



*From the desk of Pierre Beaudry*



## **EMMANUEL LEUTZE'S WASHINGTON CROSSING THE DELAWARE**

By Pierre Beaudry, 7/04/2011



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

Thomas Paine, *The Crisis*, December 23, 1776.

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

Lazare Carnot,

*“Glass Steagall is the second crossing of the Delaware.”*

Dehors Debonneheure

# EMMANUEL LEUTZE'S WASHINGTON CROSSING THE DELAWARE

Emmanuel Leutze's *Washington Crossing the Delaware* (1851) represents a series of paradoxes that the spectator is forced to resolve in order to discover that the painting actually represents an anti-entropic change in human history. The tension that Leutze created in his painting had the purpose of causing the spectator to make an axiomatic change in his way of thinking about the world and discover the principle of enthusiasm that is needed to be replicated in Europe and elsewhere around the world.

A few years after the American victory at Trenton, the "*Organizer of the Victory*", Lazare Carnot, used the same principle and, inspired by Washington's actions, turned a defeated French army into a victorious one. The same principle of enthusiasm is required today to win the fight for Glass Steagall. The report includes the following sections:

1. THE TIME OF WASHINGTON'S CROSSING OF THE DELAWARE.
2. HOW LEUTZE TRANSFORMED THE PAST INTO THE WOMB OF THE FUTURE.
3. THE PRINCIPLE OF ENTHUSIASM AS THE TEMPO OF THE MEASURE OF CHANGE.
4. PASTEUR'S SCIENTIFIC ENTHUSIASM: THE "INNER GOD".

**APPENDIX: THE AMERICAN CRISIS NUMBER 1. By the Author of Common Sense.**

Happy Fourth of July!

## INTRODUCTION

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

At the end of my last report on *Riemann's Doubly-connected Manifold and the Geometry of the Galactic Mind*, 6/11/2011, the anticipatory spirit of this next report had already been adumbrated by what Lyn had in the mean time addressed on how to find the principle of action which moves society during

periods of crisis, but which could only be created in the future from whence it came. Lyn said: ***“But all of this is the imagination! It’s the imagination of what the future can be! You develop a hypothesis of what the future can be, according to perceived experience, if you know what succeeded in the past, in terms of discoveries. You study discoveries that were made in the past, in order to set, in your own mind, a standard, which you can apply to a next discovery.”*** (Lyndon LaRouche, *NEC Meeting*, Tuesday, June 14, 2011.) This is the method by means of which the American painter, Emmanuel Gottlieb Leutze (1816-1868), composed the most famous American painting of all time, ***Washington Crossing the Delaware***. In the following pages, I will demonstrate how such a work of art expresses dramatically Lyn’s idea of time reversal on the stage of the creative imagination as opposed to the false notion of time of simple sense certainty.

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



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

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

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

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



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

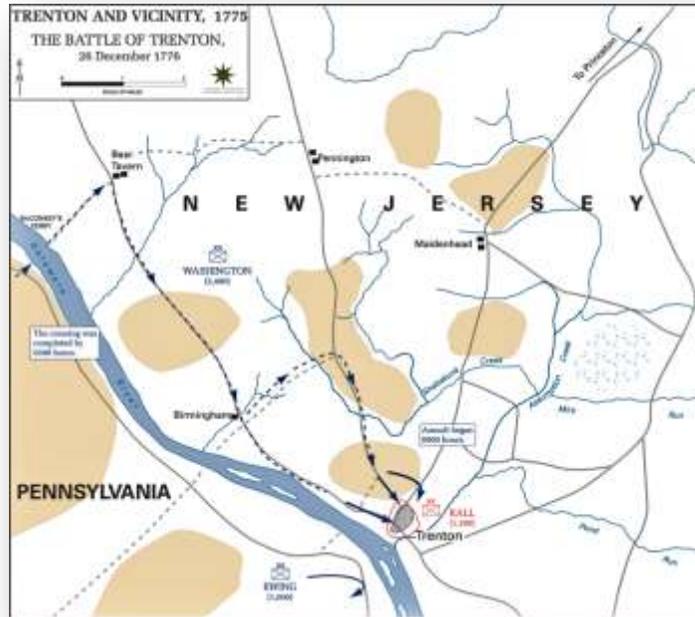
Leutze captured with total epistemological accuracy the moment of that axiomatic change during the Revolutionary war, which also happens to have changed the face of this planet forever. Therefore, this moment of historical creative time is immortal and pertains to what Lyn had identified, with Raphael's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

