



IN MEMORY OF THE FUTURE

by Pierre Beaudry, February 14, 2013



“And yet this is found by experience among my fools, that not only truths but even open reproaches are heard with pleasure; so that the same thing which, if it came from a wise man’s mouth might prove a capital crime, spoken by a fool is received with delight.”

Erasmus

“It’s simple, because what is future? How’re you going to create the future? That’s the issue. You can’t stand still. How can you create the future? Are you going to blunder around, with your eyes on unseeing? Are you going to know what the future is? So, therefore, you have to acquire an insight into how the future is predetermined. Because the price is, the future then demands that you fulfill that requirement. And that’s where the problem comes. That’s where the wish comes.

Lyndon LaRouche

Figure 1 *“Hey, you there! I know you don’t have nine lives, but have you remembered the future lately?”*

FOREWORD

To be frank with you, I don't know how I managed to write this report. I may have been struck by some folly, I am not certain, because I started with the idea of the *origin of life in the future* which happened to coincide with an insight into Beethoven's *Piano Sonata Opus 27, in C# Minor*.

Then, the singularities of *Pete's Shed* and the *cuckoo bird migration* entered onto the scene and started dancing around with Prudence from *The Praise of Folly* of Erasmus. All three, I found, had a certain resonance with the problem of the current youth generation.

Finally, the whole thing ended up curling itself around Leibniz's *proportionality of reason and power* as the anti-entropic pathway to the future. If all of this means anything to you, write me a note to let me know, because God sure has mysterious ways and who knows where all this will lead to, next. At any rate, here are the four sections:

INTRODUCTION: WHY DO FOOLS GET AWAY WITH TELLING THE TRUTH?

1. "PETE'S SHED" AND THE MEMORY OF THE FUTURE
2. BEETHOVEN'S CUCKOO CALL OF DESTINY
3. THE IDEA OF STATECRAFT IN LEIBNIZ'S MEMORANDUM ON ARTS AND SCIENCES
4. WHY A TOUCH OF ERASMUS IS NECESSARY FOR THE PRESENT GENERATION

INTRODUCTION: WHY DO FOOLS GET AWAY WITH TELLING THE TRUTH?

Why should a truth spoken by a fool be received with delight while the same truth uttered by a wise man might cost him his life? The reason might not be that simple, but I think it is because a fool is expected to be saying foolish things, and therefore, he is not responsible for what he says. However, if you seriously tell the truth, you may be putting your life in danger, because those in power only stay in power provided no one tells the truth about them.

Let me give you an example of a foolish truth that might otherwise cost you your life. While life grows from past to future in known processes that grow from simple to more complex, as time goes by, the principle that generates such biogenic processes can only be understood in a more simplified and principled way, as proceeding by inversion, from the future to the past. What happens to the fool who might utter such a truth? He will simply be laughed at or ignored, because no one will believe him. And, the reason no one believes him is because most people cannot conceive of mind as being the process that generates living and non-living matter. That is, people cannot understand how mind is the inversion of sense perception and of sense certainty. However, by saying this truth, this fool may save your life, and if you don't believe me, read Erasmus on *The Praise of Folly*.

Let me give you another example of a foolish truth that might be just as costly. Most people believe that truth is what they learn from what they see. "Seeing is believing," they say, and that is the truth. However, believing is very different from knowing. How can you not believe that what you see

with your own two eyes is not the truth? However, truth is always unbelievable. So, why is truth the act of taking into account what is unbelievable? If you say to someone: the world has entered into the worst financial collapse in the history of mankind, he won't believe you. Why not? Because he doesn't see that everything is going to hell and that the truth is the total inversion that will get him out of this mess. And the reason he doesn't see that is because he doesn't want to know. He fears that something like the truth might come and upset him. And the reason he doesn't want to be upset is because he doesn't want to see that *it is the future which changes the past, and not the past which changes the future*. He will say to you: "Don't upset my perception of what I know to be the truth." So, the only possible way to get this truth across is to take a peek at the future in a performative process, which is the equivalent of actually creating the future. As Lyn demonstrated:

"True human knowledge, as distinct from that of such as the customary beasts, is to be found out in a unique way: a unique way to be found out by means of what is truly a uniquely human ability: *the ability to employ what is a distinctly human power of insight into an actual foreseeing, and thus creating of the actual future*. That latter, implicitly future source of such a current knowledge of a truth, is to be discovered *as lodged within the ability to forecast important aspects of an increasingly energy-dense pre-shaping of mankind's actual future*, if and when that choice of future is undertaken by appropriate means." (Lyndon LaRouche, [A GOOD OLD THOUGHT REVIVED](#), LaRouche PAC, February 3, 2013.)

