



From the desk of Pierre Beaudry



THE HISTORICAL TRUTH BEHIND HANS HOLBEIN'S *THE AMBASSADORS*

by Pierre Beaudry 1/22/2010.



“FOREWORD: TODAY HAS A HISTORY

*The essential evil of the present British Royal regime's imperial system of government, can be traced in modern history to deep roots in a time as early as that of the process of degeneracy of King Henry VIII (b. 1491-d.1547), a decadence which was orchestrated by that King's then newly arrived (A.D. 1529) sexual-councilor, the Venetian intelligence authority Francesco Zorzi (aka Giorgi) (b. 1466- d. 1540). In some respects, it is necessary to trace matters in such attention to details of overlapping times, if one is to locate the background of necessary reference for understanding England's key role in the process of modern European history, from a time about A.D. 1529, through the February 1763 Peace of Paris, and, the subsequent, Eighteenth-century British imperialist tradition.” (Lyndon H. LaRouche Jr. *We are a Republic, Not a Democracy*, January 23, 2010, EIR, Morning Briefing, Sunday, January 24, 2010.)*

INTRODUCTION: ANTI-ENTROPY AS THE KEY TO DEVELOPMENT

Great moments of historical axiomatic changes are rare occurrences and their dynamics are even more rarely represented in pictorial forms. Most historical paintings portray war scenes, signing of declarations, crowning moments of the national life of a people and its leaders whose events and dates they wish to immortalize and celebrate for all times to come. Yet, such painted chronicles do not represent real history and true immortality, but, merely, the continual aging of dusty memories.

Such moments generally express the pride or the vanity of some flamboyant national moments, but, rarely, the truth from behind the scene of the human dramas that shapes the history of mankind for all time to come. In fact, rarely do you find a painting that expresses the singularity of a moment of a crucial historical transformation, in which the spectator is provoked to discover the truth of how the future of mankind is being decided. The key to understanding crucial human developments is to discover the moments of history when crucial changes occur and when, as Percy Bysshe Shelley expressed it, the spirit of the age takes over and overwhelms the social processes of the most advanced society during that historical period. Such moments happened in the Greece of Plato during the Peloponnesian Wars, and in Italy during the golden Renaissance of Nicholas of Cusa. A singer of Bel Canto is quite capable of understanding that.

Once you have experienced the axiomatic change of a passing tone in your voice register, you are able to understand, first hand, how a similar change in the geometry of historical developments of mankind might occur, and what the dynamics would be if such a natural historical process were to be prevented or aborted. It was the abortion of such a moment of transformation that occurred socially in England when the Venetians took over that country in April of 1533, and the register shift to a higher geometry was never made. The reason that higher geometry was never reached is because the governing bodies of England decided to accept the Venetian principle of sophistry instead of a governing standard of truthfulness. The question was: "Are the people going to buy this lie or not?" That was the Venetian principle. And, even if the people were not to accept it, would they be courageous enough to stand up against that lie and oppose the new rule of sophistry? That was the moment of singularity that Hans Holbein the Younger (1497-1543) captured in his enigmatic painting known as *The Ambassadors*.

This painting has generally been either misinterpreted or mystified by art historians who did not understand the character of Hans Holbein, nor have they perceived the nature of the historical event he was portraying. As a result, Holbein's *The Ambassadors* received the same treatment by art historians, as Cusa's *The Vision of God* received from theologians. Both were misunderstood for almost half a millennium, and for the same reason. Curiously enough, it was the same idea and the same dynamics of the creative process that brought these two minds together. It was a footnote in one of Lyn's papers that brought this connection to my attention.

In footnote 35 of his 1992 paper on *Mozart's 1782-1786 Revolution in Music*, Lyn emphasized the role that Cusa played, historically, in developing the idea of anti-entropy within the process of differentiation of species, and the fact that each species "yearns" to become the next higher species. Apply this to the mission of the two French ambassadors in the Holbein portrait and you will begin to understand the implications of that painting. Lyn wrote: "

"In " *The Vision of God*" (1464), Nicolaus of Cusa develops the conception that each species, with its natural faculties as they develop, "yearns" for the existence of a higher species, as man does for the knowledge of the

Absolute, of God. Here, Cusa's idea of negentropic species-evolution as the characteristic of Creation, is expressed by the poetic conception of *terminus specie*. The universe consists of negentropic growth of higher orderings, whose microcosm is human reason. The species recognizes this divine order of Creation, in its own way, and becomes a singularity in the transition from one ordering to the next. Thus, the species has a *terminus specie*, the actualization of infinity in one point, which enables further development.” (Lyndon H. LaRouche Jr., *Mozart's 1792-1786 Revolution in Music*, FIDELIO Magazine, Vol. 1 No. 4, Winter 1992.)

An axiomatic moment of change in history, such as the one that Hans Holbein is addressing in *The Ambassadors* corresponds precisely to such a “yearning” of a natural faculty to develop into the next higher anti-entropic *terminus specie*. In 1533, the time had come to establish the nation state of England as the higher-up mode of social existence of that people, but the crucial experiment of Thomas More and his humanist network was sabotaged and he was executed for having attempted to save England from total corruption. More's friend, Holbein, reproduced the singularity of that failed moment of change in a very unique manner.

The dissonance of that moment was to reverberate throughout the world for centuries, but very few people heard its call, and even fewer understood what the call meant, because it was not meant for their senses. What Holbein composed, he did not make visible either, because it was made exclusively for the mind's eye. What still remains hidden today, as the true subject matter of *The Ambassadors*, is how *truth as a measure of change* was aborted by the Venetian subversion of England in 1533. However, before going into Holbein, per se, it is essential that we understand the Cusa measure of change that Holbein also used to express that historical anomaly.

1- CUSA'S FOLDING-UNFOLDING MEASURE IN *THE VISION OF GOD*.

Why is Cusa important for understanding Holbein? What did Cusa do to emphasize the difference between man and God in this process of dealing with change? In “*The Vision of God*,” chapter X and XI, Cusa raised the question of how the concept of the process of creation in God's Mind can be manifested in the human mind with the idea of a “*universal clock*,” that is, the idea of the measuring instrument of change that disturbs the usual variation of things conceived by us in the succession of time of past, present, and future. In *The Vision of God*, Cusa looks at the behavior of space and time when a human being is called upon to reach a higher order of existence. It is the same question that arises when Einstein asked what happens in space-time when the universe reaches a point where the change is “*finite but unbounded*.”

Cusa was known to have in his possession a *Torquetum* that he used as the equivalent of an astrolabe for establishing the position of any observer on earth with regard to the panoply of the stars in the heavens, a sort of *universal clock*. Reportedly,

Cusa bought his *Torquetum* at Nuremberg in 1444, and sources reported that the relic of his celestial speculation was still on display at the Cusa Hospice for the Aged, near the city of Trier, at the beginning of the twentieth century. Christopher Columbus was also reported to have used a similar instrument during his travels. But, what can this instrument tell us about our inquiry, here? How can this astronomical instrument act as a bridge to our *terminus specie*?

A quick study of the different twisted motions of the *Torquetum* shows that it expresses the idea of “*unfolding*” (*explicare*) in the succession of space and time, that is, it represents the inverse motion of causality that Cusa uniquely understood as the condition of the human mind reflecting his attempts in establishing the idea of creativity. Here, Cusa’s concept of “*clock*” is very close to Einstein’s notion of “*Interval*” in his notion of a “*finite but unbounded*” universe. The difference is that Cusa expressed relativity with regards to how man can achieve higher levels of consciousness up to its absolute limit, the *terminus specie* state of how God must know the universe. In other words, Cusa scrutinizes the human condition that strives to understand how the universe evolves in an anti-entropic form of successive higher forms of existence, but which, in God, must all exist simultaneously. Cusa wrote:

“For in eternity in which Thou conceives, all succession in time coincides in the same now of eternity. There is neither past nor future [except] where future and past are one with present. The reason why things in this world exist as earlier and later is that Thou did not earlier conceive such things to exist: had Thou earlier conceived them, they would have existed earlier. But he in whose thought earlier and later can occur; in such a way that he conceives one thing first and then another is not almighty. Thus, because Thou art God Almighty, Thou dwells within the wall of Paradise, and this wall is that coincidence where later is one with earlier, where the end is one with the beginning, where the Alpha and Omega are the same.” (Nicholas of Cusa, *The Vision of God*, Frederick Ungar Publishing Co. New York, 1978, p. 49.)

