated at the beginning of this paper; that is, as an expression of the unity between faith and reason. In fact the Image of God has been generally misunderstood to mean “*imitation*” of God as opposed to “*proportional participation with God,*” or with the incommensurable internalizing of the *Word made flesh*.

Here, it is important to properly restore the Promethean -Christian notion of creativity as emphatically meaning the internalization of the “*imitation of Christ*” in the way it was applied by the Brotherhood of the Common Life. Let me emphasize one more time: what is essential is *what is not there*. In fact, what is missing in today’s understanding of *Imago Dei* is what had been suppressed by the Gnostics, which Irenaeus had identified as the crucial function of the analogy between Christ and Adam. It is this analogy that Fra Angelico portrayed with the presence of Adam and Eve instead of Saint Joseph in his representation of the Annunciation. Irenaeus explained why:

*“Those, therefore, who allege that He took nothing from the Virgin do greatly err, [since,] in order that they may cast away the inheritance of the flesh, they also reject the analogy [between Him and Adam]. For if the one [who sprang] from the earth had indeed formation and substance from both the hand and workmanship of God, but the other not from the hand and workmanship of God, then He who was made after the image and likeness of the former did not, in that case, preserve the analogy of man, and He must seem an inconsistent piece of work, not having wherewith He may show His wisdom. But this is to say, that He also appeared putatively as man when He was not man, and that He was made man while taking nothing from man. For if He did not receive the substance of flesh from a human being, He neither was made man nor the Son of man; and if He was not made what we were, He did no great thing in what He suffered and endured.*”

*"But everyone will allow that we are [composed of] a body taken from the earth, and a soul receiving spirit from God. This, therefore, the Word of God was made, recapitulating in Himself His own handiwork; and on this account does He confess Himself the Son of man, and blesses "the meek, because they shall inherit the earth." The Apostle Paul, moreover, in the Epistle to the Galatians, declares plainly, "God sent His Son, made of a woman." And again, in that to the Romans, he says, "Concerning His Son, who was made of the seed of David according to the flesh who was predestinated as the Son of God with power, according to the spirit of holiness, by the resurrection from the dead, Jesus Christ our Lord."<sup>7</sup>*

This proper use of the verbal action of analogy as “proportionality” with God is very important to understand, because Irenaeus is not merely making a comparison between man and God. He is making the point that the creative process is a real experience of communion with God coming down from a higher order because the action of making such an “*ana-logos*” (proportionality with the “*Word*” from “Above”) represents the very process of creation through an incommensurable relationship between the two. That is, in making man internalize the process of the *Word becoming flesh*. Thus, the use of the relationship of correspondence between Christ and Adam as a process of “analogy” is an action of being creative by using within oneself the *Word* in proportion with what God does from above. Analogy is a process generated from the top down.

Leaving the theological argument aside, it is the epistemological function of this process of inversion [recapitulating in Himself His own handiwork] which is important to understand for my purpose here. What is important to grasp is that *Irenaeus was completely confident in the fact that man was capable of acquiring the fundamental knowledge of God the Creator directly by investigating and understanding the creative process of God's Mind from the top down*. This is what Fra Angelico concentrated on for the viewer to grasp in his Annunciations:

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<sup>7</sup> Saint Irenaeus, [\*Against Heresies\*](#), Chap. XXII, 1.

the connection between the Creator and His creation as reflected in artistic composition; that is, the relationship between God and humanity, or the light which illuminates the human understanding of God the Creator through the Virgin Mary begetting Christ.

Irenaeus posed this question: “Why is man the only creature capable of creating in the image of God?” Indeed, no other creature is capable of doing this, not even the angels. Irenaeus and Fra Angelico after him answered this question by showing how the act of creation requires the presence of the Trinitarian persons to produce any true artistic composition. In other words, in the creation of Man in the image of the Trinity, the Father provided the matter, the Son provided the model, and the Spirit provided the epistemological power to understand the dynamical relationship between the other Two. Thus, for Irenaeus the idea of the *Filioque* is at the center of this notion of God the Creator, because man was created for the purpose of figuring out in his own sovereign mind what the dynamic between the Father and the Son is all about. And the best way to accomplish this design is to be creative in a performative form of transformative action.

As the first theologian in history, Irenaeus’s most significant contribution to epistemology was his creative use of a parallel between Christ-Adam and Mary-Eve thus making of Mary a “co-recapitulator” with Christ.<sup>8</sup> Therefore, it is only natural that the Annunciation was made to coincide with the sacrifice of Christ on the cross, as the beginning coincides with the end, as Adam and Christ his inversion are the beginning and the end of God’s creation of human salvation.