Thus, when the world goes into a crisis like the one we have today, a similar process of reflexive inversion must take hold of the human mind in order to make visible to your mind's eye the cause of such a debacle. And then, one discovers that the cause of the crisis is not "money," but the "perception" of money; that is, the process that made the world run on money.

Finally, when a choice of future is made to solve a crisis, it is because your mind has located a *punctum saliens* to overcome the crisis; that is, a point at which the mind turns unto itself and projects ahead into the future by leaping over the fatal axiomatic breakdown nature of what led to the crisis in the first place, and then, turns back to change the past by bringing a performative solution from the future. That point of inversion is the irrevocable point after which everything is changed. That is the point that is reached consciously by a handful of people, while most people will have merely reached the point of no return. This is the point that Friedrich Schiller called the *punctum saliens*. As Helga showed in her 1992 EIR article, [Mankind is facing the 'punctum saliens'](#), Schiller's dramas identify the *punctum saliens* as the point after which everything seems to be lost, when the hero must act in order to overcome a tragedy.

The interesting aspect of human tragedies always reflects such moments of change when a minimum meets a maximum. A minimum amount of truth is always capable of solving a maximum amount of stupidity, as Nicholas of Cusa demonstrates in his *De Docta Ignorantia*. Now, come back to the Erasmus foolishness of the beginning of this report and ask yourself the question: Would you take to be truthful that which someone only wishes foolishly to believe to be the truth? Of course not! Then, why do most people accept to believe as truth what they perceive through their sense perception? Is this foolishness not to be included in the whole of your human experience as a form of folly, and thus, as partaking of a truth that could only be manipulated by those in power who do not wish the truth to be told?

Whatever the answers to these questions may be, since God has given the fool the faculty of telling the truth without giving offence, is there not a redeeming factor to be taken under consideration in favor of such fools? Isn't that the sort of folly which the wise man could use as a measure to change human society, which could also be a means of overcoming the danger of death for mankind as a whole? But, the question remains: how can you secure your sanity within a domain of folly?

1. "PETE'S SHED" AND THE MEMORY OF THE FUTURE

Ask yourself: where does life come from? This is a tricky question because most people will tend to look in the wrong place for an answer. The biggest mistake biologists make, with respect to the origin of life is that they locate it in the past. But, if you locate the origin of life in the past, all sorts of fallacies will take place, problems become insoluble, and you will never know why anything started and why the distant past can never be known, because you will have foolishly imagined that origins are forever lost in the fog of some inaccessible antediluvian time. So, why look for something where it will never be found? I suggest that you turn your head around, change your view of things, and look for the origin of life as coming from the future.

Consider the idea that the only way to know the origin of anything is by investigating what it was created for. In other words, what is the purpose of life, why does life exist? The reason you find it difficult to answer that question is because the answer involves the paradox of *causality by time-inversion*. The advantage of doing this exercise in reversed causality is that everything you thought you knew becomes changed, and problems get solved more simply from the top down, as opposed to from the bottom up, when you ask the question: "WHY?" However, the implication of this change of direction is that you must start from the end in order to understand the beginning, from the Noosphere in order to understand the Biosphere. In other words, you must understand life from the human form of increase in energy-flux density, that is, from the mind to the ameba as opposed to from the ameba to the mind.

If you take that direction, you will stop looking for the origin of life as coming from some primeval microbial soup on Earth, or from some extraterrestrial micro-organic infection that took place billions of years ago, and instead, you will seek the origin of life from the intelligence of the cosmos as a whole. So, you have to shift your questioning by shifting from perception to mind. Don't ask "WHERE"; ask "WHY"? "WHERE" is a sense perception question; "WHY" is a question which is addressed to the reason behind where and what things are. The only intelligent question to ask of anything is: "WHY?" Since everything that is created comes from mind, you must, therefore, first eradicate the fallacy of approaching the origin of life as if it came from somewhere else but mind, and from something like a genetically coded program that had been built by a combination of chance mutations and natural selections from past elementary building blocks.

The underlying fallacy of looking for the origin of life in the past comes from the question, "WHERE?", that is, from the conception which derives everything that lives from the *a priori* of some original thing located in some proverbial "first egg" which came before, or soon after, some proverbial "first chicken," as opposed to the conception of an architectonic plan of universally established harmony

derived from mind and coming from the future. If the causality of mind comes from the future and not from the past, this means that the cause of everything that is created naturally from mind comes from what mind is attempting to become, which is ahead of you, not behind you.