This is the notion of “theological” time that leads to the idea that Lyn has revived under the name of *simultaneity of eternity*. For Cusa, it leads to a discovery, which is important to identify for our purpose, here, which can be related to the Einstein notion of relativistic space-time. For Cusa, the notion of succession in time implies two forms of action that are essential to understand in order to fully grasp the idea of the “*Interval*” as the invariant of change that Charles Nordmann identified with Einstein’s notion of space-time, and with respect to the idea of a *measure of change in the universe*. As Nordmann put it: “The sole reality accessible to man in the outside world, the one really objective and impersonal thing, which is comprehensible, is the *Einsteinian Interval* as we have defined it. The *Interval* of events is to Relativists the sole perceptible part of the real. Apart from that, there is something, perhaps, but nothing that we can know.” (Charles Nordmann, *Einstein and the Universe*, New York, Henry Holt and Company, 1922, p. 79.) [See my report of December 6, 2009. *SPACE-TIME AS A MEASURE OF CHANGE*.] The simplest expression of time that Cusa used with his analogical notion of

“*clock*” is the verbal actions of *complicare* and *explicare*, which mean respectively to *roll or fold* and to *unroll or unfold*. As Cusa put it:

“For the simple concept of a clock folds all succession in time. Suppose, then, a clock to be a concept: though we hear the striking of the sixth hour before the seventh, yet the seventh is only heard when the concept calls. Neither is the sixth hour earlier in the concept than the seventh or eighth, but in the one simple concept of the clock no hour is earlier or later than another, although the clock never strikes the hour save when the concept calls.” (Cusa, Op. Cit., p. 51)

Now, if you apply this same notion to God, what happens? All of the chimes of the different hours that we hear and all of the motions that we see in succession are not so perceived by God, because in Him there is no succession. The notion of clock may be the cause of succession but it does not, as an idea, reflect succession. Therefore, for the simple human concept of a divine clock, all of the chimes and motions are in God folded together as a cause, while we experience them in succession by unfolding them as an effect. However, they are not folded together in God like a mish-mash of indiscernible things, but as an ordering principle. For Cusa, the only way to know this ordering principle is to be cognitively ignorant of it. Nothing of what appears in human succession, such as before and after, can be ascribed to God and must be excluded from the absolute simplicity and unity of the concept of a divine clock. So, Cusa concludes:

“Since in the thought of God the clock is a concept, it is perceived in some degree how that which is succession in the clock exists without succession in the word or concept, and how in this simplest concept are folded all motions and sounds and whatever we find in succession. Nothing of that which appears in succession departs in any way from the concept, but it is the unfolding of the concept, seeing that the concept gives being to each: nothing in consequence has existed earlier that it appeared, because it was not earlier conceived that it should exist. Let then the concept of the clock represent eternity itself. Then, motion in the clock represents succession. Eternity, therefore, both folds and unfolds succession, since the concept of the clock, which is eternity, does similarly fold and unfold all things.” (Cusa, Op. Cit., p. 52.)

This concept of time is the essence of the theological concept of the simultaneity of eternity originally developed by Cusa. He uses it much in the same manner as Lyn does by appealing and praying to the higher domain of universal physical principles to “nourish him with the milk of comparisons,” that befit the negative representations that he knows will approach his highest conception of God, but will never reach perfection. As he said, “But what, O my God, is this intellectual ignorance? Is it not an instructed ignorance? Thou, God, who art infinity, can only be approached by him whose intellect is in ignorance, to wit, by him who knows himself to be ignorant of Thee.” (Cusa, Op. Cit., p. 60)

From this paradoxical vantage point of “learned ignorance” then, Cusa takes his process of creativity a step further. In humbly thanking God for his discovery of this two-sided concept of *folding-unfolding*, Cusa discovers the boundary conditions of the

natural process of creativity in the form of causality that Kepler later developed from this same conception in the idea of spherical *envelopment* and *development* with the verbal action of “*ampliare*,” that is, the causal action of an *augmenting* or *expanding* universe. Here is how Cusa and Kepler, both, developed that same idea. Cusa said:

“Trusting in Thine aid, Lord, I return again to find Thee beyond the wall of the coincidence of folding and unfolding, and as I go in and go out by this door of Thy word and Thy concept, I find the sweetest nourishment. When I find Thee as the power that unfolds, I go out: when I find Thee as the power that alike folds and unfolds, I go in and go out alike. I go in, passing from the creatures to Thee, their Creator, from effects to the Cause; I go out, passing from Thee, the Creator, to the creatures, from Cause to effects. I go in and [I] go out simultaneously when I perceive how going out is one with going in, and going in [is one] with going out. In this manner, one that reckons does alike fold and unfold, for he unfolds the power of unity, and folds number in unity.” (Cusa, *Op. Cit.*, p. 53.)

Then, Kepler wrote:

“First, it was fitting that the nature of all things imitate God the founder, to the extent possible in accord with the foundation of each thing’s own essence. For when the Most Wise Founder strove to make everything as good, as well adorned and as excellent as possible, He found nothing better adorned, nothing more excellent, than Himself. For that reason, when He took the corporeal world into consideration, He settled upon a form for it as like as possible to Himself. Hence arose the entire category of quantities, and within it, the distinctions between the curved and the straight, and the most excellent figure of all, the spherical surface. For in forming it, the Most-Wise Founder played out the image of his Reverend Trinity. Hence the point of the center is, in a way, the origin of the spherical solid, the surface is the image of the inmost point, and the pathway to discovering it. The surface is understood as coming to be through an infinite outward movement of the point, out of its own self, until it arrives at a certain equality of all outward movements. The point communicates itself into this *ampliation* (my emphasis), in such a way that the point and the surface, in a commuted proportion of density with extension, are equals. Hence, between the point and the surface there is everywhere an utterly absolute equality, a most compact union, a most beautiful conspiring, connection, relation, proportion, and commensurateness. And since these are clearly three – the center, the surface, and the interval, they are nonetheless one, inasmuch as none of them, even in thought, can be absent without destroying the whole.” (Kepler, *Paralipomènes à Vitellion (1604)*, Paris Librairie Philosophique, Vrin, 1980, p. 107)

This process is how Kepler, and Cusa before him, resolved the paradox of the *One and the Many*. As Lyn showed, the natural faculty of man is to “*yearn*” to become the higher species, in this case God, and to acquire His creative powers from the mental exercise of *folding-unfolding* in the coincidence of opposites. The resolution of paradoxes in the notion of space-time, here, reflects this anti-entropic growth of every

species of existing things as being such a “*yearning*” to become the next higher species. Paradoxes are always expressions of such a yearning. Therefore, the point to be made, here, is to understand that these are the fundamental characteristics of the process that emerges every time an axiomatic change takes place in the universe.

As the mind of man reflects the mind of God, but as a process that is not as the likeness of a thing, so does every being as a microcosm to the macrocosm of the universe as a whole. In essence, the human experimentation of discoveries of principle through the simultaneity of eternity becomes the only crucial singularity in the universe capable of expressing willfully the passing of a lower order to a higher order manifold in a self-conscious manner. That is also the only Riemannian form of actualizing the process of causality capable of creating new arrangements of matter in the universe. This occurs at the moment of axiomatic changes between *folding* and *unfolding*, between the past and the future, between the before and the after, between the finite and the unbounded. The state of mind, here, is very similar to that of a child who would try to peel off the two sides of a folded circle in order to see the angular change of where and when the line of its diameter is actually created by folding.

As Lyn has shown, from the vantage point of economics, we have reached such an axiomatic moment of historical change, today. The words you use to express this moment do not matter; it is how you order them. It will only be an approximation in any case. One may identify this passing moment of historical singularity as between *folding* and *unfolding*, or in a process of *ampliation*, another may choose *dynamics*, and still another may choose the terms *envelopment* and *development*, or again, *finite but unbounded*. All of the above are expressions of the “spirit of the age” that Percy Bysshe Shelley identified at the end of his *Defense of Poetry*. This paradoxical moment is the last ambiguous state of mind of the universe before a new dynamic worldview emerges, the step between before and after in the moment of inversion of an axiomatic historical change.

Such an historical moment is a moment of the impossible, the unique moment when the impossible becomes possible and is realized as the moment of historical change to improve mankind and change the universe as a whole. Natural phenomena may even participate in such a universal change by causing cataclysms or unusual occurrences that would all reflect paradoxical oppositions of contraries, just as a matter of celebrating the event.

Cusa had discovered this in his mental image of *The Vision of God*. Therefore, if you should hear someone who is weeping when he should be happy, or someone who is laughing when he should be moaning, or if you were to hear someone saying something strange and unbelievable that is contrary to public opinion and accepted knowledge, do not stop him. Let him speak, let him say what he has to say, because, in his apparent madness, he is reflecting the contradiction of opposites that pertains to natural law, and, therefore, he is being affected by the wave of the spirit of the age that has taken over the universe at this great moment of history, and, as such, he has lawfully become the spokesman of a universal physical principle that is speaking to you through him.

2- THE TORQUETUM AS A THOUGHT EXPERIMENT.

What does the process of folding (*complicare*) and unfolding (*explicare*) imply as a two-direction causality function? This Cusa function represents a thought experiment in the process of enveloping and developing the steps that are involved in going from the cause to the effect or from the effect to the cause, during the investigation of a discovery of principle. This process is very well known to artists and scientists alike and is regularly found in all forms of Classical artistic compositions. It is the process of tracing back the main steps of a discovery as if through the mirror reflection of the creative process itself; that is to say, the generative process of a Platonic idea of principle and the inverse steps of what caused that idea to be discovered in the first place. However, there is a fundamental difference between the generation of the image and the reflection of the image. Let me give you an example.

Geometrically speaking, this process of self-reflection resembles the steps that one has to go through in order to bring a proof of validating a geometrical theorem in a manner that is anti-Euclidean, that is to say, “by construction.” For example, how can you validate the existence of a point and a line? The Euclidean type ‘A’ personality thinks that it is sufficient to say that the point is “*given*” as a self-evident thing in and of itself, and that it is more primary than the line, for the absurd reason that you would need an infinite number of points to generate a line. This is a typical Euclidean fallacy of composition, because of the underlying assumption of sense perception and of its lack of construction. It is the fallacy that lazy and ignorant people call the “intuitive method.” Obviously, this assumption is not proven and the point is simply given as an *a priori* object of blind belief that precludes any questioning. Take it or leave it.