The time reversal action of Christ to Adam and of Mary to Eve was a significant epistemological breakthrough during early Christianity because it clarified, very early on, the reason why the disobedience of Adam and Eve needed to be undone by the obedience of Mary and Christ. It is only through such an inversion that an axiomatic transformation can take place. Thus, the concept of the Renaissance is expressed in the Catholic Church at a very early time, but it takes hold only at the time when humanity is ready to understand that the purpose of the

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<sup>8</sup> See Luigi Steenberg, "The Role of Mary as Co-Recapitulator in St. Irenaeus of Lyon".

coming of Christ as the “rebirth” of a New Adam is the incarnation of the new man, and that comes with the Italian Renaissance. Irenaeus expressed the idea as follows:

*“That the Lord then was manifestly coming to His own things, and was sustaining them by means of that creation which is supported by Himself, and was making a recapitulation of that disobedience which had occurred in connection with a tree, through the obedience which was [exhibited by Himself when He hung] upon a tree, [the effects] also of that deception being done away with, by which that virgin Eve, who was already espoused to a man, was unhappily misled—was happily announced, through means of the truth [spoken] by the angel to the Virgin Mary, who was [also espoused] to a man. For just as the former was led astray by the word of an angel, so that she fled from God when she had transgressed His word; so did the latter, by an angelic communication, receive the glad tidings that she should sustain (portaret) God, being obedient to His word. And if the former did disobey God, yet the latter was persuaded to be obedient to God, in order that the Virgin Mary might become the patroness (advocata) of the virgin Eve. And thus, as the human race fell into bondage to death by means of a virgin, so is it rescued by a virgin; virginal disobedience having been balanced in the opposite scale by virginal obedience.”<sup>9</sup>*

There is an incommensurable proportionality in this Adam-Eve to the Mary-Christ inversion relationship which cannot be grasped by reason alone and must be grasped by faith for the same reason that Cusa related the polygon to the circle to express the incommensurable relationship between Man and God. That is, in reality, the only “*little pathway*” along which one can begin to understand such a relationship between faith and reason as being born of learned ignorance.

The knowledge of God as Creator represented for Irenaeus an epistemological principle of proportionality applied to the human mind in the same measure than the unity of opposites was the founding epistemological principle of Nicholas of Cusa for the Renaissance. Fran Angelico was the first creative artist to

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<sup>9</sup> Saint Irenaeus, [Against Heresies](#), Book V, Chapter 19, 1.

demonstrate that process by introducing in the Annunciation the presence of Adam and Eve being led out of Earthly Paradise in the simultaneity of eternity with the Annunciation. In other words, to have faith in the revelation of God is not sufficient; one needs to understand the reason for one's own creativity with respect to God's Creativity.

Thus, the naturalist use of linear perspective and the introduction of shadows for producing receding effects in his subjects made of Fra Angelico the first European artist to break with the allegorical modality of the middle age and to replicate nature as God intended it to be represented by sense perception. The closer you are to representing nature, the closer you are to God's creation.

The life-like and emotion-filled expressions of his Annunciations also makes him the first European artist to master the art of evoking in the spectator the idea of discovering the hidden power of intention in the minds of his subjects. The viewer is now beginning to discover that the modern intention of artistic composition was to express by means of the senses, the creative process that is hidden in other people's minds by means of a visual representation. A century later, Leonardo da Vinci and Raphael brought the Italian Renaissance to its highest point by expressing this purpose of artistic composition to an unsurpassed level.

The point to emphasize, here, is that it is not every day that a true religious fervor and a great awakening of the human mind's creative powers coincide with each other in order to transform history. The coming of Joan of Arc represented such a moment in another field of human activity. That same Augustinian rule of conduct was to become the epistemological function of Joan of Arc's incommensurable intervention.

## 2. JOAN OF ARC: WHEN SAYING WHAT YOU INTEND TO DO BECOMES ACCOMPLISHING WHAT YOU INTENDED

What I am proposing the reader to discover in this section of the report is how to solve the paradox of "the Annunciation and the Crucifixion" as Joan of Arc understood it and solved it through her mission. In other words: how do you explain the coincidence between the events of March 25, 1429 and the mission of Joan? First, ask yourself: Was this event chosen in order for the common people to accept blindly the revelation of a mystery, or was it meant for the common people to discover the principle of creativity? If you answer this riddle appropriately, you will discover that this historical event was also brought an epistemological solution to the opposition of faith and reason during the quattrocento.

Pope John Paul II wrote in his encyclical *Fides et Ratio*: "Faith and reason are like two wings on which the human spirit rises to the contemplation of truth; and God has placed in the human heart the desire to know the truth — in a word, to know himself — so that by knowing and loving God, men and women can come to the fullness of the truth about themselves"<sup>10</sup> Again, this coincidence between faith and reason expresses the unity of opposites, the unity between intentions and action, the unity between a promise and its fulfillment; that is to say, the performative and transformative function of the creative action of changing mankind for the better. In other words, Joan of Arc's statements express the fulfillment of a forecast rather than that of a prediction. As she said to the clergymen of Poitiers: "*My sign, it will be the fulfillment.*"<sup>11</sup> This is the paradox to be solved.

By emphasizing the nature of the conceptual difficulty on the matter of the "*sign*," Hanotaux brought the attention of the reader to a discovery of principle that Joan of Arc had made with respect to the *relationship between what is said and*

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<sup>10</sup> John E. Fagan, *Fides et Ratio*.

<sup>11</sup> Gabriel Hanotaux, *Jeanne D'Arc*, Hachette, Paris, 1911, page 112.

*what is done in the creative process.* What Joan discovered in exercising her own power of reason was the *unity of thought with action*; that is, acting creatively is always to act in a manner such that it causes the coincidence between the intention and the realization of that intention to be executed at the same time for the purpose of changing mankind; thus, the "*Word made Flesh.*" Leibniz later established the same idea as the principle of harmony between power and reason.

The mystery of the coincidence between the 1429 Jubilee of Annunciation at Puy-en-Velay and the mission of Joan is no longer a mystery. Even if there is a lack of historical evidence for it, you can understand it and internalize it as if it were part of the geometry of your own power of reason. This is something that you are now able to accept without having to explain it. It is as simple as the voice of Archangel Michael telling Joan to leave Domremy to save France: "*Daughter of God, go, go, I will help you.*" And, she left her home for France. In fact, the epistemological significance of this point about her mission is painted on her standard. (Figure 2) What did she accomplish by fulfilling this mission?



