



From the desk of Pierre Beaudry



MACHIAVELLI, LEONARDO, AND THE CUSA AMERICA PROJECT.

By Pierre Beaudry, 8/25/2011



“Brief is the pain, eterne is the joy.”

Frederick Schiller’s *Jeanne D’Arc*.

“The history of our Federal Constitution dates to the processes both leading into, and as a result of the Fifteenth-century Great Ecumenical Council of Florence. That was the Council from which Cardinal Nicholas of Cusa emerged to become the most significant figure for modern European science and law. It was Cusa who launched that commitment to development of new civilizations across the great oceans on which Christopher Columbus premised his famous voyages.”

Lyndon LaRouche.

“For however strong a new prince may be in troops, yet will he always have need of the good will of the inhabitants, if he wishes to enter into firm possession of the country.”

Niccolo Machiavelli.

1. UNIVERSAL HISTORY AND THE DOUBLY-CONNECTED TIME FUNCTION.

The Machiavelli and Leonardo strategic plan was to use the [America project of Nicholas of Cusa](#) in order to transform the Northern region of Italy, centered on Florence, and to organize Italy with the help of France in order to create the political and economic conditions for the unification of the entire country under the republican leadership of the young branch of the Medici family. During the entire course of this historical project, both Machiavelli and Leonardo were servants of principles and were accountable only to those eternal principles as opposed to any form of mortal alliances.

The lesson of universal history, therefore, is to understand that the participation in axiomatic changes during the history of mankind is never made by alliances of good guys or bad guys, but always by applying the universal direction of principles whose footprints you have to look for as the crucial markers of human progress within the unstoppable progress of the universe as a whole. There are very few such markers in the course of universal history, and the one that humanity is experimenting today, is the most significant one since the birth of humanity a few million years ago, because it coincides with the axiomatic phase change of the 62-odd million year cycle of the Solar System travelling around our home Galaxy.

However, when viewed from the recent short span of only the last five thousand years of recorded history, the axiomatic change of 2011 represents the culmination of six great moments of axiomatic change that mankind started to make since Ancient Egypt, notably, the time of the erection of the Great Pyramids of Giza, the moment of the establishment of Western Civilization with Pythagoras and Plato, the birth of Jesus Christ, the change that Nicholas of Cusa initiated with the Council of Florence of 1434, the revolution of Cardinal Gilles Mazarin with the 1648 Peace of Westphalia, and the creation of the American System in 1789. The current final phase of this axiomatic change which unfolded between 3300 BC and 2011 AD is both planetary and galactic in character, and its primary characteristic is fundamentally embedded in the constitutional character of the United States of America as a unique case of a government of the people, by the people, and for the people. How can you demonstrate that? Simply look for footprints of principles that have been left on the continent of Europe by the passing of Machiavelli and Leonardo and develop the significance of their actions within a doubly-connected manifold of time between their collaboration in the strategic plan of Cusa's America Project and the current LaRouche project of the Extraterrestrial Imperative.

With that in mind, develop the thoughtmass of a galactic-planetary Riemannian manifold relationship within the simultaneity of two different times, a relative time and an absolute time; that is, the doubly-connected time function of a Riemannian manifold function. One time is a time-reversal action connected to the specific situation of a period of historical past; the other time is the time of a universal principle of action that pertains to the simultaneity of temporal eternity.

The dynamic unity of such a doubly-connected time function is not simply the reflection of similarities between distant mirrors reflecting actions of human beings, living now and then, in different sorts of abstract and separate linear moments of space and time. What is being reflected is the complex dynamics of the same time function reflected from two different situations simultaneously. The doubly-connected timing functions are the same in the two cases: *The two times are simultaneously co-infectious, but they are not acting at the same time in the two different situations.* That is the unique feature of a doubly-connected time of universal history, common to mankind and to axiomatic changes in the universe as a whole, because the dynamic unity of effect of those two dissymmetrical but simultaneous actions pertains to the causal process of anti-entropic change in the universe as a whole, at the same time as the relatively precise period of time when the human species is forced to change the universe as a whole into a higher state of existence. In other words, our lives inside of the Solar System time is also affected by the time changes caused by the Lydian period of the Great Extinctions in the living cycles of the Biosphere today.

The doubly-connected time used by Machiavelli and Leonardo started with Cusa's Council of Florence in 1434 and ended with the death of Leonardo in 1519. It was in its full process of gestation, in France, during the last two decades of the fifteenth century, notably, in the form of a republican alternative that Louis XI and his secretary, Jean-Pélerin Viator, had begun to initiate from Saint-Dié-des-Vosges, against the oligarchical principle of the Holy Roman Empire located in Rome and Venice at the time, in collaboration with friends of Cusa associated with the Brotherhood of the Common Life. In other words, Machiavelli and Leonardo understood that during that period, the only political alternative to the failure of eliminating the stench of the oligarchical principle reigning in Europe, and most emphatically in Italy, was to succeed in establishing in America a new conception of man exclusively oriented toward the future, and toward discovering the universal principle of creativity for the benefit of the human species as a whole.