Imagine, then, that your intention is to build a house for your children. This plan is presently in your mind, but in the future at the same time. It will not be realized until your house is actually built at some future date. If you think like that, then your life will be organized in such a way that everything you do today will be decided from what is going to happen tomorrow, and not from what takes place today, or what happened yesterday. The cause of everything you do is in the future. Therefore, you must start from what is not there, because everything you do is determined by what does not yet exist. So, you must always start anything from the end and never from the beginning. Then, and only then, shall the plan of what you will have constructed be realized. Thus, the cause always comes after the effect. Causality breaks with the repetitive motions of the past, by imposing its intention from the future.



Figure 2 *Pete's Shed*, in Leesburg Va. Featuring Charles and Peter Roberts. A family shed decorated by Peter Roberts with several generations of working tools. Photo Credit Robert Merhaut Photography.

A good example of such an intentional scheme is *Pete's Shed* on Loudoun Street, in Leesburg Virginia. (**Figure 2**) The irony of this backyard variety of artistic composition is that Pete decided to

show the truth about the repetitive seminal gestures of his family's work by turning his shed inside out. One look at *Pete's Shed* and you can see that it is a sense perception trap. So, why did Pete put the tools outside the shed instead of inside? Because he wanted to shock your common sense and bring your attention to his intention, which can only be discovered with your mind's eye. For instance, most people will see in these old tools a celebration of the past, while Pete was actually celebrating the future.

The tools of *Pete's Shed* are displayed as if they were different personalities on a classical stage representing the drama of over a hundred years of hard labor in the State of Virginia. However, since perception is deceiving, these old tools are not what they appear to be; they represent a state of mind which finally decided to nail its bad habits against the wall. As in a classical Shakespearian drama, these old tools don't speak for themselves. They may appear as ghosts of years past, speaking of toil and hardship, but they actually are the harbingers of hope and change for the next generations of black labor in America. These old tools speak to the future.

The tools of *Pete's Shed* are the loud reminders that the future must not be like the past, that mankind must be relieved from the boredom of mechanical and repetitive toil, and that work must become noetic and poetic. Therefore, when Pete started to compose his shed poem, the time had come for these old tools to be nailed down permanently, never to repeat their motions again, and instead, to convey a few thoughts of wisdom to passersby; like Pete's old tired bones used to do from the front porch of his little brown house on Loudoun Street, during the last years of his life, smiling and waving at inquisitive minds whom he didn't even know, before he died a few years ago, but to whom he wished a better life wherever they went tomorrow. Such was Pete's legacy to the immortality of the human species.

The question about the origin of life is similar. Its origin lies not in its past but in its future. The problem is that the mind is fooled when it fails to think about the intention from the future, which is the failure to see that the evolution of life comes from a planned universal intention as a whole, a plan which is changing, developing, and progressing, by becoming more perfect; a plan which is generated from mind as opposed to from non-living matter; that is to say, from an epistemological condition of the universe as opposed to a material condition of a non-living matter. Mind is the hylozoic principle of the universe.

The error that most biologists generally make is based on the assumption that there is some pre-living matter which regulates and directs the behavior of living organisms from the past toward their future, and which guides them to some unforeseen and unchanging destiny. That is the wrong way to look at life. There is no such prearranged condition in the universe, no preestablished code, neither in Leesburg nor elsewhere for that matter. The universe is not prefabricated. However, this doesn't mean that life is not preconceived. It is. Life exists before it is born, because it is planned before it is created. This means that life is not directed from some proverbial original egg that was laid billions of years ago, and which is slowly running out of its juices. Life is directed from the future by the next higher state of existence of the universe, which already exists in mankind's creative powers. So, where is the origin of life located? The origin of life is located in the intention to become noetic. The intention of life is to become Human-like just as the intention of mankind is to become God-like. That is how *Pete's Shed* represents the memory of the future.

2. BEETHOVEN'S CUCKOO CALL OF DESTINY

It is not always easy to describe how an axiomatic change or a paradigm shift takes place, in history, because during the time it happens, the crisis situation is filled with contradictions and distortions, and it is never easy to see how the future pulls you forward from the creative process in order to go beyond the limit of noisy contraries. However, if you pay attention to all of the details of what goes on during the period of a tragic event in someone's life, you might find some delightful ironies that result from the breakdown of the boundary conditions of the previous state of existence into the boundary conditions of a new and higher state of existence. The case of Ludvig van Beethoven is unique from that standpoint.

