



*From the desk of Pierre Beaudry*



## CREDIT IS THE GENERATOR OF IMMORTALITY

By Pierre Beaudry, 20111004



*“Fate leads the willing, the unwilling drags.”*

Francois Rabelais.

*“What do you call the attractive virtue of the future?  
Credit!”*

Dehors Debonneheure.

*“The other thing to take up, in the same vein of  
disabusing people of prejudices, is the way you kept  
hitting on this thing last night, on this thing – the phrase  
I’d use for it, is the ontology of a credit system, what  
actually is it?”*

Sky Shield.

Figure 1. Auguste Rodin, *Orpheus and Eurydice*. 1893.

There are myths in the collective soul of mankind that speak of hope, time, and song. There are also myths of enslavement of tragic figures who sing to the gods. The myth of Orpheus is one of them. Orpheus was the Greek legendary poet-musician who made it so bold as to descend into the underworld and defy the gods in search of Eurydice, his dead wife, whose life had been taken in its prime by a venomous snake.

The marvel is that the mortal Orpheus was allowed to bring her back from the dead through the enchantment of his songs which were so powerful that all of the deities were mesmerized. However, there was a condition to his daring of the dark gods. Proserpine, the Queen of Night, imposed upon him that during his return from Hades, he was not to look back. Orpheus accepted, but, just before reaching the dawn of day, he was tempted by a mad desire to see if Eurydice was still following him. He turned back to look and, breaking his commitment to look forward only, his power over the gods was lost, and so was Eurydice, who died a second and last time.

Today also, mortals are making the same tragic mistake of looking back, through typical animalistic habits in the hope of securing what the gods appeal to them as monetary values, as if they were blind to the future that pulls all of us forward to our destiny. This is how, in our days, monetarism has replaced the hope, time, and song of the credit function that the future of human beings pulls to its commands.

This myth that memory informed by time had been forever shaped by Virgil, was expressed in a very sensitive touch that Auguste Rodin also tried to grasp by manipulating the glorious hand of time, but only to discover that, deep in the cold marble of the underworld, immortality could only be achieved by someone who were willing to be guided and pulled by the progress of the future. Here, (**Figure 1.**) Rodin depicted the fleeting moment just before Orpheus succumbed in making his tragic choice. He had already blinded the memory of the outreach that his original creative intention had. Such is also the choice that humanity has to make today. Either you look back and you lose your own power to determine your own fate, or you look forward to the benefit of mankind and discover the sovereign value of credit. The point is that the gods are there to lure you into making the wrong choice, and no matter how well you might sing to them, you will not succeed unless you willfully step into the future. Here is how clearly Virgil identified the drama of Eurydice and Orpheus: Eurydice speaks:

*“ ‘Orpheus! What ruin hath thy frenzy wrought  
On me, alas! And thee? Lo! Once again  
The unpitied fates recall me, and dark sleep  
Closes my swimming eyes. And now farewell:  
Girt with enormous night I am borne away,  
Outstretching toward thee, thine, alas! No more,  
These helpless hands.’ She spake, and suddenly,  
Like smoke dissolving into empty air,  
Passed and was sundered from his sight; nor him  
Clutching vain shadows, yearning sore to speak,  
Thenceforth beheld she, nor no second time  
Hell’s boatman brooks he pass the watery bar.”* (Virgil, *The Georgics IV*. 29 BC.)

In that acute sense of a last touching moment, the poet chose to see with his hands that Orpheus and Eurydice would have reached the dawn of day, together unscathed, had he not look back through the attraction of the past. And, were the moral of the story be told, Orpheus would have shared the life of the future by the strength of truth in defying the evil trickeries of divinities; for the treasures the gods promised them were not intended for them to keep, but only to spend. However, the discoveries of principle they would have made by stepping blindly into the future would have reached out to the real credit and the true riches for humanity to reap.

Don't look back to the past because, like Orpheus, you will lose the principle of life which lies only in the future. If you look back, you will not only lose completely your sense of direction, but your truthfulness to principles. Why? Because you will forget the knowledge you have already learned about how to avoid the obstacles and snares of the gods that tempt all souls during life as after death. Because the intention of the gods is to paralyze your will to act on the future and have you renounce immortality. Virgil is clear as to the purpose and intention. All of his poems are warnings against tricking man into the service of the gods? But, when you discover, through the tragic voice of Orpheus, that your sweet songs do not come from your own voice, you then happily chose to live forever in the music of eternity that is passing through you. And remember that the music of axiomatic change, for all living species in the Biosphere, has already been set from the beginning of the universe as a series of elementary Lydian intervals of action that pulls the entire universe from the future in order to compose itself in all its major and minor keys." Go forth poet and sing!

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