On the other hand, a type ‘B’ personality would not accept such an unproven *a priori* assumption and would inquire into the process of generating the point and the line. He would perhaps begin, for example, with the hypothesis of circular action as being primary in the universe. Then, the point would be the result of folding or reflecting twice that circular action on itself. In such a case, the first fold would generate the straight line before the point, and the second fold would generate the point after the line, as a reflection of the intersection of the two previous actions. Thus, such a folding represents the process of causality because it proceeds from the top down and not from the bottom up. Take a circular piece of paper and fold it twice on itself and you will have proven the point of causality folding by construction.

Next, apply the same idea to the *Torquetum* and consider that when you construct it, you are doing the inverse of causality by unfolding a reflective process four times on itself, in the form of extracting four different planes of circular action that has been projected from universal spherical action. However, think of this process not only as generating things from the bottom up, but also, paradoxically, as reflecting the different steps demonstrating the proportionality of human vision as described by Plato in the *Timaeus*:

“But the cause and purpose of that best good, as we must maintain is this, -- that God devised and bestowed upon us vision to the end that we might behold the revolutions of Reason in the Heaven and use them for the revolving of the reasoning that is within us, these being akin to those, the perturbable to the imperturbable; and that, through learning and sharing in calculations which are correct by their nature, by imitation of the absolutely unvarying revolutions of the God, we might stabilize the variable revolutions within ourselves.” (Plato, *Timaeus*, 46C)



Figure 1. The *Torquetum*. (The Twisted)

In the *Torquetum*, that Platonic proportionality implies that there are four planes to be unfolded as if to express the paradox of passing from the local individual plane to the universal sphere of the heavens. That incommensurable axiomatic change between the plane and the sphere is not visible, but it is very real. Here, the *Torquetum* shows four different planes constructed one on top of the other reflecting a process that goes from the effect to the cause. In other words, from the bottom up:

- 1- The *tabula orientis* represents the horizon boundary plane-base of the observer’s latitude and his north-south meridian orientation. (Local latitude position of the observer on earth.)

- 2- The *tabula equinoctialis and basilica* represents the angular tilt the celestial equatorial circle makes with respect to the latitude of the observer. On the circle are marked the hours of night and day. (Position of the celestial equator)
- 3- The *tabula orbis signorum* or the *ecliptic circle* forms an angle of 23.5° with the equatorial circle and marks the days of the year along the Zodiac. (Position of Sun on any given day or night of the year.)
- 4- The *crista* is perpendicular to the plan of the ecliptic and indicates the angular elevation of the Sun or of a star, with the plumb line locating the Zenith position of the observer in the sphere of the heavens and the longitude of the observation. To the *alidade* of the *crista* is attached a *semis* divided into two 90° quarter circles which work as a clinometer. (Position of the Sun and longitude position of the observer in the universe.)

This quadruple unfolding process identifies the latitude and longitude position of any observer on any planet of any solar system in the universe, and the relative position of that observer with the position of any star on any given hour of the day, and any day of the year relative to that solar system. This is the unfolding of a universal clock.

In summation, remember that in my first example, the *point* was generated as a result of folding, that is generated from cause to effect and from the top down. In the second example, the *Torquetum* was unfolded as if generated inversely from the effect to the cause, from the bottom up, or from the result of the observation to the source of its intention. Furthermore, note that, as you proceed from 1 to 4, you advance from the minimum to the maximum. That is what the idea of unfolding implies. Think of the *Torquetum* as the ladder taking you to the *terminus specie*. Such is the nature of the unfolding of the *Torquetum* that Holbein demonstrates in *The Ambassadors*.

3-THE VENETIAN HAND BEHIND *THE AMBASSADORS OF HOLBEIN*

Sometimes, history takes some strange turns. For example, on October 20, 2009, the Roman Catholic Church has received into its fold the return of the Anglican Church of England, after almost 500 years of separation since the split caused by Henry VIII in 1533. However strange this return may appear to be, did you know that this unusual decision had everything to do with the subject matter of Holbein's *The Ambassadors*?

The title of Holbein's *The Ambassadors* was originally *Allegorical Portraits of Jean de Dinteville and of Georges de Selve, (1533)*. (See Figure 2) This original title alone suggests the nature of the historical anomaly this painting represents.

Jean de Dinteville (left, 1504-1555) was the 29 year-old ambassador of François Premier to Henry VIII, who had been recommended to the French King by the humanist Guillaume Budé, who was a friend of his father, Gaucher de Dinteville, and of Erasmus of Rotterdam. In 1520, at the age of 16, Jean was invited to attend a four-day friendship celebration meeting between François Premier and Henry VIII at the *Field of the Cloth*

of Gold organized by Cardinal Thomas Wolsey to consolidate the alliance between France and England against the Habsburg Empire. Jean's older brother, François de Dinteville, Bishop of Auxerre, had also served the King of France several years as Ambassador to the Vatican. So, the fact that Jean de Dinteville is wearing the medal of Saint Michael, the highest order of the King, indicates that he was part of the King's Privy Council and had been chosen for a mission of the highest importance.



Figure 2. Hans Holbein, *The Ambassadors*, (1533). London, National Gallery.

Georges de Selve (right, 1506-1541) was the Bishop of Lavaur, special ambassador of France to England in 1533, ambassador to Venice in 1534, and ambassador to the Habsburg Emperor, Charles V, in 1535. Georges de Selve was a close friend of Jean de Dinteville whom he visited in London for a short period of time during the Easter Holiday of 1533. Jean de Selve, the father of Georges, was a member of the Privy Council of François Premier, the first President of the Paris Parliament in 1520, and in 1526, he was the one who freed François Premier from the prison of the Habsburg Emperor, Charles V, after the French defeat in the battle of Pavia of 1525.

It was the 1533 historical meeting in London between the two French ambassadors which explains why Holbein painted them together in this unique setting during that same year, but the painting does not make visible to sense perception what their meeting was about. What is the untold story behind this painting? What you see is not what the painting is about. Why were those two French emissaries in London at that time? What was so important about their mission that it warranted being immortalized in this unique historical painting? What is the circumstantial evidence that corroborates the fact that with *The Ambassadors*, Holbein was actually painting a moment of axiomatic historical significance?

The period of April-May 1533 during which Holbein painted this double portrait coincided with the preparation for the crowning of Henry VIII with Anne Boleyn as his Queen on June 1st, but nothing in the painting appears to point to those circumstances. Holbein had painted the King separately, as he did other court figures such as Thomas Howard, Duke of Norfolk, and notables of the period like Thomas More and Nicholas Kratzer. But, why immortalize two secondary figures such as de Dinteville and de Selve who were not part of the English court at the very moment that this entire court was busying itself on some completely different matter of importance?

Because he was to become the court painter of Henry VIII in 1536, Holbein was very careful not to risk his life in opposing the King openly, choosing a method of discretely appealing to intelligence rather than rousing the passion of emotions. Holbein was the humanist painter par excellence even though he was never a humanist doctrinaire. Democrat and reformist by nature, he was mostly a wise and ruthless observer of truthfulness both in people and in things. Art historian Pierre Vaisse said of Holbein, “he was truthfulness itself, in rendering things more real than nature.” (*Tout l’Oeuvre peint de Holbein le Jeune*, Paris Flammarion, 1972.) However, his truthfulness was not manifested in merely rendering the likeness of things, but also in replicating the epistemological likeness of the human mind. That epistemological likeness became the hallmark of *The Ambassadors*, and the reason for the decisive change that occurred with Holbein’s move to England. As the reader will soon discover, this epistemological likeness is a sort of self-portrait of its author.

Holbein’s move to London marked a profound change in his artistic method and the strategic situation of that moment contributed greatly into making that permanent change in him. During his youth, Holbein had used pictorial space as a means of expressing a large and deep area of space in which his characters appeared to be moving

quite freely, as if in absolute space and absolute time. Then, suddenly, the pictorial space of the canvas became more restricted and more concentrated into an interior interval that had become less spatial and more enclosed by walls or draperies that eliminated the depth from the background. Holbein's notion of freedom had changed.

This did not happen by accident, but was quite deliberate, self-conscious, and willful on his part. The dimensional space and time of the exterior was turned into an area in which to view and study the interior of the human soul. Liberty did not become more restricted; on the contrary, it became more internalized and provided him with a deeper capability of insight into understanding necessity in the development of the human mind. Freedom became necessity. At the same time, Holbein's new discovery of principle gave him a higher level of self-consciousness that made him move his subjects closer to the foreground, in greater proximity with the observer.

Holbein had become the grand master of the discrete method of intellectual provocation by means of shadows; he was the patient and sensitive seismograph of the soul in registering what Percy Bysshe Shelley later called the spirit of the age. His concern was to master the method of transcribing the most subtle vibrations of the soul, and of reflecting the social changes of his time into the character of his individual subjects. Sometimes, the inflexion of a simple line or a single accent located at the right spot was enough to capture and transmit the seismic tremor of the spirit of the age. So, let us now look at some of those tremors that are being recoiled from Holbein's *The Ambassadors*.

The great anomaly of the early 1530's was the Venetian take-over of England. Reproduced in an Appendix below, is a segment of an overview of the political situation of that period written by Gerry Rose and published for EIR in 1994. The article gives an excellent overview of the historical truth that lay dormant during that period until today. The report reveals the crucial anomaly that made the true connection between the scandalous sex life of Henry VIII and the Venetian operation to prevent England from becoming a sovereign nation-state.