In all of the cases that I have studied from classical artistic compositions, such ironies come from the willful action of an individual mind that has rejected the apparent pleasures of sense perception. In most cases, whether in music or in painting, there is an almost infallible way to perceive or to hear such ironies within small details of these compositions, because these little insignificant details are precisely the links that form the gestalts that you can never forget once they have been seen or heard them in your mind. The best example I know that illustrates this process in music is located in Beethoven's 1801 Piano Sonata, Opus 27, in C# Minor, which he simply identified as *Sonata quasi una fantasia*. (Sonata that is almost a fantasy)

I remind the reader that Beethoven wrote that piano sonata precisely at the moment when he realized that his impaired hearing was going to become permanent, and that he would end up losing his hearing altogether. Therefore, he had no choice but to abandon completely his past life and force a change in himself by focussing entirely on the future. This 1801 crisis was the most severe crisis of his life, because his entire future was going to be changed by necessity, and not by any fault of his own. That was the time when he wrote to his brother that from that moment on, he was going to consecrate his entire life to creativity for the benefit of others. Beethoven wrote: "But, what a humiliation for me when someone standing next to me heard a flute in the distance and I heard nothing, or someone heard a shepherd singing and again, I heard nothing. Such incidents drove me almost to despair, a little more of that and I would have ended my life – it was only my art that held me back." (*Thayer's Life of BEETHOVEN*, revised and edited by Elliot Forbes, Princeton University Press, Princeton New Jersey, 1973, p. 305)

This was not an ordinary crisis. This was Gethsemane: you are crippled to the point where no doctor can help you, you are alone, and abandoned. What do you do when you are a creative musical genius? You find a way to put this crisis into music, and you put it to such an effect that the listener can hear it with his mind and draw a lesson from it, for his own benefit. So, how did Beethoven settle this account with God and with sense perception? Where did he write it and how did it resonate to a responsive mind?

The section where this crisis is best exemplified is located in the first movement of the Piano Sonata, Opus 27, from measures 28 to 37. **(Figure 3)** There, Beethoven shows how a crisis gets resolved through the creation of an irony, which suddenly begins near the end of measure 28 in the form of two Lydian intervals hidden within three different notes repeated twice; then more clearly within the intervals

of two other notes repeated twice again, as if they were the faint yearning voice of the future which echoed back to your mind the inversion of the throbbing pain that Beethoven had expressed from the beginning of the movement with the *ostinato* triplets that he had borrowed from Mozart's *Don Giovanni*. (See my report on [THE TRUTH ABOUT BEETHOVEN'S SO-CALLED "MOONLIGHT SONATA."](#))

The image shows a musical score for Beethoven's Piano Sonata Opus 27 in C# Minor, first movement, measures 28 to 37. The score is annotated with orange circles around specific intervals and blue circles around extended Lydian cluster series. Handwritten labels include "LYDIAN CLUSTER DISSONANCE" and "RESOLUTION OF DISSONANCE".

Figure 3 Beethoven Piano Sonata Opus 27 in C# Minor, first Movement, measures 28 to 37. The Lydian “CU-CKOO” intervals are circled in orange and the extended Lydian cluster series are circled in blue.

The note intervals of measures 28 to 31 are like the cuckoo of destiny calling its little ones to their future home. They are as an echo of what is still to come. And then, immediately after the intention of this yearning call is received and understood to come from tomorrow, Beethoven responds by unraveling a crescendo and decrescendo of the two Lydian cluster series of minor third intervals that are required to generate the tonal key of C# Minor and its dominant, G#. Out of a total of three such cluster series in the whole of the well-tempered system, only two such series are necessary to determine any key signature and its dominant.

Thus, Beethoven inserted in the first movement of his Opus 27, this irony of the creative process itself in the form of a yearning call, or a question addressed to God, which was: “Why me?” But the question was posed as if it were also mixed with the answer, “CU-CKOO!” Meaning: “Be-cause!” And

this question and answer irony coming from the future is calling for an immediate recognition and resolution which unfolds and enfolds itself back again, immediately, by forming the gestalt closure of the crisis resolution with six sets of four triplets each from measures 32 to 37. Now that you've heard it in your mind, the question is: "Can you forget it?"

This section of Opus 27 is, therefore, very special, because it includes in those nine measures everything that is required to understand how the creative process works, and how the human mind is able to provide the resolution to the dissonances of a crisis by making an axiomatic change. There, Beethoven displayed, performatively, the principle of construction of the entire Sonata, which is also the closest that a musical composition can come to expressing the reality of life.

