



From the desk of Pierre Beaudry



EMMANUEL LEUTZE'S WASHINGTON CROSSING THE DELAWARE

By Pierre Beaudry, 7/04/2011



“These are the times that try men’s souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands by it now, deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph.”

Thomas Paine

“I undoubtedly made many mistakes in a career for which I had not been trained, but at no time have I departed from these principles which have served as my compass in the storms of revolution. If I have profited by the general enthusiasm to prosecute the war with unprecedented vigor, it was to hasten the end of the crisis into which this very enthusiasm had thrown the nation.”

Lazare Carnot

“Think of the Glass Steagall Act as the second crossing of the Delaware.”

Dehors Debonneheure

INTRODUCTION

It is right to say that the *American War of Independence* was fought against the British Empire in order to bring freedom and justice to this world, but it were even better to say that the war was truly fought against the enslavement of men and women by sense certainty, and against the principle of pleasure and pain. In fact, the *American War of Independence* was ultimately a fight to free humanity from sense perception. In that sense, this higher intention was not created to invent a new “American type” of human being, but to improve European Civilization for the benefit of all of humanity. It was, in fact, with this intention that Emmanuel Leutze painted *Washington Crossing the Delaware*, in his native Germany, as an axiomatic crossing, that is to say, as the passing from the temporality of sense perception to the immortality of the human soul. This crossing, therefore, should be viewed as the passing of a voice register shift, that is, as a universal Lydian axiomatic change from a lower manifold to a higher Riemannian manifold. On this July Fourth, 2011, the same register shift must again be resonating with the passing of the Glass Steagall Act in the US Congress, because the *Glass Steagall Act* is, in reality, a second *Washington Crossing of the Delaware*.

At the end of my last report on *Riemann’s Doubly-connected Manifold and the Geometry of the Galactic Mind*, 6/11/2011, the anticipatory spirit of this next report had already been adumbrated by what Lyn had, in the meantime, addressed on how to find the principle of action which moves society during periods of crisis, but which could only be created in the future from whence it came. Lyn said: **“But all of this is the imagination! It’s the imagination of what the future can be! You develop a hypothesis of what the future can be, according to perceived experience, if you know what succeeded in the past, in terms of discoveries. You study discoveries that were made in the past, in order to set, in your own mind, a standard, which you can apply to a next discovery.”** (Lyndon LaRouche, *NEC Meeting*, Tuesday, June 14, 2011.) This is the method by means of which the American painter, Emmanuel Gottlieb Leutze (1816-1868), composed the most famous American painting of all times, *Washington Crossing the Delaware*. In the following pages, I will demonstrate how such a work of art expresses dramatically Lyn’s idea of time reversal on the stage of the creative imagination as opposed to the false notion of time of simple sense certainty.

1. THE AXIOMATIC CHANGE OF WASHINGTON’S CROSSING OF THE DELAWARE

In *Washington Crossing the Delaware*, Leutze depicted a moment in time which was a turning point not only for American history, but for the universe as a whole. Most historians of Art, however, have missed that point and have been critical of Leutze, because they say the artist had been mistaken about the timing of certain **“historical facts.”** They look at Leutze’s painting with eyes of sense certainty instead of with their minds’ eye, and they find that the setting for the painting does not correspond to the image they wish to see from their projection of sense perception. The point is that Leutze did not paint this for your eyes, but for your mind. So, open your mind’s eye and you shall see.



Figure 1. Emmanuel Leutze, *Washington Crossing the Delaware*, 1851. (12 feet by 21 feet)

Those historians who ask: “*Was it like the painting? Did it really happen that way?*” have fallen into the trap of a fallacy of composition, because they are attempting to reduce the fruit of a Classical artistic composition, expressing the domain of creative imagination, to the level of an animalistic impression given by sense certainty. The romantic question is elliptically nasty in its purpose because the intention is aimed at destroying creativity. As the nasty Mark Twain remarked, when he first saw that painting, if Washington had seen the Leutze painting before crossing, he would have hesitated: “... *[the] work of art would have made Washington hesitate about crossing, if he could have foreseen what advantage to be taken of it.*” (Mark Twain, *Life on the Mississippi*, Shelley Fisher Fishkin, New York, 1996, p. 403)