**Figure 2** The Standard of Joan of Arc. Note Archangels Gabriel and Michael on each side of Christ.

Joan of Arc's coming had the effect of destroying most of the false pretensions of the Church by means of establishing, for the first time in world history, the pathway to a true reform of the Church of Rome from within. Her action established the ground for the sovereignty of human rights; that is, *the sovereign and creative human relationship between man and God the Creator*. This is the Promethean quality that Joan's confessor, Jean the Pasquerel, confirmed Joan of Arc had during the Rehabilitation Trial when he emphasized that Joan always acted directly from the "**Word**" of God. He first of all emphasized the sovereign authority of Joan with respect to the King during her first visit with the Dauphin. Pasquerel told the story as she told it to him, privately: "*I am called Jeanne the Maid,*" she said, "*and the King of Heaven sends you word by me that you will be consecrated and crowned at Reims, and that you will be the lieutenant of the King of Heaven, who is King of France.*"<sup>12</sup>

Joan had been able to construct such a Promethean knowledge in the Image of God through a direct connection with God. This is the crucial communication she had with her voices and which she conveyed to Pasquerel, because it was that specific Augustinian Order which, during the Middle-Ages, and since Saint Augustine himself, had put at the center of their organizing the celebration of the coincidence between the Annunciation and Good Friday as a means of instilling in people the habit of solving paradoxes and apparent contradictions which always take place in the creative process through both faith and reason.

### 3. HOW TO CONSTRUCT THE DOUBLE CURVATURE OF FAITH AND REASON

The best way to answer the question of how to construct the curvature of faith and reason is to construct your own knowledge in congruence with the universal principles that God the Creator as the "**Word made flesh**" has established

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<sup>12</sup> [Rehabilitation Trial](#). Saint Joan of Arc's Trial of Nullification, Joan's Friends Part I, Father Jean Pasquerel



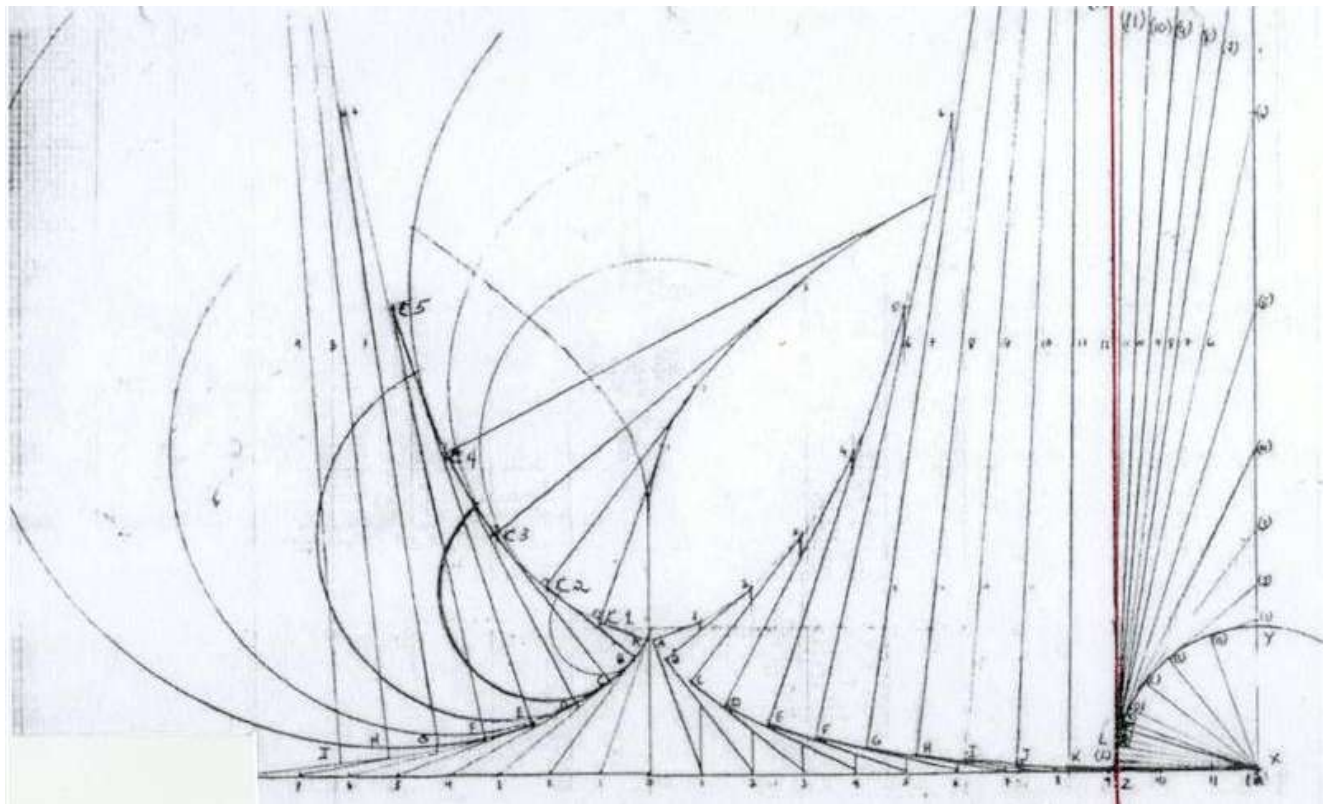
in the Universe as a whole for the purpose of the human mastery of the Universe. Therefore, assume that faith is positive curvature and reason is negative curvature.