The two Lydian cluster series capture most aptly the sublime decision that Beethoven made in response to the tension coming from the future. This creative process is exemplified precisely by the transformation of measure 32 into measure 33: that is to say, where the dissonant cluster of Lydian intervals of measure 32 calls for its future resolution in the key signature tonality of C# Minor, which is expressed right after, in measure 33. The measure of change cannot be more explicit. This passage marks the connectedness to a new manifold that Beethoven discovered from Mozart, and that Bach had originally discovered in the *Musical Offering* of the Ricercare, and which was now to become, for Beethoven, the signature of this moment of crisis resolution. Moreover, that axiomatic change is also projected into the mind of the listener, when he is made to realize that he can no longer forget what he has heard, or, conversely, when he wonders how it could have been that he had not discovered the significance of this before.

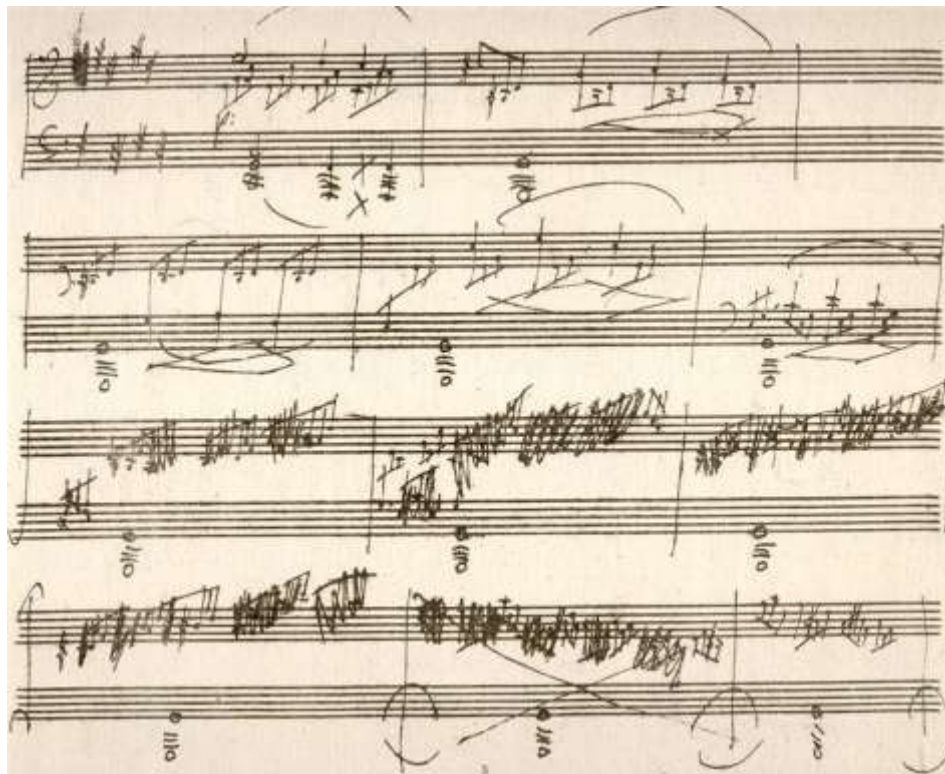


Figure 4. Beethoven's corrections of measures 32 to 37.

To emphasize the point that this is truly the place in the composition of Opus 27 where Beethoven located this axiomatic change, I have added the manuscript page showing the traces where this fight for this discovery of principle had taken place. Note where Beethoven has made the most extensive corrections. (**Figure 4**)

Nowhere else in the entire manuscript of Opus 27 did Beethoven make so many corrections. The corrections show the traces of a complete change of the six Lydian measures 32 to 36, which mark the spot where Beethoven was going through to a higher dimensionality. The *locus* of this high density of singularities also points to an increase in energy-flux density that was required for dealing with such a moment of crisis. Although the principle of discovery involved is nowhere visible, the scars of the battle indicate that this is where Beethoven's Gethsemane took place. This was Beethoven's *Punctum Saliens*.

Similarly, the reason you want to focus on Mars, as Lyn keeps emphasizing, is that it is the best place from which to think back to Earth from the future, in the same way as Beethoven did. Going to Mars is the current *Punctum Saliens* for humanity as a whole. But, let us hope that before actually putting a man on that planet, such resonating instrumentations as Curiosity will be enough to force the whole of mankind to think and live from the future.