Such is the nature of this painting as the representation of a real flank against the old British imperialist system. The rapid and unexpected flanking maneuver used by Washington in the spirit of breaking with former axioms of conduct is what led inevitably to the American victory, because this is how the anti-entropic principle of the universe works. However, the flank succeeded not because Washington broke the rules of conduct of traditional warfare, as many critics have wrongly asserted, but because he had devised a plan of self-governing sovereignty that was considered impossible to realize by enemy standards. This was the realization that a handful of determined human beings had become capable of doing the impossible. The event that Leutze reproduced, therefore, was the creation of a superior ideal of man reflecting such impossibility, which gave the American forces the certitude of victory, and turned the Revolutionary War in their favor.

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

## **1. THE TIME OF WASHINGTON'S CROSSING OF THE DELAWARE.**

Pursuing the spirit of such a momentous event as the *Declaration of Independence*, after five long months of heavy fighting without a single victory, the American revolutionary army seemed to become nothing but hopeless, and took to the Lydian tonalities of a despairing determination, during the night of Christmas Eve, 1776. Under the cover of a stormy Christmas morning the impossible became real. Paine had already measured the significance of the event in no uncertain tone; but, it was not just courage that Washington's men were driven by. There was a historically specific paradox of urgency and despair that Leutze captured on the faces of every one of these twelve revolutionaries in the depth of that immortal night.



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

The state of mind that Leutze replicated in his Washington Crossing is similar to the state of mind that is present, again today, in the Glass Steagall fight for the benefit of all of mankind. It is the look of the mass strike. From that standpoint, you can consider Glass Steagall as the second crossing of the Delaware. The discovery of principle, here, is the discovery of the power of enthusiasm that you, the spectator, must attempt to relive on the stage of your own imagination when great historical changes appear in the heavens and on the earth; when birds lose their sense of magnetic orientation; when great whales come to lay their confusion on the beaches of galactic changes; when the furies of cosmic radiation is compounded with the furies of earthquakes, volcanic eruptions, and killer tornadoes; when most of humanity becomes completely disoriented and perplexed during the greatest human political crisis of opportunity in its history.

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

All of these impossible paradoxes, and more, that we cannot even see with our physical eyes, became very real during that moment of transformation that was the night of Christmas Eve, 1776; and during which, by some ontologically real time reversal motion, the battle that still had to be fought had already been won in their minds. These anomalies became real, in the same manner that paradoxes are becoming very real, today, during the extraordinary worldwide Tsunami of Glass Steagall. They may not be recognized as such, they may not even be perceived, but they are ontologically real and effective in their changing process. The naysayers have nothing to say about the so-called “inconsistencies of history,” that fools can only see with their physical eyes, because they simply are not capable of understanding the nature and the intelligence of such universal historical event. Although he did not discuss the axiomatic dimensionality of this historical event, it was art historian, David Hackett Fischer, who best described this universal moment of tension between Washington and his men in Leutze’s mind, when he wrote:

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

Here, Fischer had an important insight, but he did not go far enough. He is right in ending his remarks with “*Thereby hangs a tale*” because this is where the true story of the axiomatic significance of this manifold event begins. What Fischer is telling us is that, in that historical painting, there is more than meets the eye. However, he does not tell you what the tale is. He leaves you on your appetite. He merely tantalizes you at the boundary of the new territory that is to be discovered. However, he does not, himself, make the crossing. Like Moses, he only caught a glimpse of the promise land.