Little did Henry VIII realize that when he took from the hand of Venetian agent, Francesco Zorzi, the document that provided him with the legal sophistry he needed in order to marry Anne Boleyn, that unwashed monk was, with his other hand, taking over the financial control of England for his Venetian masters by making the grandfather of Anne Boleyn, Thomas Howard, Duke of Norfolk, the number one leader of the Venetian party of England. This is when British-Venetian monetarism was born. The two sticks that Thomas Howard is holding in his hands in Figure 3, represent the two highest functions he held in England at that time, as treasurer of England and chamberlain of Henry VIII. Thomas Howard was the first Doge of England.



Figure 3. Hans Holbein, *Thomas Howard, Third Duke of Norfolk*, (1539)

Ironically, the obviously scandalous sex life of the King of England was a cover up for something even more sinister than the breaking of relations with the Church of Rome. That is why Anne Boleyn, for instance, is not the hidden subject of this painting. The Venetians used the sex life of the great royal womanizer as a foil in order to take over the Treasury of England, and break-up the harmony of interests that had been woven painstakingly for years into the fabric of the European nations of that period. That Venetian subversion is the true hidden subject of this painting: the Venetians had recruited Thomas Howard as the founding father of the Venetian Party of England, and used him to establish the foundation of what was to later become the British Empire under the guise of the British East India Company. Therefore, Holbein's *The Ambassadors* marks the beginning of the monstrous historical deformity, the anamorphosis that came to be known as British monetarism; the very monstrous deformity that finally came to die on the shores of the United States in July of 2007, in a last breath-attempt to swallow up its Republican Constitution and obtain a bailout of its central banking system.

This is the shadow of death that lurks behind *The Ambassadors*. The dead look in the eyes of Thomas Howard reveals only a shadow of the genocidal monstrosity that the humanist faction around Hans Holbein and Thomas More had to fight against at that time, and that we are still fighting against today: monetarism, the enemy of the nation-state. Remember that during the fifteenth century, Louis XI of France had succeeded in securing the first nation-state of Europe based on the principle of *Concordantia Catholica* of Nicholas of Cusa, the “*consent of the willing*,” and Henry VII had almost succeeded in establishing a similar nation-state in England. Thus, Holbein’s *The Ambassadors* represents the moment of an axiomatic threat to the newborn nation-state based on “*concordant consent*,” and marks the historical beginning that launched 477 years of warfare between the nation-state and the Venetian monetarist empire of what later became known as the British Empire.

The impulse in the defense of the nation-state can be exemplified by the statement made by Jean de Selve to Charles V, when the emperor demanded the cession of Burgundy for the release of his royal prisoner. De Selve replied: « The said Lord King cannot alienate the said Dukedom, because he is obligated by law to maintain the rights of the crown which belongs to him, but also to his peoples, and to his common subjects.” (*Catalogue des actes de François 1^{er}*, Tome V) That was the Louis XI political principle that was never to be applied in England from 1533 until today.

4- THE POLITICAL CIRCUMSTANCES LEADING TO THE CRISIS OF 1533

Here, an insightful investigator should immediately attempt to not only discover the hidden historical event, itself, that the anomaly of this painting is the shadow of, but also discover the means by which Holbein had hidden the truth of this historical event within the shadows of this artistic composition. At this point in our quest, two things have to be discovered. First of all, what is the historical event that the painting is veiling from us? Secondly, what is the significance of Holbein’s treatment of this shadow of perception and how does it bring out the truth of this historical event as an axiomatic moment of change in history? First, let’s look at the crucial historical and political circumstances surrounding the meeting of Holbein with Jean de Dinteville and the execution of the painting he commissioned from him.

In 1523, Holbein was 26 years old when he became the portraitist of Erasmus who also lived in Basel at the time and who recruited the young man to the humanist movement. Erasmus was so taken by the talent of the young Holbein that he wrote to his friend, Wilibald Pirckheimer, a letter dated June 3rd 1524, telling him that Holbein had done several portraits of him; two of which were sent to London and a third one was being brought to France by Holbein, himself. A drawing of that year by Holbein shows a view of the chateau of Blois, indicating that he had made a pilgrimage to the Chateaux of the Loire, where François Premier lived, and where Leonardo da Vinci had died only five

years earlier, in 1519. Several Holbein paintings, notably *Venus and Love (1526)* and *Lais of Corinth (1526)*, show a direct influence of Leonardo.

In September of 1526, Erasmus wrote the secretary of the city of Antwerp, Patrus Aegidius, recommending that he set up a meeting between the Flemish painter Quentin Metsys and Holbein. In the fall of the same year, Holbein took a leave of absence of two years from the city of Basel, where he had become the official painter of the town, and, spurred by Erasmus, made his first trip to England to paint the portrait of the Thomas More family in Chelsea, during the winter of 1527. While Holbein was finishing the family portrait, Sir Thomas, who had become the Chancellor of Henry VIII, had to leave for the negotiations of the peace of Cambrai, “La Paix des Dames,” which established a temporary peace between François Premier and Charles V. This peace was in continuity with the purpose of the League of Cambrai (1508-1510) that formed an alliance against the Venetians between Pope Julius II, Emperor Maximilian I, King Louis XII, and King Ferdinand of Aragon.



Figure 4. Hans Holbein, *Portrait of Sir Thomas More*, 1527

After surviving the iconoclast reform crusade of 1529, when centuries of art works in the city of Basel were tossed into bonfires during two days on the steps of the cathedral, and in which several of Holbein's paintings also perished, both Erasmus and Holbein decided to leave Switzerland altogether. Erasmus went to Fryeburg, and Holbein moved permanently to London at the instigation of Thomas More who invited him to become the King's portraitist.



Figure 5. Hans Holbein, Cartoon for *Thomas More and his Family*, (1526). The notations were added by Nicholas Kratzer for Erasmus.

In 1532, upon Holbein's arrival in London, More had already been arrested and imprisoned by orders of Henry VIII. He had been accused of treason for having opposed the divorce of Henry VIII and Catherine of Aragon, daughter of Ferdinand II of Aragon and of Isabella of Castile, and was made prisoner in the Tower of London. At that moment, something snapped in Holbein's mind.

At almost the same time, in 1532, a young diplomat, Jean de Dinteville, arrived from France as a special ambassador of François Premier to Henry VIII, in an urgent

mission to defuse a catastrophic strategic situation that the French intelligence service had identified as a Venetian imperialist operation against Europe as a whole, and against England and France in particular.

According to French author, Jean-Louis Ferrier, “During the period of the nine months of his embassy, the young Frenchman stayed at the royal palace of Bridewell, and it was, no doubt, thanks to the astronomer of Henry VIII, Nicholas Kratzer, German scientist exiled in England, that he was introduced to Holbein.” (Jean-Louis Ferrier, *Les Ambassadeurs*, Paris, Denoël/Gonthier, 1977, p. 8.) Aside from being the Astronomer of Henry VIII and the tutor of Thomas More’s children, Kratzer was also a horologist and a German intelligence operative who had the responsibility for coordinating the humanist political strategy of Europe at the time.

The Royal Palace of Bridewell, later turned into a prison and a hospital before it was destroyed during the nineteenth century, had been the home of Henry VIII from 1515 to 1523, and was later rented to the Vatican for the Papal delegations whom Cardinal Thomas Wolsey had been highly involved with during the negotiations of Henry VIII’s divorce, and before his fall from grace in 1530. From 1532 until 1539, the palace was leased to French Ambassadors, and notably to Jean de Dinteville for a short period of nine months. It was Kratzer who suggested the Palace of Bridewell for the setting where Holbein painted *The Ambassadors*, in London during the months of April and May of 1533. Thus, the very setting of that painting became part of the court intrigue of that whole period.

A few months earlier, Henry VIII married Anne Boleyn in secrecy on January 25, 1533, thus, triggering the rumor of a major political and religious scandal that the Venetians had orchestrated and nourished for their own benefit. The marriage organized in total secrecy through the services of the Venetian agent, Francesco Zorzi and Thomas Howard, placed Henry VIII on a collision course with Pope Clement VII, but also against the King of France and the King of Spain. Both Jean de Dinteville and Georges de Selve had the mission to refrain the King of England from causing a schism within the Church of England, and attempt to prevent the take-over of England by the Venetian Party headed by Thomas Howard, Duke of Norfolk, and grandfather of Anne Boleyn. But, the ambassadorial intervention came too softly and too late. The only thing that remained to be done was to make the point before the court of history by taking note of this Venetian subversive deformation of history through the means of Classical artistic composition.

In April and May of 1533, the London German merchants of the Stahlhof, the steelyard of the Hanse League, were requested to welcome Holbein to England by offering him a commission to do the project of an Arc of Triumph for the entrance of Anne Boleyn in London, but after making a sketch cartoon in the manner of Raphael’s Parnassus, on the ceiling of the Room of the Signature in the Vatican, Holbein did not finish the Boleyn project. Instead, he busied himself with the mission of creating a composition reflecting the axiomatic historical change that he sensed was in the process of unfolding itself.