3. THE IDEA OF STATECRAFT IN LEIBNIZ'S MEMORANDUM ON ARTS AND SCIENCES

If Beethoven was the greatest musical genius capable of demonstrating how creativity works from the future in classical artistic composition, Leibniz was the greatest philosophical genius capable of demonstrating how a similar process of statecraft can be developed in the human mind from the future. As I have discussed in previous reports, Gottfried Leibniz is the thinker who best demonstrated how to make discoveries of principle by means of a balanced proportionality between power and reason. This is a most important principle for the development of statesmanship; however, unfortunately, it is also one of the least applied principles because people have lost the sense of the future. The principle that Leibniz used was derived from the Peace of Westphalia and can be found in his [*Outline of a Memorandum: On the Establishment of a Society In Germany for the Promotion of The Arts and Sciences \(1671\)*](#).

Leibniz was 25 years old when he wrote this *Memorandum*, and he was already distinguishing himself as being an opponent of both British empiricism (Hobbes, Locke, and Newton) and of French rationalism (Descartes and Malebranche). He was in the service of Baron of Boineburg who was the Chancellor of the Elector of Mainz, Johann Philipp von Schönborn, who was one of the key German Catholic collaborated with Cardinal Mazarin during and after the Peace of Westphalia. The Electorate of Mainz was the first and the largest Catholic Archdiocese of Germany to recognize the rights of the Protestants. When von Schönborn became the Archbishop of Mainz in 1647, he used his office to advance the peace negotiation for the benefit of the Protestants, and became known as the "Solomon of Germany." As a result, he gained the mistrust of the anti-Peace of Westphalia Pope Innocent X and was not recognized by Rome until 1649.



Figure 5 Johann Philipp von Schönborn (1605-1673), the “Solomon of Germany.”

Von Schönborn had asked Leibniz, through Boineburg, to develop the principle that would help solve the crisis between Catholics and Protestants. One result was Leibniz’s *Catholic Demonstrations* (1669-1670), and the other was the *Memorandum* of 1671, which represented the most important contribution to the principle of statecraft as an expression of the Christian virtues of Faith, Hope and Love. Thus, entirely in the spirit of the Peace of Westphalia, Leibniz wrote at the beginning of his essay:

“5. Thus, hope and faith are founded on love, and all three on knowledge. Love is a joy of the mind arising out of contemplation of the beauty or excellence of another. All beauty consists in a harmony and proportion; the beauty of minds, or of creatures who possess reason, is a proportion between reason and power, which in this life is also the foundation of the justice, the order, and the merits and even the form of the Republic, that each may understand of what he is capable, and be capable of as much as he understands. If power is greater than reason, then the one who has that is either a simple sheep (in the case where he does not know how to use his power), or a wolf and a tyrant (in the case where he does not know how to use it well). If reason is greater than power, then he who has that is to be regarded as oppressed. Both are useless, indeed even harmful. If, then, the beauty of the mind lies in the proportionality between reason and power, then the beauty of the complete and infinite mind consists in an infinity of power as well as wisdom, and consequently the love of God, the highest good, consists in the incredible joy which one (even now present, without the beatific vision) draws out of the contemplation of that beauty or proportion which is the infinity of omnipotence and omniscience.” (Gottfried Leibniz, [*Outline of a Memorandum: On the Establishment of a Society In Germany for the Promotion of The Arts and Sciences \(1671\).*](#))

Although the first part of the Leibniz *Memorandum* is a discussion based on the love of God, His Omniscience and His Omnipotence, the reader should not forget that the nature of the mirror that Leibniz holds before us is, as the Apostle Paul’s *Corinthians I, 13*, “For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.” This is the same point of the axiomatic change that Beethoven expressed in his Sonata Opus 27. Since the balance between power and reason is obviously based on this transformation spark of *Imago Dei*, it is implicit for Leibniz that the principle also applies to the intelligence of the heavenly sphere, and that everything in the universe follows harmonically this same universal principle of proportionality.

The point I wish to make, here, is that Leibniz has fully internalized the Mazarin principle of the Peace of Westphalia, that is, the Advantage of the Other, and that he is taking into account the inequality of distribution of reason and power that divine universal principles have blindly bestowed upon different individuals of the human species. Thus, he added the following extended explanation which is essential to take into account in the education of advisors in matters of statecraft:

“9. From this it follows inexorably that charity, the love of God above all, and true contrition, on which the assurance of blessedness depends, is nothing other than that love of the public good and of universal harmony; or rather, on that account, the glory of God and to understand are the same, and how great it is in itself to make greater, for there is no more distinction between universal harmony and the glory of God, than between body and shadow, person and picture, between a direct and reflected ray of light, since the one is what is in fact, the other what is in the soul of him who knows it. For God creates rational creatures for no other reason but that they should serve as a mirror, in which His infinite harmony would be infinitely multiplied in some respects. From which must arise in due course the completed knowledge and love of God, in the beatific vision or the incomprehensible joy which the mirroring, and to a certain degree the concentrating of the infinite beauty in a small point in our souls, must bring with it. And thus, a burning mirror or burning glass is the natural image here.