Indeed, there is more in that painting than what Fischer describes. As a matter of fact, there is much more than words can tell that hang on this painting, and those who claim that Leutze did not paint resemblance of historical reality are merely dupes of their own sense distortions, because they have missed the real essence of the painting, the substantial marrow of the matter. As the proverbial bad jockey would say, “They have missed the boat.”

The important point to be made, however, is that the composition IS precisely how history is made, from the top down, and not from the bottom up. I might add, it IS precisely the purpose of Classical artistic composition that Leutze was teaching in Dusseldorf at the time, which demonstrates how history is made; but it was also the artist’s intention to provoke future actions and reactions on the part of

his spectators, by means of rekindling great actions of the past, in the simultaneity of eternity. The intention of Leutze in projecting this ironical scene on the stage of your living imagination WAS precisely to demonstrate how history IS made, because this IS how the past gets transformed through the womb of the future.

## 2. HOW LEUTZE TRANSFORMED THE PAST INTO THE WOMB OF THE FUTURE.

With *Washington Crossing the Delaware*, Leutze had captured and trapped the human imagination in *flagrante delicto* of composing the very subjunctive process by means of which the idea of America was born, and how it was being forged through a process of changing the past in order to improve the future. This is what Fischer briefly touched on, but without understanding the dynamic nature of the axiomatic change he was dealing with, and therefore, he could not examine *the tale to be told later*. It is not enough to say that Leutze represented the fight for freedom and for justice, because American society was not based on democratic freedom. As history demonstrated, in ancient Greece as well as in America, the so-called process of “Democratic freedom” is a failure, and ultimately turns to tyranny.

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

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

These American patriots were forced to bend toward the future and go through an axiomatic register shift. This is the reason why Leutze chose only American travelers to Dusseldorf to be his models. European models were not up to the task. American models had to reflect the anti-oligarchical character as it existed in 1776, and as it was to be impregnated in the womb of future America. Thus, the painting had to reflect a change of principle from imperial oligarchism to constitutional republican. In fact this was the explicit effect that Leutze intended to produce when he sent his painting to New York, in 1851, and where it caused an incredible sensation before the fifty thousand people who came to see it during its first exhibition. Thus, the future was changed.

Secondly, by planting the flag of the union of the thirteen colonies in the middle of his *Washington Crossing the Delaware* (The original Stars and Stripes were only going to be created and

adopted in 1777), Leutze had Washington anticipate the victory, not only of the battle of Trenton, but of the Revolutionary War itself. The effect this had on the minds of the spectators was that of being carried by the creative motion of change into the future. When you think of it, this is how the human mind becomes creatively authoritative by daring to reach-out, ahead of time, into the unknown, and to move ahead with the certitude of truth, regardless of any future criticism. Thus, the future was changed by creative anticipation.

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



**Figure 4.** Emmanuel Leutze . . . *Washington Crossing the Delaware*, detail.



**Figure 5.** Leonardo da Vinci, *The Last Supper*, detail

Fourthly, the truth of this process has to be taken a step further, away from academic teachings, and into the domain of dirty politics. If you wished to become a real human being, you had to relive the sublime equivalent of this crossing, into the soul of your own living imagination, as if you were going through the tensions of Gethsemane. Like Christ said to his apostles, during the immortal night of the Last Supper: “*Follow me! Do this in memory of me!*” Thus, Leutze had transformed the past into the womb of the future, in the simultaneity of eternity.