During the same May period that Jean de Dinteville posed for his historical portrait, he wrote a letter to his brother Bishop François de Dinteville, telling him to warn the King that Thomas Howard, Duke of Norfolk, was leaving for France in a few days in order to seek an audience with him. This important letter, published by American Professor, Allen Farber, in both French and English, also showed the difficulty in which Jean de Dinteville found himself squeezed in the negotiation process between François Premier, Henry VIII, and Clements VII. Farber wrote:

“A letter that Jean sent to his brother on May 23 gives us interesting insights into the delicate negotiations he had to conduct. At the beginning of the letter, Dinteville refers to an apparently off-handed comment the Pope had made in the presence of François. Clement VII observed that the marriage of Henry VIII to Anne Boleyn ‘would be better made than to make’ (serait meilleur le mariage fait que à faire). Dinteville saw the potentials of this remark in trying to reconcile the differences between Henry VIII and Clement VII. He asks his brother whether he can use this in his discussions with Henry, and suggests that his brother remind the Pope of this comment.” (Dr. Allen Farber, *Holbein’s The Ambassadors and Renaissance Ideas of Knowledge*, http://employees.oneonta.edu/farberas/arth/ARTH214/Ambassadors_Home.html#anchor1461502)

In other words, since the marriage had already been made secretly on January 25th 1533 and the letter dated May 23rd of the same year, what the Pope had said, earlier, could be construed as being favorable, and it would now be an easier task to deal with the matter, so that both the affairs of Henry and of the position of the Pope could be reconciled. This letter shows that the hope for an agreement among the Pope, the French King, and Henry VIII was still there at the end of May 1533. However, this possibility was sabotaged, because, also on the same May 23rd, The Archbishop of Canterbury announced publicly that the marriage of Henry VIII and Catherine of Aragon was null and void.

Five months later, during the October 1533 meetings that François Premier held in Marseille with Clement VII, the King probably agreed with the Pope to take a decisive stance against Henry VIII, but not because he disagreed with Henry’s decision to marry Anne Boleyn, but because he was afraid of a protestant revolt spilling over into France that could even trigger a potential civil war, if he had not taken a strong position against Henry. François Premier feared the Venetian-led reformist power that was building a head of steam in France, including the manipulations of the reformist role that his own older sister, Marguerite de Navarre, was playing as the mentor of Anne Boleyn. Even though Marguerite was calling for a reform of the Catholic Church and defended Calvin publicly, she was not a Calvinist. Her work was so influential in Paris that François Premier had to diffuse the potential reformist explosion fast. However, be that as it may, it was the failure of recruiting Henry VIII to the French-German League of Scheyern that represented the decisive factor.

It was the Venetian sabotage of the League of Scheyern in 1532 that tilted the balance against François Premier in Europe. Guillaume du Bellay, Lord of Langey, was the most important diplomat of François Premier who had organized many of the Catholic and Protestant Princes of Germany into an alliance against the Habsburg Emperor, Charles V. A close associate of François Rabelais and an ally of the reform movement in France, Du Bellay was also the minister in charge of the diplomatic mission of Jean de Dinteville and Georges de Selve. It was also Guillaume du Bellay who succeeded in getting the Sorbonne to give their favorable support to Henry VIII on the matter of his divorce from Catherine of Aragon in exchange for which he was hoping to recruit Henry VIII to his brainchild, the League of Scheyern.

On May 26, 1532, Du Bellay wrote the Treaty of Scheyern which created an alliance between François Premier, the Landgrave of Hesse, the Elector of Saxony, and the Duke of Bavaria. This was done for the purpose of evicting the Habsburgs from the duchy of Wurtemberg, while Charles V was busy fighting the Turks on the eastern front. Near the end of October 1532, François Premier met with Henry VIII in Calais in a final attempt at persuading him to sign on to the treaty. This was to be the last of their personal meetings. The short visit was cordial, but the Duke of Norfolk prevented Henry VIII from responding positively to the Treaty, and he finally declined to join the French King against the Emperor. Soon after, the Scheyern alliance fell apart.

The point to be made, here, is that there were higher strategic interests in the balance, beside the Boleyn affair, especially if the balance of power in Europe were to turn in favor of the Habsburg Empire under the control of Venice. The refusal of Henry VIII to join the League of Scheyern was the weight that tilted that balance to the strategic advantage of Charles V, whom the Venetians were playing as their main card in wars against France. Thus, the failure of the Treaty of Scheyern set the strategic preconditions for complete devastation of Germany and the Netherlands almost a hundred years later with the Thirty Years War (1618-1648). This was a typical Venetian divide and conquer operation, very similar to the century-old British manipulation of warring factions in Southwest Asia under the Sykes-Picot arrangements.

5- THE TRAGIC ANOMALY OF THE ANAMORPHOSIS

A strange sense of perplexity should take over the observer at the moment of discovering the anomaly of the dark shadow in the foreground of the painting. What is the significance of this provocation? This distortion of perspective is not simply a trick or a curious puzzle. This anamorphosis has a purpose. This is the ghost of the past who comes warning the population of the ongoing tragedy. If perspective was invented to make things appear more real and more truthful to sense-perception, the anamorphosis, here, has been used to hide something that no one wishes to face, or that no one wishes to tolerate the sight of because of the tragic fear of change. This Holbein anamorphosis is the inversion of perspective and a deliberate invitation for the observer to experiment an axiomatic change by reforming its tragic deformity. But, how can this be done? Here is

what has to be done. Approach this painting as if you were reading the opening words of *Hamlet*: “Who’s there?”

Any observer has the ability to relive that process of unfolding the anamorphous skull, by placing himself laterally, at about three feet away to the right of the painting, and reconstruct, from that position, the skull in his own eye. Just to show the significance of this shadow tracing of the unfolding process involved, draw freely two lines a few feet to the right of the painting: one line directed to the center of the *crista*, in line with the skull on the medallion-badge of Jean de Dinteville’s beret, whose family motto was “*memento mori*” (remember death), and onto the silver crucifix half-hidden at the extreme upper left corner of the painting; and the other straight line going through the central axis of the anamorphosis. (Figure 6) This angular visual measure is a nice message of appreciation that Holbein is sending back to his dead friend Archytas by replicating his shadow for the doubling of the cube, the same shadow that was also used, originally, for the construction of the Great Pyramid of Egypt. [See my paper on *Pythagorean Spherics: The Missing Link Between Egypt and Greece*, 21st Century Magazine, Vol. 17, No. 2, Summer 2004.] Thus, Holbein folded lawfully together three great moments of history.

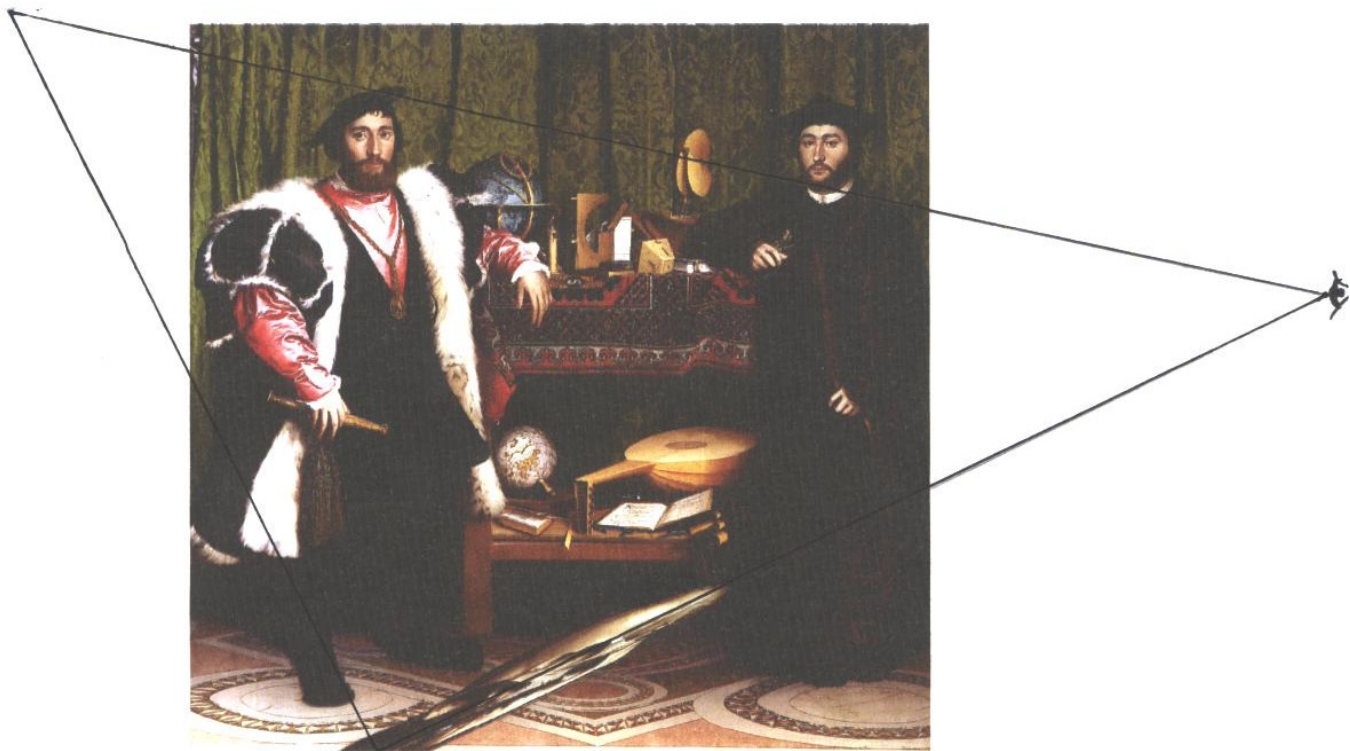


Figure 6. Lines of vision for the reconstruction of the anamorphosis.