Naysayers contend that the painting is filled with historical inaccuracies because they don't understand that this painting is not a physical representation, but the representation of a state of mind. For example, some complain that the true crossing actually occurred in the middle of the night around 3 A.M., and during a blinding snow storm, while Leutze's scene shows the crossing in the light of the early morning hours, without any snow falling, moving against the current of jagged ice blocks, as if through an obstacle course, and with a Christmas morning star disappearing in the first lights of day. All of these physical features do not represent objects, in themselves, but rather reflect the state of mind of an axiomatic change. They are metaphors that only fools interpret literally. Others noted that not only was the timing wrong, but there were contradictory situations such as the fact that Washington is standing up

in such a precarious posture that he might fall into the icy waters, because he is standing up almost on a single leg, in the middle of all of these obstacles.

Such “mental changes” are discarded by academic art historians as errors because they otherwise lack insight into the domain of ideas. This is not surprising when one is confronted with the powerful sense of creative time that Leutze encapsulated in his painting. His painting belongs to the domain of a different sense of space-time altogether. This painting is, indeed, a time capsule of the future. It reflects the creative process itself, the time of an intense anti-entropic moment in human history, which is a direct expression of an axiomatic measure of change in the search for a true governing principle of humanity.



Figure 2. Emmanuel Gottlieb Leutze (1816-1868).

Leutze captured with amazing epistemological accuracy the moment of that axiomatic change during the War of Independence, which changed the face of this planet forever. Therefore, this moment of historical creative time is immortal and pertains to what Lyn had identified, with Raphael’s *School of Athens*, as the idea of simultaneity of temporal eternity; that is to say, a time that is identical to other similar axiomatic processes of change in the universe, which resonates simultaneously with them, from the past as well as from the future. This has nothing to do with the insipid financial clock-time of “time is money,” or linear time of sense perception. This means that Washington’s crossing belongs to a universal domain beyond sense perception, in which time always has the same power as time reversal, which is the power of a true non-linear psycho-physical transformation of nature acting as a measure of change on itself. *Washington Crossing the Delaware* represents such an expression of time reversal change on itself.

The nature of this painting is a flank against the British imperialist system. The rapid and unexpected flanking maneuver used by Washington in the spirit of breaking with former axioms of conduct is what led inevitably to the American victory, because this is how the anti-entropic principle of the universe works. However, the flank succeeded not because Washington broke the rules of conduct of traditional warfare, as many critics have wrongly asserted, but because he had devised a plan of self-governing sovereignty that was considered impossible to realize by enemy standards. This was the

inferential realization that a handful of determined human beings were capable of doing the impossible. The event that Leutze reproduced, therefore, was the creation of a superior ideal of man reflecting such impossibility, which gave the American forces the certitude of victory, and turned the Revolutionary War in their favor.

Such a unique moment in history occurs only when everything which appears to be lost is turned into a process of victory. The immortal words of Thomas Paine captured the truth of this very moment: “*These are the times that try men’s souls!*” This is the reason why Leutze introduced so many impossible space and time quirks in his painting, because the timing of Washington’s crossing of the Delaware is the provoking time of creative imagination.

2. THE TIMING OF A DISCOVERY OF PRINCIPLE.

Pursuing the spirit of such a momentous event as the *Declaration of Independence*, after five long months of heavy fighting without a single victory, the American revolutionary army seemed to become hopeless, and took to the Lydian tonalities of a despairing determination, during the night of Christmas Eve, 1776. Under the cover of a stormy Christmas morning, the impossible became real. Paine had already measured the significance of the event in no uncertain tone; but, it was not just courage that Washington’s men were driven by. There was a historically specific paradox of urgency and despair that Leutze captured on the faces of every one of these twelve revolutionaries in the depth of that immortal night.