From this vantage point, Leutze is reminding us of how Leonardo da Vinci had composed the state of mind of all of his figures in *The Last Supper*, in a manner that tries men’s soul. It is in that sense

that the two frescos of Leutze and Leonardo represent the same fundamental emotion: the human mind facing the unknown, the uncertainty of future times to come, and the determination to shape it for all future time to come. Similarly, Leutze also designed the position of the twelve Americans by groups of three, as if to express specific dissonant Lydian intervals of minor thirds, resonating with the same unity of effect as did Leonardo's fresco, in a fugue of time reversal. (See Pierre Beaudry, *Leonardo da Vinci's, The Last Supper and the Catenary/Tractrix Principle*, in Memory of the Minnesota farm leader, Amandus Thooft, 8/16/2009.)

The point to emphasize, here, is that it is the moral intensity of that creative Lydian tension which defines the measure of axiomatic change. This is what one must discover in Leutze's Classical artistic composition, especially expressed through the eyes of the three central figures surrounding the flag, whose fixation is riveted on the future, and whose passionate enthusiasm is transmitted to the others like a shockwave that had been transmitted a few years later, from Trenton to Watigny, from Washington to his French counterpart, Lazare Carnot, the "*Organizer of the Victory*," during the French Revolution.

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

### **3. THE PRINCIPLE OF ENTHUSIASM AS THE TEMPO OF THE MEASURE OF CHANGE.**

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

In October of 1793, Carnot found himself in the same situation Washington found himself, on Christmas Eve 1776. Thus, 17 years later, Carnot relived the same axiomatic historical moment that Leutze painted in his *Washington Crossing the Delaware*. Four years later, following Washington in his mental footsteps, Carnot had won the war. In a condition that was very similar to the American situation, the French army had been decimated and the foreign invading armies were everywhere in superior forces.

## ODE TO ENTHUSIASM

by Lazare Carnot

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

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

## ODE A L'ENTHOUSIASME

par Lazare Carnot

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

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

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

*“Be quick as lightning.... March on; no deadly rest.... Strike and strike swiftly!”*

*“All of the armies of the Republic must act offensively, but not everywhere with the same extension of their means. Decisive blows must be delivered at two or three points only; otherwise, we would have to spread out our forces rather uniformly on all borders, and the campaign would end, on each, with a few advantages that would not be enough to prevent the enemy from starting up again next year, while the resources of the Republic would be totally drained.... To the system laid out above, we need to add several general rules, which had been taken as basic in all of the ordinances of the Committee of Public Safety on military operations.*

*“These general rules are to always act en masse and offensively, to maintain in the armies a discipline that is severe, but not nit-picking; to always leave the troops out of breath, without exhausting them; to leave behind no more than is absolutely indispensable to guard a place; to make frequent changes in the garrisons and residences of the general staff and temporary commanders, so as to break up the plots which proliferate as a result of staying too long in the same place, and which give rise to the treachery that hands the defenders over to the enemy; to exercise the greatest vigilance at the guard posts; to obligate general officers to visit these very often; to engage in bayonet combat on every occasion; and to constantly pursue the enemy to his complete destruction....”* (Lazare Carnot, *“General System for Military Operations in the Next Campaign,”* Jan. 30 1794.)

#### 4. PASTEUR’S SCIENTIFIC ENTHUSIASM: THE “INNER GOD”.

The point that Lyn made on this question with respect to science is similar. The universe cannot grow otherwise than through two different conflicting e-motions. But, the whole point is to get comfortable with such a predicament that is currently overflowing every sector of society in the form of a mass strike, including in the domain of science. Be happy with this mass strike as if it were a unique process of the *Pursuit of Happiness*, because it is. This is the enthusiasm factor that must be introduced in considering the economy of the future. The same enthusiasm must be introduced in science, and impregnate every sector of scientific research. Again, it was the continuity of the same principle of enthusiasm that inspired Louis Pasteur’s [Inner God](#) in his research and in the relentless fight he waged against positivism.

(The following is an excerpt of a paper I wrote on the Metaphor of Perspective for Fidelio Magazine, in the summer of 1995.)