The message of Holbein to the Archbishop of Canterbury, Thomas Cranmer, could be expressed very clearly in the same manner: “This is how you can undo the

disharmony that you have fabricated with Zorzi from March 30th to May 23rd, 1533, by undoing what you have caused to deform. Reformation is not Deformation! But, you can undo what you did and, as Christ has demonstrated by spending his own life on the cross: from Death will come Life and from Mortality will come Immortality!”

This process of doing and undoing indicated by the shadow motion of the active cognitive lines of vision for the reconstruction of the Holbein anamorphosis by the observer is a good example of the process of *folding-unfolding* that Nicholas of Cusa developed in *The Vision of God*. All of the other shadows of the painting contribute to the same dynamic as a whole, as if they were caused by the source of light emanating from Christ hidden behind the curtain. There are reports indicating that Holbein had made notches on the right side of the frame for that purpose. (Figure 7) Another way to view it is to say that by folding the death of Christ into you mind’s eye through the *crista* of scientific and artistic composition, you can unfold any historical process that has been wronged, and fold it back again differently to make it right.



Figure 7. The hidden crucifix and the beret-badge with the skull.

By generating this anamorphosis, Holbein created an interdiction zone, a forbidden area of discontinuity that no one is allowed to jump or cross over, unless he or she is willing to commit himself, or herself, to the truth of change in history that must be undertaken for the benefit of mankind. This challenge is like a no man's land where Saint Michael is guarding the access to the ambassadors against intruders of sense perception, but who is also inviting the observer of any age and any creed to access the great Platonic secret through the rites of passage of an initiation in truthfulness. Thus, the anamorphosis may appear to be like a Masonic initiation device, but it is not Masonic, it is an initiation in self-conscious.

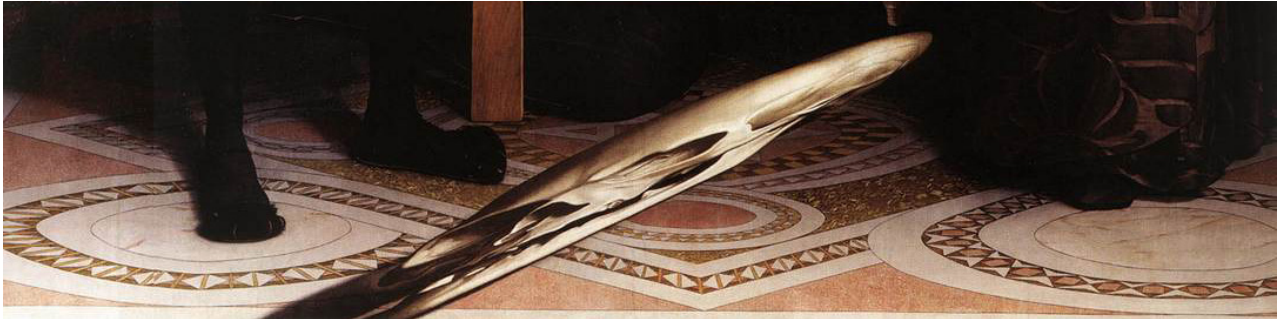


Figure 8. Hans Holbein, *The Ambassadors*. Detail of the anamorphosis.

First, examine the shadow of the anamorphosis and imagine it is coming out of the floor itself. What does this shadow reveal? Hidden in the very heart of this anamorphosis is death, but death is a distorted image that can be conquered and the image reconstructed from "outside of the box," so to speak, either by viewing it from a special higher angle from the right side of the painting, or from the front, through the higher curvature of some curved transparent surface held perpendicular to the axis of projection. (See Figure 9) The measure to use is that of a change in curvature.

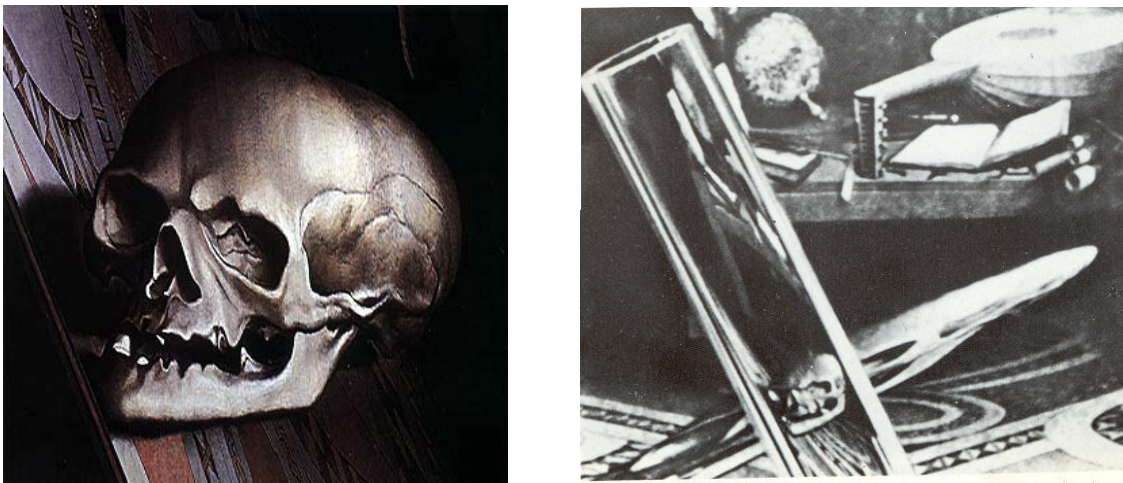


Figure 9. Hans Holbein, *The Ambassadors*. Details of the unfolding anamorphosis.

Once this shadow is reconstructed, the image becomes clearly identifiable as that of a human skull which represents death, of course, but also represents the signature of the author in the form of a pictorial pun on the name Holbein; the name “hohle bein” meaning, “hollow bone” in German. This was Holbein’s unique and ironic way of depicting this creative process of discovery. The hiding of his name behind the palimpsest of the anamorphous skull was also a means of protecting himself against anyone who might have given it a different interpretation with a less ironic overtone.

On the one hand, assuming that the Archbishop of Canterbury, Thomas Cranmer, had visited the Bridewell castle during that April-May period and had seen the painting, *in vivo*, he would have immediately fixated on the floor tiles of Holbein’s painting because they were reminiscent of the floor mosaic of his own Cathedral of Canterbury. (Figure 10) That would have been the first shock that the painting may have sent to the Archbishop. Secondly, if the Archbishop were not to have been provoked at all by the mnemonic device of that floor, he then would have been completely baffled by the presence of the ghostly anamorphosis. Either way, he was caught in the artistic psychoepistemological web that Holbein had woven.



Figure 10. Floor mosaic of Canterbury Cathedral.

However, the floorplan of *The Ambassadors* could not be exclusively construed as a copy taken from the Canterbury Cathedral, because it was also a copy of the Sistine Chapel and of Westminster Abbey floor plans. (Figure. 11) Therefore, the Archbishop of Canterbury could not have attributed the shock he received, if shock there was, to Holbein, but to his own disturbed imagination. Thus, the Holbein measure of change appears to be saying: “If the shoe fits, wear it; but, grow out of it!”

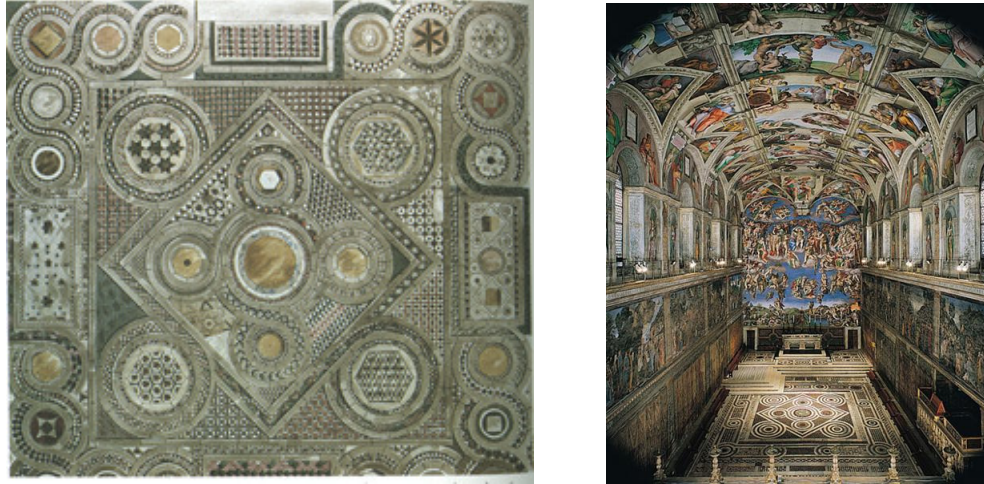


Figure 11. The Westminster Abbey and Sistine Chapel floor mosaics.

This dynamic of the historical anomaly of the Venetian takeover of England cannot be reproduced for the benefit of sense-perception of a type 'A' personality. They can only be reconstructed for a type 'B' personality who knows how to use the suggestive force of shadows and footprints that Holbein provided, and for the purpose of rediscovering the spirit that dominated European history during that crucial moment of change. The critical shadow that provokes the spectator to launch an investigation of the truth behind this painting is, therefore, inseparable from that object which defies all apparent universal laws. However, it imposes itself as an anomaly that forces a true universal physical principle of the universe to make its presence felt. This is not a mystery; this is a paradox reflecting the natural function of creativity. So, how can the presence of this universal physical principle not only be felt but also be understood?