Let's not forget that this is the reason why God sacrificed his Son for mankind. But, most people don't see that they must sacrifice themselves, as well, if they want to save themselves. Most people get easily satisfied with merely confessing their sins and hoping they may be saved before it is too late. Consider that the Annunciation is the serene acceptance of self-sacrifice for the benefit of the other; therefore, it is a moment of negative curvature that must be internalized if the guilty soul is to be transformed into a beautiful soul, as Schiller developed in his play of [\*The Maid of Orleans\*](#).

This process is constructible geometrically, but only by going from a state of positive curvature into a state of negative curvature, as in the case of galactic thinking. You can develop such a construction yourself by generating a triply-connected Riemannian manifold such as the one that Lyndon LaRouche developed in economics during the last five decades.

First, start with the galactic idea of 1) rotating a planet onto itself, 2) rotate that planet around the Sun, and then 3) rotate the Solar System around the Galaxy. The relationship is Trinitarian, but all three actions cannot be represented visually because you have to also represent yourself as being rotated from above and from outside of yourself inside of yourself. The idea of triply-connectedness must therefore be determined by a triple movement of which one can express visually only the first two dimensions by means of toroidal geometry.

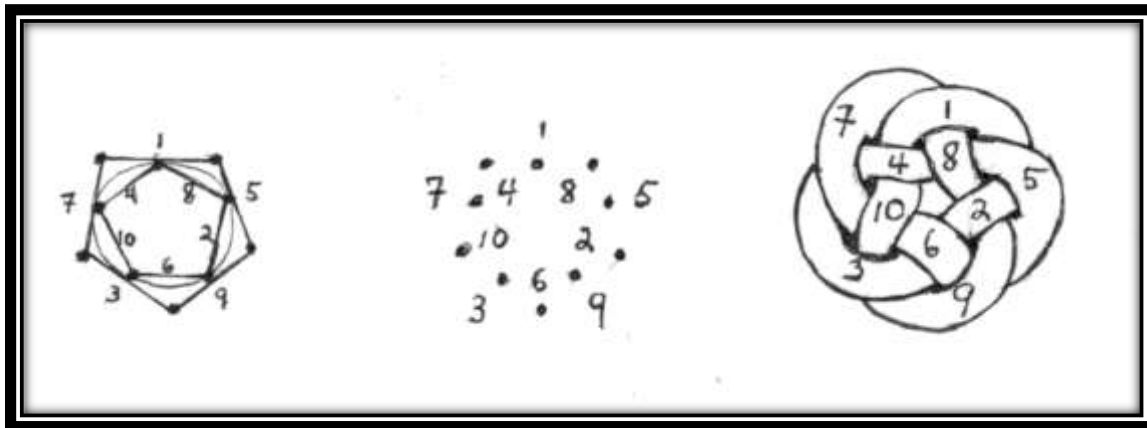
Secondly, the passage from the first and the second step into the third one must be inspired by the LaRouche principle of anti-entropy, namely, the transition from lower dimensionality (circle) to a new higher dimensionality (catenary-tractrix) that functions from the top down; that is, when an inferior state is being pulled upward, as if from infinity, by a future superior state, like being pulled by the skyhook principle of the Leibnizian *inversion of tangents*, and by maintaining the same incommensurable proportionality between the two manifolds. The best geometric construction I can think of to illustrate this process is the construction of the catenary and tractrix curves by *inversion of tangents* of the circle. See **Figure 3**



**Figure 3** The triply-connected transformation of the catenary and tractrix construction from the inversion of the circle's tangents and radii.

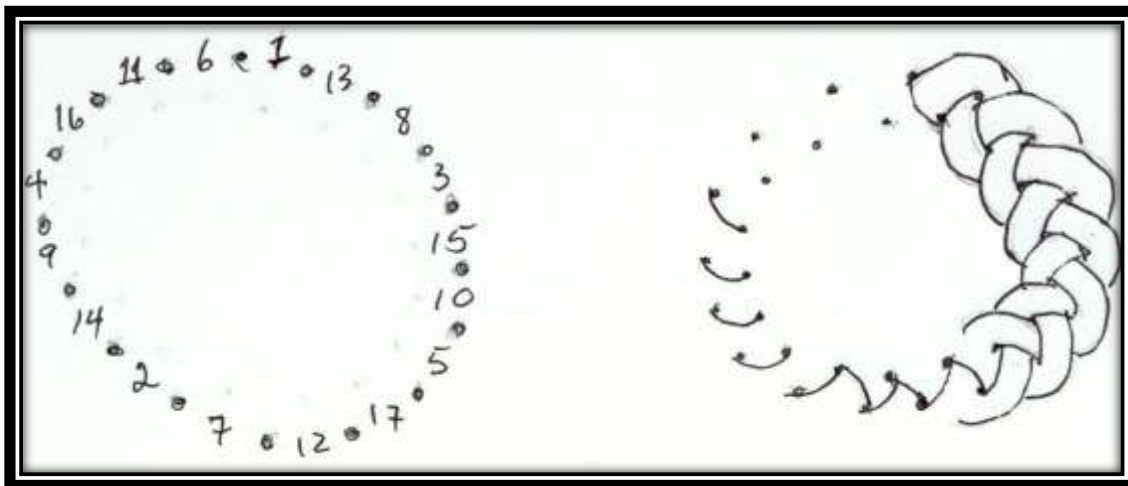
Thirdly, this principle of incommensurable transformation can be used the way that Nicholas of Cusa did when he discovered how to go beyond the fallacy of squaring of the circle. In other words, your mind has to make the jump beyond the incommensurability between the polygon and the circle as if you were going from positive to negative curvature like from the circle to the catenary and the tractrix. Here is how you can go through the difficulty by going from the simple circle to the Torus by making a similar axiomatic jump. See **Figure 4**.