It was Louis Pasteur who continued the spirit of the Ecole Polytechnique into late-Nineteenth century France. He saw very clearly the acute crisis that France had been going through since 1815, and he identified precisely the problem that had crippled the nation since the Congress of Vienna. The joy of discovery had been killed in the school system, and the “inner God” (as he put it, recalling Carnot’s commitment to “enthusiasm”) was no longer the praised emblem and principle of the Ecole. It had been

replaced by the evil of radical positivism. By 1814, Auguste Cauchy and Auguste Comte had taken over the Ecole Polytechnique and had totally subverted its high purpose.<sup>12</sup> They dumbed-down everything to what became known as Positivism, the “new religion of man”—what was later called “secular humanism.” This was the context for the following beautiful statement of Pasteur:

“Positivism sins not only through methodological error. There is a considerable gap in its seemingly tight net of reasoning ... The large and obvious flaw in the system consists in that the positivist conception of the world does not take into account the most important of positive notions—that of the infinite.

“What lies beyond the starry vault of the heavens? More starry heavens. So be it! And beyond? Pushed by an invisible force, the human mind will never cease asking itself: What is there beyond? Does it want to stop either in time or space? Since an endpoint would be merely a finite dimension, greater only than those that had preceded it, no longer does the mind begin to envision it than this implacable question returns, and the mind cannot quell curiosity’s call. ... Positivism gratuitously brushes aside this positive and fundamental notion, along with its consequences for the life of society. ...

“Are not the science and passion of understanding nothing else but the effects of the spur of knowledge, put in our souls by the mystery of the universe? Where are the real sources of human dignity, of liberty and of modern democracy, if not in the notion of the infinite before which all men are equal.

“The spiritual bond situated [by the positivists—PB] within a sort of lower-level religion of Man, cannot reside elsewhere than within the higher notion of the infinite, because this spiritual bond must be associated with the mystery of the world. The Religion of Man is one of those superficially obvious and suspect ideas which brought one eminent psychologist to say : “I have thought for a long time that the person who has only clear and precise ideas must assuredly be a fool. For the most precious notions harbored by human intelligence are deeply behind-the-scene and in semi-daylight, and it is around these confused ideas, whose interrelations escape us, that the clear ideas gravitate, extending, developing, and germinating themselves.” If we were cut off from this background, the exact sciences would lose the greatness which they draw from the secret rapport they hold with those infinite truths whose existence we can only suspect.

“The Greeks understood this mysterious power below the surface of things. It is they who bequeathed to us one of the most beautiful words of our language: the word enthusiasm, [which means] “inner God.”

“The greatness of human actions is measured by the inspiration that gives them birth. Joyous is he who carries within him an inner God, an ideal of beauty, which he obeys: an ideal of art, an ideal of science, an ideal of his nation, an ideal of the virtues of the Gospel. These are the living sources of great thoughts and great actions, and all of them are lit by the gleam of the infinite.”(Louis Pasteur, Speech delivered to the French Academy of Sciences, 1882)

It is our role and responsibility, to elevate ourselves above this geometric plane that we have just begun to investigate, and to pursue this quest beyond the stars themselves. And if there should be some

obscurity in our knowledge, let it be the proof that our quest has not ended, and that there lies beyond our feeble knowledge a higher accessible truth, a more joyful land of discoveries which are based on the principles of the discoveries of the past and the future. That such discoveries are the pillars upon which the nation-state is erected, there is no doubt; and because it is so, we should replicate them everywhere we go, and let their very principles triumph on their own merit. (Pierre Beaudry, **The Metaphor of Perspective**, Fidelio, Summer 1995.)

Lastly, take the case of quantum mechanics, and you will find that a similar “silent” battle on the issue of enthusiasm is also being fought there in a different form. The fight is being waged in several physics laboratories around the world where the statistical view of uncertainties is going out the window, and efforts are being made to rehabilitate the original perspective of Planck and Einstein on the issue of causality. Take the recent fight around the wave function as an example in point.