“10. If then the love of God above all, contrition, and eternal beatitude arise from the fact that each comprehends the beauty of God and the universal harmony according to his own rational ability, and reflects it back onto others; and additionally, according to the proportion of his ability, promotes and increases that shining forth in men and other creatures; then it follows from that, that all of those to whom the somewhat sparing nature, in order to shade the world with variety, gave a lesser degree of reason and power, so that they must serve others as instruments and means, do enough if they let themselves be used as instruments for the glory of God and, what is the same thing, for the common good, and for the nourishment, ease of labor, comfort, instruction, and enlightenment of their fellow man, for discovery, research, and improvement of creatures, according to the limitations of ability and knowledge. Thus they satisfy their conscience.”

“11. Those who are provided by God with reason without power are appropriately advisers, just as those to whom power is given, should appropriately pay kind attention, and not throw out good proposals, but should rather consider that someday the good, but scorned adviser, will stand before the omniscient Judge, to their dismay, with reproaches, even if silent, of idleness or sinfulness. On the other hand, the disdained, but intelligent advisers are not to attempt to go beyond advising, but are to consider that God reserves a good plan for a better time, and out of His hidden deliberations has not given them a power equal to their reason, and therefore they should in no way attempt to achieve such, in order to carry out their good advice through prohibited words and deeds and machinations which disturb the state. (Gottfried Leibniz, [*Outline of a Memorandum: On the Establishment of a Society In Germany for the Promotion of The Arts and Sciences \(1671\)*](#).)

I have quoted extensively this first section of the *Memorandum* because nothing can be said more profoundly, more truthfully, and more conclusively than what Leibniz has said with respect to the most needed qualities of statecraft required for the creation of an intelligence institution for the benefit of sovereign nation states. But, two points should be added.

The first thing to emphasize in the application of this principle of proportionality between reason and power to the governing body of a sovereign nation state is the universality of the principle of the Peace of Westphalia, which must be applied to every nation of the world. If the process is not

implemented universally, it will simply fail for lack of application and become recuperated under the contrary notion of British governance and regime change, as is the case today. A good example of such a failure in history is the lack of application of the American Constitutional framework of government outside of the United States. The most significant case of such a failure is reflected in the anti-constitutional practices of President Barak Obama. This means that, unless the American people and the US Congress find the courage of reason to impeach Obama, or have him removed by some other legitimate means, the United States will have lost all of its constitutional powers.

The second thing to emphasize is that since the God-given gifts of reason and power are not distributed evenly among individuals of a given population, it must, therefore, be fostered and acquired through the discipline of an educated intelligentsia. This requires an educational framework, like the one that the Leibniz Memorandum called for, and upon which the governing bodies of men and women of any given nation must be trained and elevated to such roles and duties as established by the American constitutional system. Such an institution, as represented today by the [Schiller Institute](#), has also been lacking, historically in the United States, in the educational system of the United States. Obviously, hereditary institutions or Masonic types of secret institutions are not appropriate for such a task.

The difficulty is further aggravated by the failure of all religious institutions to maintain a standard of morality. As a result there has been a massive erosion of social moral standard which has been replaced with a counter-culture, most emphatically in the Western world. Therefore, since religious institutions are no longer capable of providing a basis for the moral conduct of human beings, the balance of reason and power must henceforth be properly located in the domain of classical artistic composition. As Schiller demonstrated the point, morality must be fundamentally grounded on the aesthetic education of man. This is where the education of the youth of today must meet the challenge of the increase in the power and reason for the generations of tomorrow. This is where the renaissance of morality must be grounded for the future.

4. WHY A TOUCH OF ERASMUS IS NECESSARY FOR THE PRESENT GENERATION

Now, take the case of the cuckoo bird migration as an example of a species that is oriented toward the future. Think of bird migration as a future oriented dynamic. While laying their eggs, cuckoo mothers dream of going south. As a matter of fact, immediately after laying their eggs, the adult mothers migrate south, while the young cuckoos are hatched and reared by foster parents. A month later, without any help from their foster parents and without any pre-knowledge of the route to travel, the young cuckoos gather and migrate south to exactly the same place where their original parents had travelled to, a month earlier. How can this be done? How can the young cuckoos find their way to a future they have never been to before? Somehow, the young cuckoos know how to get to the hibernation lands of their parents, thousands of miles away, because each individual cuckoo has a built-in behavioral gestalt pattern which resonates from specific memory waves from the future, and this is a common behavior for all members of the same species. They don't know in advance where they are going, but they all know when

to assemble and how to get there. The question is: How can such a species of cuckoos have a memory of the future?