6- THE HOLBEIN *TORQUETUM* AS A *TERMINUS SPECIE* EXPERIMENT.

Aside from being able to identify the same positions and configurations of stars in the celestial sphere, as does an astrolabe, the *Torquetum* has also the power of identifying the proportionality of human vision as Plato had identified it as the greatest good of eyesight ever given to man by God. Remember what Plato wrote in the *Timaeus*, 46C, and apply the idea to this construction. What is the significance of that proportionality in exposing the disastrous strategic world situation Holbein found himself in when he arrived in London?

Examine the two shelves of the scientific and artistic displays. They reflect both the creative knowledge of the Renaissance that these diplomats were using in their briefings during their missions abroad, as well as the method by which the humanists communicated their knowledge to educate the princes. How are the universal principles of science and Classical artistic composition reflected in astronomy and music? For a

humanist like Holbein, those are the two most important forms of creative expressions that man can unfold, as if in the Image of God.

If you observe closely the position of the different folds of the *Torquetum* in Figure 12, you will find that three of the four moving planes are rotated at 90° angles to each other. The *tabula equinoctialis*, the *ecliptic circle*, and the *crista* are each rotated in such a manner as to reveal the longitude and latitude of a location, the day of the month, and the time of day. The instrument is twisted in a manner such that it shows how the four planes are conjugated proportionately to establish the unique relative position of an observer with a specific earthly event, but with respect to the universe as a whole.

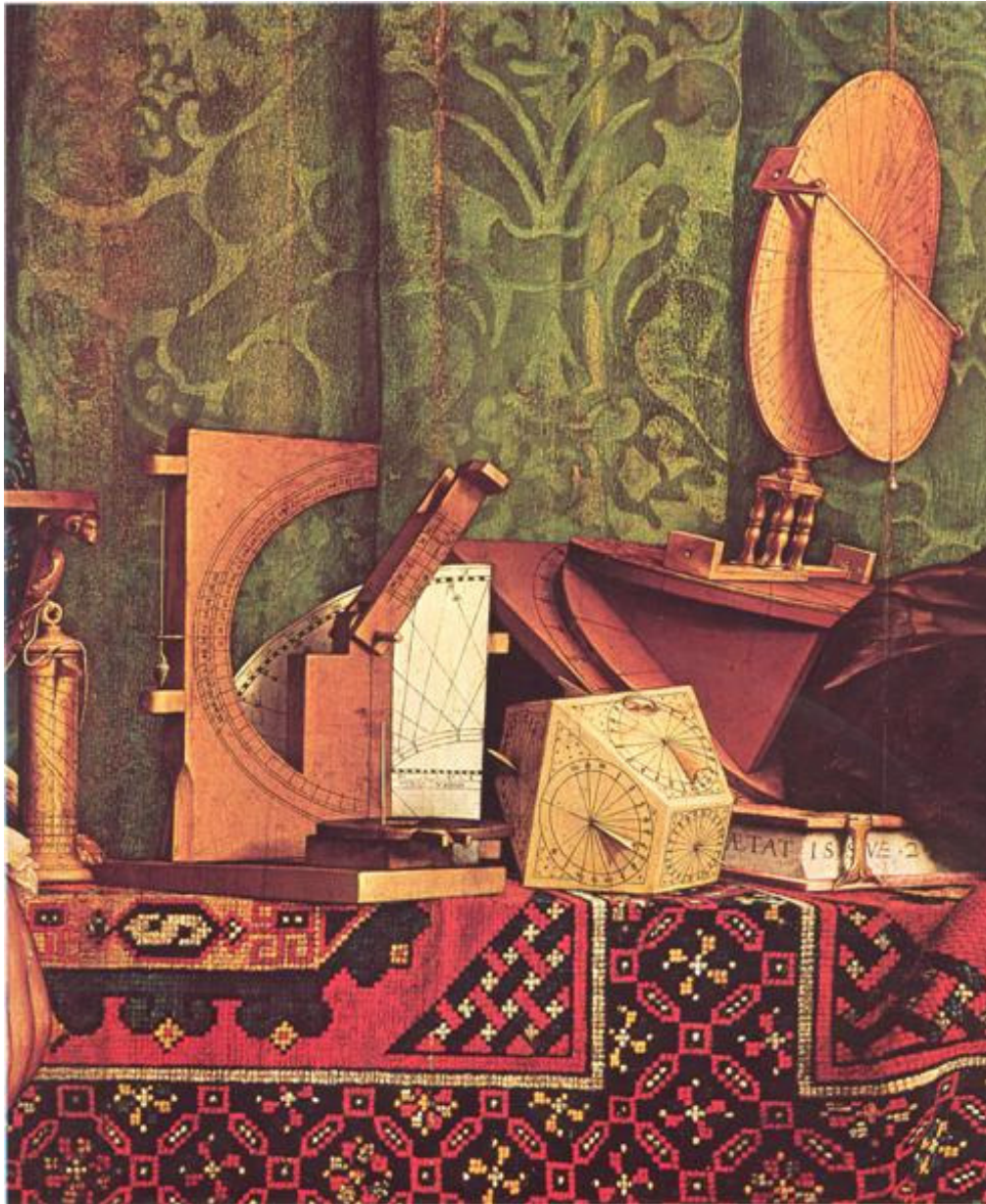


Figure 12. The astronomical instruments.

In other words, the instrument is composed of four different conjugated space and time clocks that have been rotated to coincide with a very specific intention in mind. Reconstruct the *Torquetum* in three motions from the top down. One, the plumb line of the *crista* represents the Zenith in the position of zero degrees indicating that the longitude of the observer is located in the meridian of Greenwich, in line with the Pole Star. Two, the alidade of the *ecliptic circle* on the *tabula orbis signorum* is rotated in the position of the spring equinox and thus indicates that, at 90°, Capricorn is facing south and Cancer is facing north. Three, the *tabula equinoctialis* is elevated at about 50° over the *tabula orizontis* (not visible) indicating the latitude of London, England. Therefore, this triply folded position indicates the location and time of London at 6. P.M. on April 1st, 1533. Anyone with an astrolabe can verify the accuracy of this measurement. However, be aware that what is being measured, here, is not merely the space and time of an event, but the shadowy process of generating a discovery of principle.

The astronomical instruments on the upper ledge of the table were all constructed by Kratzer, and the *Torquetum* marks the specific astronomical time and position of April 1533, in London. What is the significance of this timing? This is the time chosen by Holbein to indicate the moment of great tragic deformity when, on March 30th 1533, Thomas Cranmer was nominated the new Archbishop of Canterbury (1532-34), that is, the leader of the English Reformation, On April 11th he made public the threat to annul the King's marriage with Catherine of Aragon and declared that Anne Boleyn was expected to become the new queen of England, and on May 23rd the Archbishop declared the marriage of the King with Catherine to be invalid.

However, those dates were not for Holbein a commemoration of Henry VIII's fantasy sex-life, but rather of his manipulation by the Venetians as a pawn in the chess game of history. That period identified by Holbein represents, therefore, through the shadow of the *Torquetum* and through the anamorphous distortion, the astronomical time of one of the greatest deformations of reality in the history of mankind, when a great wrong had prevented England from becoming a nation-state. The *terminus specie* experiment of England as a nation-state was put on hold for an indefinite period of time to come. Therefore, this period of April 1533 identified a moment of infamy that marked the beginning of the evil dynamics of the Venetian monetarist takeover of the world through the British oligarchy.

But, there is more. From December to the end of May 1533, the King of England, Treasurer, the Duke of Norfolk, and the Archbishop of Canterbury worked together with Venetian agent Francesco Zorzi to concoct a legal argument in order to legitimize the impossible; that is, to stop the natural ordering of a universal physical principle from having any effect on England. The result was the creation of a monster, a great historical anamorphosis. Outside of the fabrication of false decretals giving the Roman Catholic Church the right to commit genocide against the Albigensians during the Crusades, this Venetian-English scheme was probably the most blatant fallacy of composition ever concocted in order to twist legal procedures for the purpose of deforming the sanctity of a universal principle and for preventing an entire people from having access to it. This is

the fallacy that the Holbein *Torquetum* had the function of restituting to this moment of truth in history.

In the diplomatic networks of the time, the official declarations of the Archbishop of Canterbury were perceived as the equivalent of a declaration of war against the Vatican. At best, it was also understood among the diplomats as a major strategic destabilization of Europe. But no one saw it as a subversion of a universal physical principle of natural law, as such. As Gerry Rose demonstrated, not only was the presence of Spain in the English Channel put in great danger, because of its interests with the Netherlands, but also Venice was being given the green light to warp natural law by establishing an outlet for a new “Venice of the North” in England itself. As a result of this operation the breaking-up of European harmony became inevitable, as was later reflected by unstoppable religious warfare among the Habsburg Empire, the Netherlands, France, Germany, and Spain, which actually started before with the expulsion of the Jews from Spain in 1492 up until the Peace of Westphalia of 1648. Henry VIII satisfied his sexual fantasy and the rest of the world was turned upside down never to be able to recover until today because of this warping of natural law. This is why the reconstruction of the world based on the Four Powers policy of Lyn, today, reflects such an immense world wrenching effort; because it requires undoing in England all that was done since this April-May tragedy of 1533.