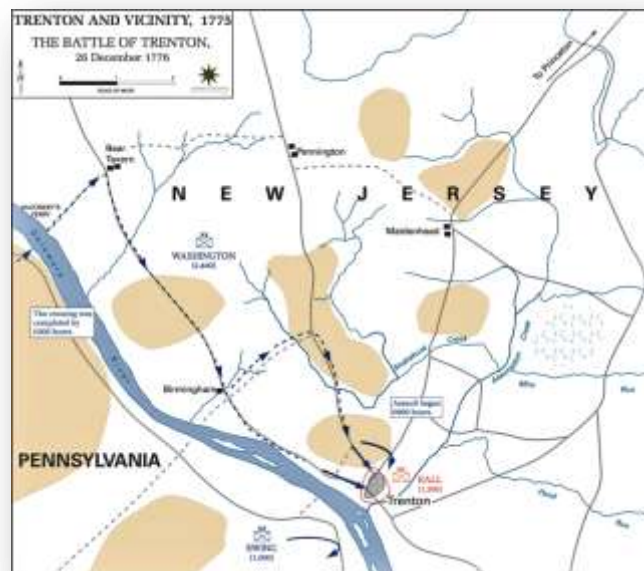


Figure 3. Map of the American Troops Marching on Trenton on December 26, 1776.
<http://pardington10.wikis.birmingham.k12.mi.us/Historical+Fiction+Research>

The discovery of principle, here, is the discovery of the power of enthusiasm that you, the spectator, must attempt to relive on the stage of your own imagination when great historical changes appear in the heavens and on the earth; when birds lose their sense of magnetic orientation; when great whales come to lay their confusion on the beaches of galactic changes; when the furies of cosmic radiation is compounded with the furies of earthquakes, volcanic eruptions, and killer tornadoes; when most of humanity becomes completely disoriented and perplexed during the greatest human political crisis of opportunity in its history.

Some of the anomalies that many historians noticed in the Leutze painting were misinterpreted as “historical mistakes,” because they did not understand that George Washington did take an impossible stand, on only one leg, and steered the entire course of history across the river of change without deterring a single instant from the objective he had in his mind’s sight. Similarly, Lieutenant James Monroe did clutch the Stars and Stripes and stood fast as the unflinching hold of victory came upon him. There are other similar emotional characteristics attached to every subject present in that history crossing. These are only a few of the tensions that Emmanuel Leutze created among the twelve men occupying a place of choice in this boat of destiny, which all had the purpose of buttressing the idea of an axiomatic change for humanity as a whole. What art historians consider historical errors are, in fact, deliberate anomalies created by Leutze to provoke the spectator.

All of these impossible paradoxes, and more, that we cannot even see with our physical eyes, became very real during that moment of transformation on the night of Christmas Eve, 1776, and during which, by some ontologically real time reversal motion, the battle that still had to be fought had already been won in the minds of the soldiers. These anomalies became real, in the same manner that paradoxes are becoming very real, today, during the extraordinary worldwide Tsunami of Glass Steagall. They may not be recognized as such, they may not even be perceived by most, but they are the real ontological instruments of any changing process. Although he did not discuss the axiomatic dimensionality of this historical event, art historian David Hackett Fischer, best described this universal moment of tension between Washington and his men in Leutze’s mind, when he wrote:

“Emanuel Leutze’s painting shows only one side of this great struggle, but the artist clearly understood what it was about. He represented something of its nature in his image of George Washington and the men who soldiered with him. The more we learn about Washington, the greater his contribution becomes, in developing a new idea of leadership during the American Revolution. Emanuel Leutze brings it out in a tension between Washington and the other men in the boat. We see them in their diversity and their stubborn autonomy. These men lived the rights they were defending, often to the fury of their commander-in-chief. The painting gives us some sense of the complex relations that they had with one another, and also with their leader. To study them with their general is to understand what George Washington meant when he wrote, “A people unused to restraint must be led; they will not be drove.” All of these things were beginning to happen on Christmas night in 1776, when George Washington crossed the Delaware. *Thereby hangs a tale.* [My emphasis].” (David Hackett Fischer, [Washington’s Crossing](#) An excerpt for President’s Day weekend Introduction: The Painting, OUPblog, Oxford University Press’s, posted February 17th, 2006.)