This is a geometric application to the theory of numbers of Poincaré and Gauss which shows how to go from the dimensionality of the circle to the higher dimensionality of the Torus in a continuous way. In other words, how do you go from a simply-connected construction to a doubly-connected one?



**Figure 4** Going from the single-connectedness of the circle to the double-connectedness of the Torus of negative curvature.

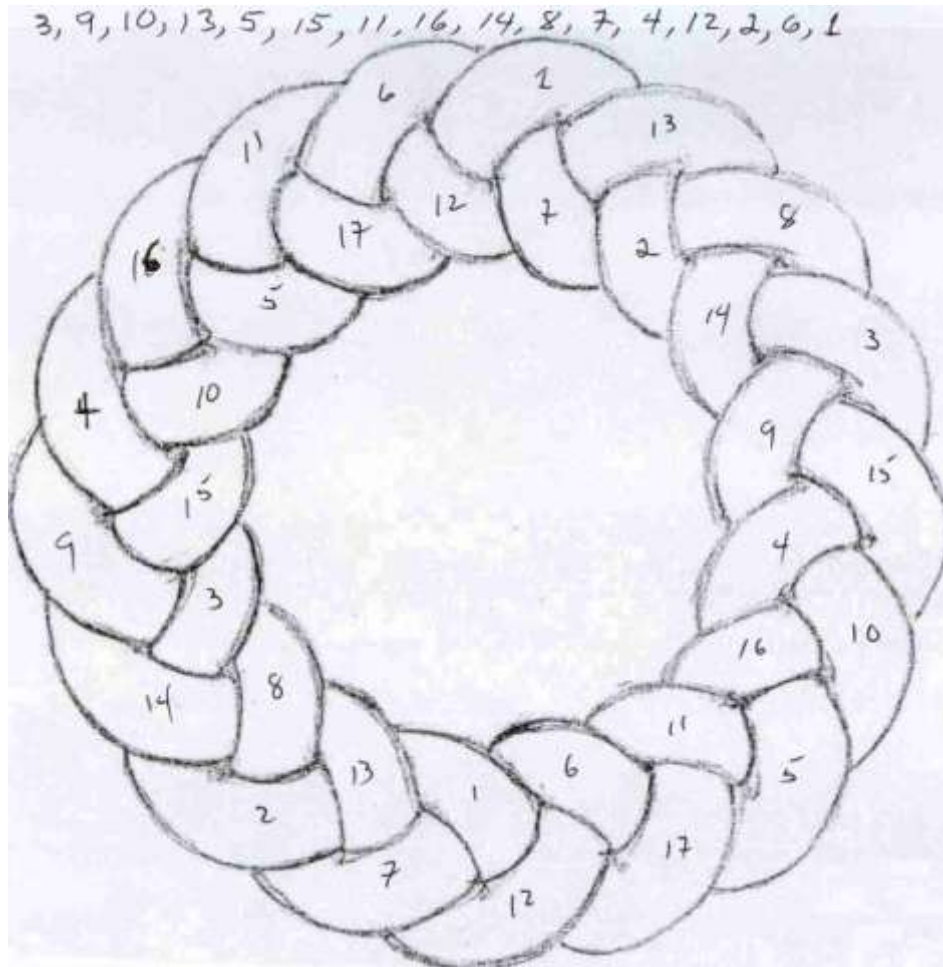
I have given an extensive exposition of this method in my video class of 1996: [Time Reversal Lecture Pierre Beaudry 1996](#). The following is a simplification of how you can construct this incommensurable proportionality yourself in a few easy steps.



**Figure 5** Series of residues of 3 modulo 17 filling the spaces of a Torus which is in a P/T ratio of 3/17.

Take the case of the congruence of primitive roots as Gauss established in *Disquisitiones Arithmeticae*. The following construction is specifically made for expressing the geometrical idea of a Gaussian congruence between three numbers;

that is, where “*a number A divides the difference of the numbers B and C, and B and C are said to be congruent relative to A.*”<sup>13</sup>



**Figure 6** The completed geometrical Torus of 3 modulo 17.

This is a typical geometric solution establishing all of the residues of a primitive root which are obtained by moving in and out of the torus in a clockwise motion of both positive and negative curvatures. **Figure 5** shows how to construct the case of 3 modulo 17 by rotation of a doubly-connected motion. The residues of the powers of 3 are as follows: 3, 9, 10, 13, 5, 15, 11, 16, 14, 8, 7, 4, 12, 2, 6, 1. The first single poloidal wave takes you from 1 to 3, the following three wave

<sup>13</sup> Carl Friedrich Gauss, *Disquisitiones Arithmeticae*, Yale University Press, New Haven, 1966, p. 1.