A fight that was being waged silently has begun to manifest itself over the [elusive wavefunction](#) of the uncertainty principle in quantum mechanics. The situation, however, has not yet come out into the open and has reached the level of a breaking point as it should. In order to compare what you are doing with quantum physics and the current world financial and economic situation, note, for instance, how a Canadian group of physicists did a tomography of a wave function and they discovered that all of the Heisenberg uncertainties disappeared. Their approaches are timid, and they could do much more if they had our courage. For instance, they actually discovered that it was the *inferential shape of the ripples* projected from the surface of a pond that gave them the measurement they required. Whether this is true or not remains to be demonstrated in pedestrian language, but the matter is worth investigating.

Such an experiment was reportedly conducted in Canada on June 15, 2011 by Jeff Lundeen at the National Research Council of Canada, and the same experimental results were obtained repeatedly by doing what they called a “weak measurement” without destroying the wave function. *The “weak” or “gentle” part of the position was measured against the “strong” part of the momentum*, thus throwing out the Heisenberg so-called “uncertainty principle.” In other words, even in the physics laboratories we are no longer in a world that is dominated by statistics. So, let’s get back to the intention of the causality principle and restore enthusiasm to science one more time.

## CONCLUSION

In conclusion, and in a similar spirit that Thomas Paine wrote in his *American Crisis* pamphlet, I can say with the certainty of scientific knowledge that there can be no doubt about the outcome of the present World Crisis. Both Emmanuel Leutze’s *Washington Crossing the Delaware* (1851) and George Caleb Bingham’s *The County Election* (1852) represent Abelian elliptic functions pertaining to a doubly-connected Riemannian manifold, and both resonate into the future the forecasting of the strategic significance of the outcome of the recall of the Glass Steagall Act that is before the US Congress today. As in Lyn’s fight to return to Glass Steagall today indicates, both paintings reflect an axiomatic time reversal inversion process aimed at preventing the political universe of this planet from collapsing under the same British imperialist design of destroying the United States of America. The proof of this is visible

in the current reversal of the New York court case against the former head of the International Monetary Fund, (IMF), Dominique Strauss Khan.



**Figure 5.** The sadistic squirm of Dominique Strauss Khan after hearing he was winning his court case. You can read his mind saying: “*I got you, you son of a bitch.*” (*Le Figaro*, July 1, 2011)

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

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

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

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

FIN

**APPENDIX: THE AMERICAN CRISIS NUMBER 1. By the Author of Common Sense.**

**“THESE are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands by it now, deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly: it is dearness only that gives everything its value. Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as FREEDOM should not be highly rated. Britain, with an army to enforce her tyranny, has declared that she has a right (not only to TAX) but "to BIND us in ALL CASES WHATSOEVER" and if being bound in that manner, is not slavery, then is there not such a thing as slavery upon earth. Even the expression is impious; for so unlimited a power can belong only to God.**

**“Whether the independence of the continent was declared too soon, or delayed too long, I will not now enter into as an argument; my own simple opinion is, that had it been eight months earlier, it would have been much better. We did not make a proper use of last winter, neither could we, while we were in a dependent state. However, the fault, if it were one, was all our own [NOTE]; we have none to blame but ourselves. But no great deal is lost yet. All that Howe has been doing for this month past, is rather a ravage than a conquest, which the spirit of the Jerseys, a year ago, would have quickly repulsed, and which time and a little resolution will soon recover.**

**“I have as little superstition in me as any man living, but my secret opinion has ever been, and still is, that God Almighty will not give up a people to military destruction, or leave them unsupportedly to perish, who have so earnestly and so repeatedly sought to avoid the calamities of war, by every decent method which wisdom could invent. Neither have I so much of the infidel in me, as to suppose that He has relinquished the government of the world, and given us up to the care of devils; and as I do not, I cannot see on what grounds the king of Britain can look up to heaven for help against us: a common murderer, a highwayman, or a house-breaker, has as good a pretence as he. [...]**”

Thomas Paine, *The American Crisis*, Number 1. December 23, 1776.