I do not yet have an answer to this question of the future, but I do have another related question which is: What happens to a species when their memory of the future fails them? That species will cease to exist. The irony is that unless the present generation of youth gets over their fears of migrating into new territories where they have never been before, human society will die. So, how do you solve a problem like this? I think that you can find a part of the answer in Erasmus of Rotterdam, but I also think this young generation should treat this subject with caution. The reader should not be unduly indisposed toward Erasmus for having written *The Praise of Folly*, because he was not entirely himself, when he wrote it. He had been taken over by a passionate idea that he had no control over, and he was consumed by a force that was beyond his ability to master, and therefore, it would be unjust to simply identify him with folly. Although he attempted several times to take control over this affliction, he was never able to prevent it from taking over his wits and all of his creative powers. Nevertheless, Erasmus dared to take the risk, and that's what counts.

Don't get me wrong, it was not folly that made him do it; for folly has no reason to praise itself. It was something else. What had taken him over was a passion for the future improvement of the human mind. And if this passion was to make of a mature and cultured man of the Renaissance to appear as a childish and babbling fool, so be it; because what made him do it, was a matter of truth. How do I know this to be the truth? The reason is because, if Erasmus had not done what he did, with the knowledge that he had, he would have been a total fool. So, it was because he refused to be a fool that he wrote *The Praise of Folly*. This idea came to him in less time that he needed to think, because no one had thought about it in the manner that he did before him. His intention was to make fools of all of us for not having had the idea ourselves. The point that Erasmus kept making was how to fight to improve the mind of human beings in the future. At any rate, whatever passion it may have been that drove him to such a daunting task, it must be a similar passion that should take over the youth of today.

Now, let's investigate what made him do it. He could not stand to exist in a paradoxical state. Take the case of when Folly met her sister Prudence, for instance. That was the paradox that had to be solved. As Erasmus put it, "You may as well join fire and water:"

"At first, if prudence depends upon experience, to whom is the honor of that name more proper? To the wise man, who partly out of modesty and partly distrust of himself, attempts nothing; or the fool, whom neither modesty which he never had, nor danger which he never considers, can discourage from anything? The wise man has recourse to the books of the ancients, and from thence picks nothing but subtleties of words. The fool, in understanding and venturing on the business of the world, gathers, if I mistake not, the true prudence, such as Homer though blind may be said to have seen when he said: 'The burnt child dreads the fire.' For there are two main obstacles to the knowledge of things, modesty that cast mist before the understanding, and fear that, having fancied a danger, dissuades us from the attempt. But from these, folly sufficiently frees us, and few there are that rightly understand of what great advantage is to blush at nothing and attempt everything." (Desiderius Erasmus, *The Praise of Folly*, Ann Arbor Paperbacks, The University of Michigan Press, 1966, p. 42)

Why such prudence, asked Erasmus, if not because, once in a while, wisdom needs the company of folly to dare go to the future. As he reported folly say: “And what is all this life but a kind of comedy, wherein men walk up and down in one another’s disguises and act their respective parts, till the property-man brings them back to the attiring house.” (Erasmus, Op. Cit., p. 44)

Then, Erasmus asked himself, is it not safer to sometimes have truth fly on the wings of folly rather than wisdom, especially when everything else in the universe is certified counterfeit? This is also the road that Francois Rabelais decided to take, in the footsteps of Erasmus. The question, however, which had to be solved, is: What do you do in a society where everybody lies? Can you tell the truth without being ostracized or killed? What Erasmus is trying to tell us is that it is essential not to pay attention to what the world says or does, because it would be total folly to run with it, by going along with it, without playing some apparent foolish role that will help change it. Therefore, if a part of folly were to be detached from its main body and hit your mind with necessity, it would have to be because, under such a circumstance, that might be the only way for the truth to be held under secure passage, because the reason for balancing folly with prudence is also derived from the same principle that balances reason and power.

Therefore, the time has come when such qualities of statesmanship are presently most needful to many from among you, in order to successfully steer the world in the appropriate moral choices of governing power within the next higher state of existence. So, consequently, those of you who care about mankind will be called upon and must be welcome to this great task. And, if you were to fear for your life, because you dared tell the truth, then, just turn your shed inside out like Pete did in Leesburg Virginia, and no one will be the wiser!

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