takes you from 3 to 9, then, the next nine waves takes you from 9 to 10, etc. Follow this process and the whole Torus will become covered without any interruption when you generate the number of waves corresponding to all of the residues of 3 modulo 17. Thus, the triply-connected geometry of the torus represents the underlying action of primitive roots. In other words, 3 poloidal waves takes you to 9; 9 poloidal waves takes you to 10; 10 waves takes you to 13, etc. Each step tells you what the next future step will be. **Figure 6**

The fascinating aspect of this discovery is that through the ironic smile of reason this experiment represented more a means of teaching me how to prove something by construction than a means of showing someone how to make a discovery. This reminded me of what Lyn had said about the Promethean principle of discovery:

“The process of individual discovery, and refinement of one’s own knowledge of universal principles, takes the form of a dialogue within one’s self. It is the experience of that self-critical process of change, the which is generated by such internal dialogues, which should lead one to a more refined sense of one’s inner self. Such a dialogue on some specific paradox, may be recurring over days, weeks, or longer. On one occasion, it is with others. On another occasion, it is with oneself. Nonetheless, on every occasion, it is always, primarily, with oneself. It is one’s insight into the process of change, associated with the outcome of repeated efforts to perfect such dialogues, through which one’s private self-image is elevated. One may be transformed by such habits, away from the self-conception of a fixed thing, into a conception of oneself as a process of changing, a continuing process of becoming a better person.”<sup>14</sup>

Thus, the creative process of the *Word-dependent-human-mind* gains in power when, by recapitulating within itself the income and outcome of discoveries of principle and as they become reflected in an incommensurable paradoxical construction such as a torus of positive and negative curvature.

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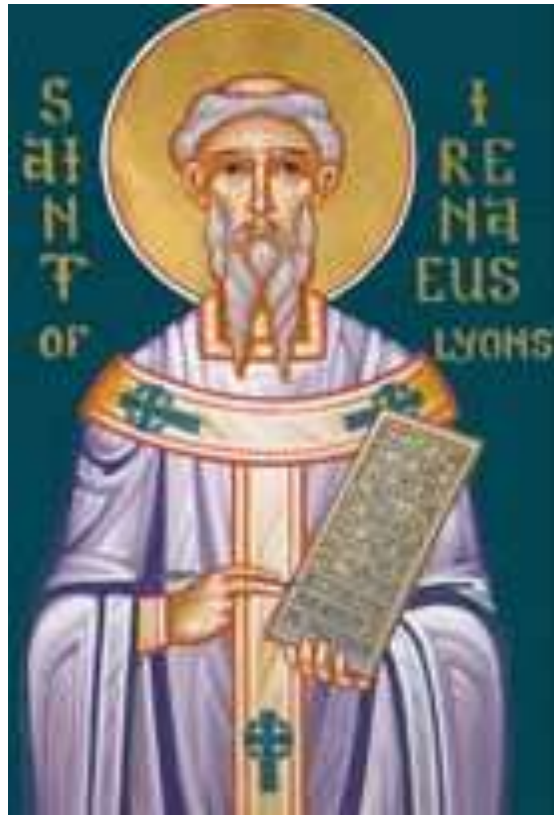
<sup>14</sup> Lyndon LaRouche, [Prometheus and Europe](#), EIR, July 7, 1999 and December 1, 2017, p. 68.

#### 4. SAINT IRENAEUS THE CHRISTIAN PROMETHEUS OF THE EARLY CHURCH

*“The Word revealed God to men and presented men to God. Life in man is the glory of God; the life of man is the vision of God. If the revelation of God through creation gives life to all who live upon the earth, much more does the manifestation of the Father through the Word give life to those who see God.”* Saint Irenaeus, [\*Against Heresies\*](#), C. 185 AD.

Over time, the message of the “*Word made flesh*” had become corrupted in such a way that the creativity dimension of the Annunciation of Mary became greatly misunderstood and forgotten by the Catholics themselves, even during the early Renaissance period. The Roman Empire had contaminated the Church by imposing on it the pretensions of royalty and by deploying the Gnostic movement within its walls. The Gnostics claimed that Jesus had imparted to a chosen few of his immediate disciples a “Secret Knowledge,” and that this secret knowledge implied that Christ was not really God. Not only did Irenaeus prove that this was a complete fraud, but his book [\*Against Heresies\*](#) provided Christians of his time with the appropriate epistemological ammunition which dealt a significant defeat against Gnosticism. But the “beast,” as John called him, was comfortably sitting in the highest Bishoprics of the Church during Joan of Arc’s time.

The original epistemology of the Apostolic Church had established the necessity for Christians to act in Promethean ways, and this individual sovereign power was a menace that the “Thrones and Dominions” feared the most. During the second half of the second century AD, the people of Gaul had been the witnesses of such a Promethean Christian; his name was Irenaeus of Lyons.



**Figure 7** Saint Irenaeus of Lyons, (circa 125-202 AD).

Irenaeus was born of Christian parents in Smyrna, Western Turkey, and was tutored by Polycarp (c. 70-156 AD), a student of John the Apostle who was the Archbishop of the Seven Bishoprics of Asia Minor who had ordained Polycarp and had made him Bishop of Smyrna. The main evil that John was fighting against in Southwest Asia was the Gnostic sects, which is why he wrote the *Book of Revelation*<sup>15</sup> during the 80's AD. This confirms the close proximity that Irenaeus had with the original doctrine of the Divinity of Christ.