Holbein is not of two minds with Cusa when the latter said: “Therefore one motion cannot be equal to another; nor can one motion be the measure of another, since, necessarily, the measure and the thing measured differ.” (*Learned Ignorance*, Hopkins, p. 87.) If, then, the measure and the measured are different, what brings them together is a measure of change. By “*unfolding*” this instrument in its different positions, one can understand how the metaphor of *explicare* used by Cusa in *The Vision of God* was used to replicate the inverse process of the motion of causality, that is, moving from the effect to the cause. As shown above, Cusa understood the mental exercise of “*folding-unfolding*” as the measure of change in the process of causality that he internalized as a thought experiment in the simultaneity of eternity. The same idea applies to Holbein’s intention in *The Ambassadors* and is further corroborated by other shadows that he constructed for our benefit.

Take, for example, the two books on the lower shelf of the display table. (Figure 13) The partly opened book of the *Arithmetic of the Merchant* on the left is by the German humanist mathematician, instrument maker, and printer, Peter Apianus, who was one of the first publishers of Luther. He is also known to have constructed the *Torquetum*. His book includes the measuring principle by means of which the Venetians made their profits by pitting one nation against another in interminable wars. The open book on the right is a *Book of Hymns* displaying two well-known Protestant hymns that pose the same problem of inversed causality in the process of “*unfolding*.”



Figure 13. The musical instruments.

On the left page one can read Luther's "*Komm heiliger Geyst Heeregott*" (Come Holy Spirit of the Lord God). On the right page one can recognize the song: "*Mensch willtu leben seliglich*" (Man, if you want to live in happiness). The two songs express two different theological positions that the Protestants sang in their reformed churches every Sunday. They reflect the reformed doctrines of the free will and the strict adherence to the Ten Commandments. However, those two principles clashed with some of the practices of the Church of Rome, especially with the grave faults that were committed by the hierarchy of Cardinals and Bishops of the Roman Catholic Church who, for centuries, had been buying charges and selling indulgences for ambitious earthly gains. This clash is expressed by extending the perspective lines of the *Book of Hymns* to a vanishing point centered on a broken string of the lute that is lying behind it. This dissonance is not merely a visual pun on the name of Luther, but also a direct allusion to the broken spiritual harmony between Protestants and Catholics that the Venetians had fueled into an interminable feud.

These two songs reflect also two of the principles that Georges de Selve defended as a representative of the Counter-Reformation in the Catholic Church when he wrote on the subject just before he died in 1541. As indicated in his notes on the *Remonstrance addressed to the Germans*, a few years before the Council of Trent of 1545, there were several common points between the elements of the Holbein picture and the religious crisis that the Protestant reformists had singled out inside of the Catholic Church. The reading of the *Torquetum* also serves at showing that by pointing to the disharmony of the anamorphosis.

Though a Catholic bishop, Georges de Selve was a strong defender of the Protestant cause and he understood the legitimacy of their claims. His unfinished address to the Germans was an attempt to replicate a “*concordance*” as he put it, in the spirit of Nicholas of Cusa’s Council of Florence. He showed how to reach a concordance by basing understanding “on the intention of honoring the will of God by despoiling one’s own will voluntarily. Only in such humility will there be concordance with any man who has the same intention.” (Quoted by Ferrier, *Op. Cit.*, p. 86.) As a result, some of the recommendations of Georges de Selve were later introduced, *volti subito*, in the form of reforms in the Catholic Church of France.

The reader should note, finally, that the inclined globe of the lower shelf shows Europe and Africa as on a modern globe, one of the very first spherical maps of the earth to appear in history. Holbein had further precisely identified on it the location of the Polisy castle of Jean de Dinteville, where the painting was to be hung in his home of Mussy-sur-Seine in the region of Champagne Ardennes.

So, in conclusion, as Riemann admonished the reader to do at the end of his 1854 dissertation, one must abandon the domain of mathematics in order to enter into the domain of the real world of physics. What we have experienced, here with Holbein and Cusa, is a similar axiomatic change, a process of going from a lower order of existence to a higher domain, which is the equivalent of going through the singularity of a discovery of principle. Thus, if the principle of unfolding the *Torquetum* as a *terminus speciei* were to express the same change in curvature as the unfolding of the anamorphosis, then, this *folding-unfolding* process of change would also have to be the same as the creative process of the universe as a whole. Such is the universal process that Holbein captured by going from the end results of the effect to the reconstruction of the cause in the same manner that a great musician composes a symphony, self-consciously, or that bees construct their beehive, instinctively, from the top down; that is to say, from the design principle that had been folded into their nature by the Creator and which has to be unfolded by the creature in living through its development.

What *The Ambassadors* demonstrate specifically, therefore, is the fact that the abominable Venice-created British oligarchy had warped its own society and culture by a historical lie that disfigured its history during a period of 477 years, and in doing so, has infected all of its institutions. This historical anamorphous abomination was not just a trick or an amusement introduced by Holbein to entertain the court of England. This infectious sore at the feet of *The Ambassadors* was meant to be a living reminder of the real human tragedy that the British people are still suffering from today, and from which they may never recover, unless this oligarchical vitiation is extirpated from the British soil. This means that only those who, among the British people, have internalized the folding process of Christianity through reliving the death of Christ and the truth of the *Torquetum*, have a claim to immortality, and thus have the responsibility to unfold the wrong that was done to them by telling the truth of this deformed moment of history. The truth, and only the truth is the required change in curvature, and now is the time to wrench the British people back into the orbit of becoming true human beings again, rather than slaves, by ridding themselves of the infectious Queen that rules over them,

and by finally creating a true Republic of Great Britain modeled on the principle of a sovereign nation-state such as, for instance, the United States.

FIN

APPENDIX: Excerpts from Executive Intelligence Review, April 15, 1994.

THE VENETIAN TAKEOVER OF ENGLAND: A 200-YEAR PROJECT.

by Gerald Rose,

[...] Designs on England

What was Venice's strategic objective?

It is now the 1520s.

According to the Venetians' profile of the Spanish Hapsburgs, the major vulnerability of the Hapsburgs was the strategic shipping lanes across the English Channel. Spain needed the Netherlands for massive tax revenue that these holdings brought, in order to maintain the Spanish army. The problem was that the Spanish were also very much aware of the strategic need to have good relations with England, and the Hapsburg monarchy married Catherine to Henry VIII to ensure such an alliance. For Venice to succeed, Henry had to be broken from Spain.

How was this accomplished, and through whom?

The Venetian faction in England got the upper hand when Henry VIII fell for the sexual bait that faction put before him: Anne Boleyn. Anne was the granddaughter of the leader of the Venetian faction in England, Thomas Howard, Duke of Norfolk, of the powerful Howard family. The Howards continued to be agents of Venetian influence for a very long time, and may still be so today, even though they were also occasionally Venice's *victims*. Other great families such as the Russells, Herberts, and Cavendishes also became consistent carriers of the Venetian virus.

Henry's insistence upon divorce from Catherine of Aragon and remarriage to Anne entailed the fall of his chief minister Cardinal Wolsey. Wolsey knew very well what evil Venice represented and, at least on one occasion, told the Venetian ambassador so to his face. In Wolsey's place emerged a technocrat of the Venetian faction, Thomas Cromwell, who had learned the Venetian system while working in Venice as an accountant to a well-known leading *Spirituali*, Reginald Pole. Cromwell effectively ran the English government in the 1530s, until his own fall and execution in 1540.

Cromwell had cultivated those humanists who were favorable to the break with Rome, and a "little Padua" came to be developed around one of these figures at Cambridge University, by the name of Thomas Smith. Smith returned from Padua to become the head of Cambridge in 1544. He is best known for a book on English government which asserts that kings were too powerful. Other leading figures of this "little Padua" were Roger Ascham, John Cheke, and William Cecil. This was a tight-knit group, tutors to the Protestant children of Henry VIII, Edward and Elizabeth.

At this point, we must add the infamous Francesco Zorzi. Zorzi was the Venetian sex counselor for Henry VIII. It was Zorzi who rendered Venice's official pronouncement that, according to his reading of the ancient Hebrew text, the pope did not have the right to grant dispensation for Henry to marry Catherine. Therefore, according to Venice, Henry never truly married Catherine. For Henry, this sealed the alliance with Venice against Spain, and unleashed his own ambitions.

How explicit they are on the question of Venice is identified by Thomas Starkey, a *Spirituali* who traveled through Venice with Reginald Pole. Pole is a Plantagenêt, possibly one of the claimants to the English throne. He later became the chief adviser to Mary Tudor, who reigned in England after Henry VIII. Previously, Pole was almost elected pope. Starkey became one of Thomas Cromwell's chief spies. In a fictional dialogue between Thomas Lupset and Reginald Pole, Starkey states, "For this cause the most wise men considering the nature of princes, and the nature of man as it is indeed, affirm a mixed state to be of all others the best most convenient, to conserve the whole out of tyranny.... For, as in Venice, is no great ambitious desire to be there Duke, because he is restrained to order and politic, so with us, also, should be our king, if his power were tempered after the manner before described."

This tightly knit group of Venetian Aristotelians organized Henry's break with Rome. It was this break which opened England wide for Venetian operations.