The point to be emphasized, however, is that the composition of *Washington Crossing the Delaware* is precisely how history is made, from the top down, and not from the bottom up. I might add, it is precisely the purpose of Classical artistic composition that Leutze was teaching in Dusseldorf at the time, which demonstrates how history is made; but it was also the artist's intention to provoke future actions and reactions on the part of his spectators, by means of rekindling great actions of the past, in the simultaneity of eternity. The intention of Leutze in projecting this ironical scene on the stage of your living imagination was precisely to demonstrate how history is made, because this is how the past gets transformed through the womb of the future.

3. HOW LEUTZE TRANSFORMED THE PAST INTO THE WOMB OF THE FUTURE.

With *Washington Crossing the Delaware*, Leutze had captured and trapped the human imagination in *flagrante delicto* of composing the very subjunctive process by means of which the idea of America was born, and how it was forged through a process of changing the past in order to improve the future. It is not enough to say that Leutze represented the fight for freedom and for justice, because American society was not based on democratic freedom. As history has demonstrated, in ancient Greece as well as in America, the so-called process of "Democratic freedom" is a failure, and ultimately turns to tyranny, as President Obama demonstrates today.

On the contrary, the door that Leutze had opened was that of a form of thinking which was exclusively bent to change the future by modifying the past, to release the force involved in wrenching the past into the improvement of the future. In that sense, with this historical painting, Leutze had closed the door of academic studies behind him, and had opened the door to the principle of artistic irony, just as Riemann had closed the door to the domain of mathematics and opened the door to the domain of physics; that is, to the time reversal process of human creativity. This is the process that must now be scrutinized with an appropriate inversed looking glass that pierces through the self-reflective intention that Leutze included in this painting. Let's surprise ourselves at how Leutze changed the future in four different ways.

First and foremost, the true story of Leutze's painting was not meant to accomplish anything else but to change the mind of the future spectators of his painting, by creating a conflicting scene on the stage of their imagination between the past and the future. The truth of the tension that Fischer has correctly identified had to be relived in the mind of every person in the world who wished to change the world as it was meant to become after 1851. This is what the eve of Christmas 1776 meant for every American in that boat, and for every human being who was to be born thereafter.

These American patriots were forced to bend toward the future and go through an axiomatic register shift. This is the reason why Leutze chose only American travelers to Dusseldorf to pose as models. Europeans did not portray the fierce independence Leutze was looking for in his models. Moreover, American models had to reflect the anti-oligarchical character as it existed in 1776, and as it was to be impregnated in the womb of future America. Thus, the painting had to reflect a change of principle from imperial oligarchism to constitutional republicanism. In fact, this was the explicit effect that Leutze intended to produce when he sent his painting to New York, in 1851, and where it caused an

incredible sensation before the fifty thousand people who came to see it during its first exhibition. Thus, the future was changed.

Secondly, by planting the flag of the union of the thirteen colonies in the middle of his 1776 river crossing (The original Stars and Stripes were only going to be created and adopted in 1777), Leutze had Washington anticipate the victory, not only of the battle of Trenton, but of the Revolutionary War itself. The effect this had on the minds of the spectators was that of being carried by the creative motion of change into the future. In fact, this is how the human mind becomes creatively authoritative by daring to reach-out, ahead of time, into the unknown, and to move ahead with the certitude of truth, regardless of future criticism. Thus, the future was changed by creative anticipation of the truth.

Thirdly, consider the anomalous situation of the Africa-American slave-rower, "Prince" Caleb Whipple of Portsmouth, N. H., who, according to "historical fact," was not even in the boat at the time of the crossing. On Christmas Eve 1776, Caleb Whipple was located in Baltimore with his master, William Whipple, who became Brigadier General under Washington, in 1777. Here, Leutze created an interesting irony whose purpose was to jolt the mind of the spectator into realizing that the crossing of the Delaware also meant the abolishing of slavery at some future time, in the example of what Washington had done in his time. Caleb Whipple was present by his absence in order to remind the spectator that this historical boat ride also included the truthful intention of liberating all human beings from slavery, as his mentor, William Whipple, committed himself to do when he signed the Declaration of Independence as the representative of New Hampshire. Thus, the future course of history was drawn.