After years of fighting the Gnostics with Polycarp in Asia, Irenaeus was sent to Gaul where he pursued the same mission as Bishop of Lyons, until his death as a martyr in 202 AD.

The Gnostics had been deployed systematically by the Roman Empire for the purpose of exterminating this most dangerous Christian religion by denying the Divinity of Christ. However, through the intercession of the Holy Spirit at Pentecost, the disciples had internalized the idea of becoming creative in the Image of God with a Promethean intention of changing the world by fulfilling the mission of Christ.

In his book [\*Against Heresies\*](#), Irenaeus developed this idea of *Imago Dei* posing therefore, as did Saint Augustine after him, a terrible danger to the imperial power of Rome. If human beings discover the power of their sovereignty through the Divinity of Christ, the “*Principalities and Powers*” will no longer have any control over them. Therefore, the primary means that Irenaeus used to counter the Gnostics was to develop for his readers the doctrine of how the creative process

<sup>15</sup> [\*The Argument of The Revelation of John The Divine\*](#).

works; that is, how man can know God through replicating the Creative Powers of God, who created man able to save himself by living in His Image; that is, by imitating the *“Word made flesh.”* Irenaeus summarized his doctrine of creativity as follows:

*“The glory of God gives life; those who see God receive life. For this reason God, who cannot be grasped, comprehended or seen, allows himself to be seen, comprehended and grasped by men, that he may give life to those who see and receive him. It is impossible to live without life, and the actualization of life comes from participation in God, while participation in God is to see God and enjoy his goodness.*

*“Men will therefore see God if they are to live; through the vision of God they will become immortal and attain to God himself. As I have said, this was shown in symbols by the prophets: God will be seen by men who bear his Spirit and are always waiting for his coming. As Moses said in the Book of Deuteronomy: On that day we shall see, for God will speak to man, and man will live.*

*“God is the source of all activity throughout creation. He cannot be seen or described in his own nature and in all his greatness by any of his creatures. Yet he is certainly not unknown. Through his Word the whole creation learns that there is one God the Father, who holds all things together and gives them their being. As it is written in the Gospel: No man has ever seen God, except the only-begotten Son, who is in the bosom of the Father; he has revealed him.*

*“From the beginning the Son is the one who teaches us about the Father; he is with the Father from the beginning. He was to reveal to the human race visions of prophecy, the diversity of spiritual gifts, his own ways of ministry, the glorification of the Father, all in due order and harmony, at the appointed time and for our instruction. Where there is*



*order, there is also harmony; where there is harmony, there is also correct timing; where there is correct timing, there is also advantage.*

*“The Word became the steward of the Father’s grace for the advantage of men, for whose benefit he made such wonderful arrangements. He revealed God to men and presented men to God. He safeguarded the invisibility of the Father to prevent man from treating God with contempt and to set before him a constant goal toward which to make progress. On the other hand, he revealed God to men and made him visible in many ways to prevent man from being totally separated from God and so cease to be. Life in man is the glory of God; the life of man is the vision of God. If the revelation of God through creation gives life to all who live upon the earth, much more does the manifestation of the Father through the Word give life to those who see God.”<sup>16</sup>*

Irenaeus emphasizes in this amazing passage that it is through the “**Word**” of God that things are created as it was prophesized that Christ would come through the Virgin Mary in the form of the “**Word made flesh**.” But, this conception has been sabotaged to a great extent by the Gnostics inside and outside of the Church for centuries, so that the idea of the Annunciation of the coming of Christ as the “**Word made flesh**” has been ignored and forgotten throughout history. Why? Because the “**Word made flesh**” is nothing else but a Promethean idea of the performative function of creativity. As the apostle John pointed out:

*“At the beginning of time the Word (λόγος) already was; and God had the Word abiding with him, and the Word was God. 2 He abode, at the beginning of time, with God. 3 It was through him that all things came into being, and without him came nothing that has come to be. 4 In him there was life, and that life was the light of men. 5 And the light shines in darkness, a darkness which was not able to master it.”<sup>17</sup>*

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<sup>16</sup> Saint Irenaeus, [Against Heresies](#)

<sup>17</sup> John 1-5.

In other words, if a human being were able to attain to the full sovereign power implied in the “*Word made flesh*,” he would no longer be controlled by either King or Pope. This is the reason why the historical period during which the European peoples were the least sovereign was during the Dark Ages as Petrarch identified the darkest period of European history in the 1330’s.

The central question of the Renaissance that Joan of Arc posed for mankind was the question of the individual sovereignty of a human being. That is the question of Promethean action. This is the issue that Gilles de Rome, Hermit of Saint Augustine and Archbishop of Bourges, attempted to resolve between the King of France, Philippe the Fair (1268-1314), and Pope Boniface VIII (1235-1303), but he was unable to solve it because that entire matter was based on a competitive challenge between the sovereignty of the King and the Pope.