Fourthly, the truth of this process has to be taken a step further, away from academic teachings, and into the domain of dirty politics. If you wish to become a real human being, you have to relive the sublime equivalent of this crossing, into the soul of your own living imagination, as if you were going through the tensions of Gethsemane. Like Christ said to his apostles, during the immortal night of the Last Supper: "***Verily, I say unto you that one from among you shall betray me.***" (Mathew 26; 20.) And the apostles, each in their peculiar state of mind responded: "***Lord, is it I?***" or "***It cannot be me!***" Thus, Leonardo had transformed the past into the womb of the future Renaissance, in the dynamics of simultaneity of eternity.

From this vantage point, Leutze is also reminding us of how Leonardo had composed the state of mind of all of his figures in ***The Last Supper***, in a manner that tries men's soul. The two frescos of Leutze and Leonardo represent the same fundamental emotion: the human mind facing the unknown, the uncertainty of future times to come, and the determination to shape it for all future time to come. Regardless of the apparent differences between the two frescos, the subject of those two paintings is the same. In both cases, the performative intention of the artist was to secure the idea of passing from temporality to eternity, from sense certainty to immortality. In all of his portraits, Leonardo recommended that the artist should paint the intention that is in the mind of the subjects:

"Represent your figures in such action as may be fitted to express what purpose is in their minds...A picture, or rather the figures therein, should be represented in such a way that the spectator may easily recognize the purpose in the minds by their attitudes...The hands and arms in all their actions must display the intention of the mind that moves them..." (The Notebooks of Leonardo Da Vinci, Oxford University Press, 1952. p.185 and 222.)

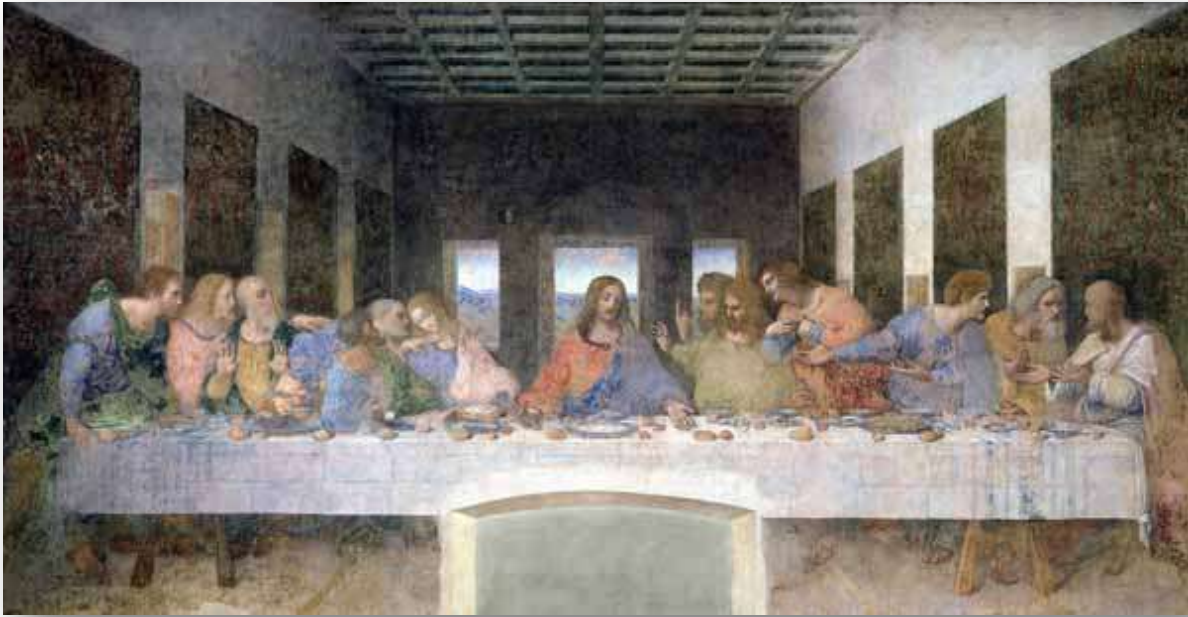


Figure 4. Leonardo da Vinci, *The Last Supper*, 1495-97.