The issue was the following: “The Pope maintains that he is the judge and master of kings; the King responds that in the temporel order, the only judge and superior authority that he answers to is God.”<sup>18</sup> What is at stake here, is not only the power and the temporal mission of the Church with respect to society, but also the human ability to relate to God directly; that is, without the intercession of the Church. This issue has been mystified by the Church since the death of Saint Augustine. The clearest example of this subversion was the elevation of Thomas Aquinas to the degree of “Angelical Doctor” of the Church. [See my report on [THE ULTRAMONTANE PAPACY PART I.](#)]

This is a very interesting problem, because, since the Renaissance, the question of direct contact with God has been the central question that reverted to the right of every individual in society and which became the battle horse of the Reformation during the second half of the quattrocento, most emphatically from another Hermit of Saint Augustine, Martin Luther. It was not the first time that spiritual authority and civil authority clashed openly in history, but it was the first time that a solution had been perceived on the horizon of the human soul. The real

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<sup>18</sup> Charles Jourdain, UN OUVRAGE INEDIT DE GILLES DE ROME, EN FAVEUR DE LA PAPAUTE, Librairie de Paul Dupont, Paris, 1858, <http://gallica.bnf.fr/ark:/12148/bpt6k69503s>

question of human rights, however, had been literally trampled on and that was when Joan of Arc stepped in. The issue has remained a question of Zeusian authority ever since.

The problem is that rivalry of rights was made to be exclusively defined as pertaining to the domain of kings and popes. This is the reason why the armies of Kings and of University Clerics kept the debate away from the people for so long. They kept the debate within closed academic doors: Who was going to win, Pope Boniface VIII or Philippe the Fair? The irony is that while the question of sovereignty was being debated between the Pope and the King, no one was paying attention to the fact that the real debate was about the sovereignty of the human individual. The coming of Joan of Arc changed all of that by demonstrating how an ordinary peasant girl could have a direct and sovereign relationship with God for the benefit of mankind without the calamities of the militant Church.

An apocryphal document [De ecclesiastica potestate](#) was written by Gilles de Rome which was dedicated to Pope Boniface VIII and which defended the rights of the Pope over those of the King. Not only were those rights considered as absolute, but they overshadowed the human rights of all individuals in society. This document was essentially the first draft of the absolute arrogance of the Clergy as it appeared in the assertions which Boniface VIII inserted in his outrageous 1301 encyclical [Unam Sanctam](#), which made the claim to have absolute power over everything that exists on Earth, including the mastery over all kings and over all human beings. It was out of pure guilt, that is, of pure fear of Church punishment that Gilles de Rome went out of his way to endorse the Pope, on his knees.

However, since the “**Word** (logos)” does not only mean verbal action, but also reason, proportion, foundation, form, decision, resolution, condition, promise, order, dialogue, composition, common sense, relation, and more, the idea of the “**Word**” had to be kept mysterious to the people and only accessible to a few. In other words, all of the meanings of a sovereign form of action had to be kept away from the masses.

From the vantage point of the richness of this original Greek term, it becomes obvious that by the term “**Word**,” John the Divine intended to express all of these meanings and, at the very least, “the Light of divine reason becoming matter,” thus, giving his Son as an expression of His Creative Power for the benefit of mankind. Therefore, the “**Word**” is God’s Creativity becoming tangible through material means. This is the way Irenaeus used the term against the Gnostics when he wrote:

*“3. For that all things, whether Angels, or Archangels, or Thrones, or Dominions, were both established and created by Him who is God over all, through His Word, John has thus pointed out. For when he had spoken of the Word of God as having been in the Father, he added, "All things were made by Him, and without Him was not anything made."(John 1:3) David also, when he had enumerated [His] praises, subjoins by name all things whatsoever I have mentioned, both the heavens and all the powers therein: "For He commanded, and they were created; He spake, and they were made." Whom, therefore, did He command? The Word, no doubt, "by whom," he says, "the heavens were established, and all their power by the breath of His mouth." But that He did Himself make all things freely, and as He pleased, again David says, "But our God is in the heavens above, and in the earth; He hath made all things whatsoever He pleased."*

*“But the things established are distinct from Him who has established them, and what have been made from Him who has made them. For He is Himself uncreated, both without beginning and end, and lacking nothing. He is Himself sufficient for Himself; and still further, He grants to all others this very thing, existence; but the things which have been made by Him have received a beginning. But whatever things had a beginning, and are liable to dissolution, and are subject to and stand in need of Him who made them, must necessarily in all respects have a different term [applied to them], even by those who have but a moderate capacity for discerning such things; so that He indeed who made all things can alone, together with His Word, properly be termed God and Lord: but*

*the things which have been made cannot have this term applied to them, neither should they justly assume that appellation which belongs to the Creator.”<sup>19</sup>*

Thus, Irenaeus established the crucial distinction between the Creator and His creation, because God caused such a distinction to exist in order to avoid keeping any secret knowledge from mankind. The underlying assumption here is that the difference between the Creator and the creation is as the difference between Truth and the image of Truth. This is the reason why God put into every human being a yearning to discover the Truth in Him through a reflection on His Creative Process.

This is the reason why the “Imitation of Christ,” as the Brotherhood of the Common Life understood and practiced it, was nothing but the replication in the human soul of the creative process of “*the Word made flesh.*” That is the only way to save mankind. But, how can man see that distinction truthfully? Irenaeus said there was only one way for man to see that distinction and it is by discovering the difference between truth and a fallacy of composition; that is, by avoiding the danger of the gnostic trap of what appears to be true, instead of truth itself. As he said:

*“Error, indeed is never set forth in its naked deformity, lest, being thus exposed, it should at once be detected. But it is craftily decked out in an attractive dress, so as, by its outward form, to make it appear to the inexperienced more true than truth itself.”<sup>20</sup>*

FIN

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<sup>19</sup> Saint Irenaeus, [Against Heresies](#), Book III, Chapter VIII, Section 3, c. 185 AD.

<sup>20</sup> [Aleteia](#).