Similarly, Leutze designed the position of the twelve Americans by groups of three, as if to express specific dissonant Lydian intervals of minor thirds, resonating with the same unity of effect as did Leonardo’s fresco, in a Bach type of fugue of time reversal. (See Pierre Beaudry, *Leonardo da Vinci’s, The Last Supper and the Catenary/Tractrix Principle*, in Memory of the Minnesota farm leader, Amandus Thooft, 8/16/2009.) Note the same resonating effect of the two minor thirds in **Figure 5** and **Figure 6**.



Figure 5. Emmanuel Leutze . . . *Washington Crossing the Delaware*, detail.



Figure 6. Leonardo da Vinci, *The Last Supper*, detail.

The point to emphasize is that it is the moral intensity of that creative Lydian tension which defines the measure of axiomatic change. This is especially expressed through the eyes of the three central figures surrounding the flag, whose fixations are riveted on the future, and whose passionate enthusiasm is transmitted to the others like a shockwave that had been transmitted a few years later, from Trenton to Watigny, from Washington to his French counterpart, Lazare Carnot, the “*Organizer of the Victory*,” during the French Revolution.

Lastly, there is another interwoven irony that is worth mentioning in this context. Leutze painted two original versions of this subject. The second version, shown in **Figure 1**, is currently hanging at the New York Metropolitan Museum of Art. The first version, originally damaged by fire during the period of its composition, resided in the permanent collection of the Bremen Art Museum in Germany until it was destroyed in 1942 by the British Royal Air Force, when they bombed that city. This ironic twist reflects a long standing intention of retribution on the part of the British Empire against the spirit of the American Revolution. Today, the continuing subversion of the American Constitution by President Obama is the last British act of retribution. It is their last imperialist act if they win, and it is their last if they lose.

4. THE PRINCIPLE OF ENTHUSIASM AS THE TEMPO OF THE MEASURE OF CHANGE.

Remember that the “[Organizer of the Victory](#)” used George Washington’s crossing of the Delaware as a precedent in order to accomplish one of the most extraordinary feats in the history of warfare by transforming the defeated army of France into the most feared war machine on the continent of Europe at the time, and that, within the short period of only four years. Carnot’s secret weapon was the same as Washington’s. Carnot called it his “*calculus of enthusiasm*.” As he said: “*If I have profited by the general enthusiasm to prosecute the war with unprecedented vigor, it was to hasten the end of the crisis into which this very enthusiasm had thrown the nation.*”

In October of 1793, Carnot found himself in the same situation as Washington had found himself, on Christmas Eve 1776. Thus, 17 years later, Carnot relived the same axiomatic historical moment that Leutze painted in his *Washington Crossing the Delaware*. After four years into the conflict, following Washington in his mental footsteps, Carnot won the war. In a condition that was very similar to the American situation, the French army had been decimated and the foreign invading armies were everywhere in superior forces. Unfortunately, the French Revolution was ultimately turned into a failed revolution by way of the Terror.

ODE TO ENTHUSIASM

by Lazare Carnot

*Sublime soaring of generous souls,
Enthusiasm, love of Beauty!
Principles of noble flames,
Enlighten me with your torch.
Oh ray of divine essence!
It is from your celestial origin
That I wish to derive my songs:
Already my voice has sprung forth,
Purify, expand my thoughts,
Give life to my accents.*

*You are not raving drunkenness,
You are not cold reason:
You go further than wisdom,
Without exceeding its region.
Delicate instinct which anticipates,
Both the councils of prudence,
And the calculations of judgment
Instructed by simple nature,
Your course is always quick and sure,
And your guide is sentiment...*

ODE A L'ENTHOUSIASME

par Lazare Carnot

*Sublime essor des grandes âmes,
Enthousiasme, amour du beau!
Principe des plus nobles flammes,
Éclaire-moi de ton flambeau.
O rayon d'essence divine!
C'est à ta céleste origine
Que je voudrais puiser mes chants:
Déjà ma voix s'est élancée,
Épure, agrandis ma pensée;
Donne la vie à mes accents.*

*Tu n'es point une folle ivresse,
Tu n'es point la froide raison:
Tu vas plus loin que la sagesse,
Sans sortir de sa région.
Instinct délicat qui devance,
Et les conseils de la prudence,
Et les calculs du jugement
Instruit par la simple nature,
Ta marche est toujours prompte et sure,
Et ton guide est le sentiment...*

As the Commander in Chief of the French Army, the first thing that General L. N. M. Carnot did, when he first visited the northern front, was to dismiss the incompetent generals and replace them by young sergeants. He stripped General Dumourier of his command, and he arrested General Lafayette for insubordination. As a result, Lafayette refused to take the Oath of the Convention and fled to the enemy side only to be taken as a prisoner of war. Carnot replaced his older incompetent officers by younger ones, because they had enthusiasm and were willing to risk the unknown. His principle was very simple: ***“Attack, Attack, and always Attack!”*** Carnot even made statements equivalent to the first Thomas Paine *Crisis* pamphlet in which he wrote: ***“It is the national characteristic of a Frenchman to attack all the time. His courage rises as he advances towards the enemy, but fades away if he is kept waiting; a passive role never suits him.”*** (S.J. Watson, *Carnot*, The Bodley Head, London, 1954, p.89) That is the way that Carnot used the agapic calculus of enthusiasm against the hedonistic calculus of pleasure and pain of his enemies. In 1882, when he launched a fight against positivism, Louis Pasteur restored the most precious notion of the infinite in the scientific program of the Ecole Polytechnique by measuring it with the same principle of enthusiasm that the Greeks had identified originally as the [“Inner God.”](#)

CONCLUSION

In conclusion, and in a similar spirit that Thomas Paine wrote in his *American Crisis* pamphlet, I can say that both Emmanuel Leutze's *Washington Crossing the Delaware*, and Leonardo da Vinci's *The Last Supper*, represent Abelian elliptic functions pertaining to a doubly-connected Riemannian manifold, and both resonate into the future the forecasting of the strategic significance of an axiomatic change in the human mind by having the past pass through the future, by crossing from temporality to immortality, in the same proportion that one passes from slavery to citizenry.

The time has come, today, to apply the same measure of change to the passing of the the Glass Steagall Act which is presently before the US Congress. As in Lyn's fight to return to Glass Steagall today indicates, both paintings reflect an axiomatic time reversal inversion process aimed at preventing the political universe of this planet from collapsing under the same historical form of imperialism as the current British design of destroying the United States of America.

Indeed, under such dire circumstance, it is unlikely that God will abandon the few of us who are engaged in this fight to save humanity's future, at a time when the entirety of our species is either oblivious of their current situation, or scared of being destroyed by the oligarchical forces of pleasure and pain.

The reason I know God cannot forsake humanity to this horrible end lies in the fact that the character of the crisis is part of a natural anti-entropic cycle which can be readily understood in terms of Classical artistic composition, as exemplified by the preludes and fugues of J. S. Bach, and in no other way.

This said, it is not everybody on this planet who will be able to sing Bel Canto during the dangerous immediate period ahead. It is not everybody either who will succeed in making the discovery of principle that is required to pass over to the higher register that Leutze has brought us to discover in his *Washington Crossing the Delaware*. However, everybody will be submitted to the change, and everybody will be given the chance to take this crisis as an opportunity. As Lafontaine once put it in one of his most famous fables: "*They did not all die, but they were all stricken.*" (Lafontaine, *Les Animaux Malades de la Peste.*)

In point of fact, there is no choice in the matter. This is a forced change that will cause a lot of negative reactions and a lot of violence worldwide. Our job, provided we accept the responsibility, will be to minimize the number of casualties and provide humanity with the necessary mental optimism and resources required to pull through this difficult and inevitable step into the future. Happy Fourth of July to all of you!

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