Just as Machiavelli and Leonardo looked to America as the new frontier that was unspoiled by the oligarchical principle of Europe and Asia, we, in America today, must look to the extraterrestrial imperative of space exploration, without the evil of the British imperial free-trade system. Those two doubly-connected time frames, the Renaissance's and our own, represent two similar historical moments of human axiomatic change, one being the necessary precursor of the other; but both enfolding within each other as in the simultaneity of temporal eternity of a willful process of generating new higher states of existence and understanding for the human species, and for the universe as a whole.

I demonstrated, more than fifteen years ago, in *The New Federalist*, that this conception of the future originated from the initiative of Cusa's Brotherhood of the Common Life in Sélestat and in Saint-Dié, France, under the leadership of Jacques Wimpheling of Sélestat with the collaboration of Jean-Pélerin Viator and Vautrin Lud, the respective secretaries of Louis XI of France and René II of Lorraine. (See Pierre Beaudry, [*The Commonwealth of France's Louis XI*](#), *The New Federalist*, July 3, 1995.) What I will now show you is how the networks of René II of Lorraine, a close friend and collaborator of Amerigo Vespucci and of Piero Soderini in Florence, collaborated with Machiavelli and Leonardo in realizing the Cusa America project for the benefit of creating the Republic of Italy.

2. THE PRINCIPLE OF CREATIVITY AND THE POWER OF DEVOTION TO MANKIND.

The Brotherhood of the Common Life Schools of Deventer in the Netherlands, and of Sélestat and Saint-Dié in France, were founded on the principle of teaching creativity; that is, on the exclusive human power of defining a future state of existence of the universe as a whole. Nicholas of Cusa was the heart and soul of that mission, the Jeanne d'Arc project was the military power defending that mission, and Louis XI of France was the governing power of that mission. The teachings, based on the passion to imitate Christ, in His love for Mankind, were developed, notably, by Thomas A Kempis in his timeless strategic epistemological warfare book, *The Imitation of Christ*.

Cusa's mission, however, went further than Thomas's view because he created the foundation for scientific knowledge and established the governing principle for the republican nation-state. The oligarchies of the East and of the West of that time looked at Cusa and at the Brotherhood of the Common Life more generally, as the most dangerous form of association in the world, because both had discovered the principle of how the human mind was capable of self-governing itself, humanly, in opposition to being controlled like cattle by powers and principalities. Thus, the powers and principalities made every attempt to eliminate those schools, and destroy their publications. The primary epistemological function that was taught in those schools was the imitation of Christ in the form of a triple function for developing a creative mind, which became known as the *New Devotion* to mankind. The three rules of this *New Devotion* function were:

- 1) *Identify pleasure and pain as the enemy of mankind.*
- 2) *Obstruct pure evil by hammering your personality through resolving paradoxes.*
- 3) *Confront public opinion with these truths until mankind discovers it is a self-creating species.*

During different periods in human history, the enemy of mankind, which has always been identified as the pure evil of the oligarchical principle, assumed different faces disguising itself under one mask or another of attractive social and personal pleasures, while it was, in reality, pure hatred of human immortality. During ancient Greece, for instance, pure evil wore the disguise of Aristotle and of his priesthood of Apollo, Dionysius, and Bacchus, who came out of the Oracle of Delphi to tempt people with their orgies and attract them into interminable wars; during the middle-Ages, the disguise took the form of devils that came out of Hell to lure people with the seven cardinal sins; from the Renaissance until today, evil wore the Venetian mask of Paulo Sarpi and of his mathemagicians and statisticians coming out of universities to convince people that probability was the law of the universe; and today, pure evil has taken the mask of the green movement which is funded by the financial oligarchy coming out of the swamps of the stock markets which attempt to convince the world population that everyone has to lower their expectations because the world is overpopulated and needs to be reduced from 7 billion to 1 billion people. How do you fight that pure evil? During the renaissance, for instance, this is how Thomas A Kempis recommended that you deal with the enemy temptation creeping insidiously inside of your own mind:

“One must be watchful, however, especially when temptation begins, for then the enemy is more easily overcome if he is not allowed to enter inside the mind’s door, but is kept firmly outside the threshold while he knocks. It is for that reason that someone said: ‘Resist at the beginning, and the remedy will come to you in the end,’ for first a simple thought comes to the mind, and then a vivid picture takes shape; afterward comes delight, then a small mental concession, and finally ready acceptance. Thus, little by little, the malignant enemy gains full entrance when he is not resisted at the beginning. And the longer one puts off resisting, the weaker he becomes each day and the stronger the enemy grows.” (Thomas A Kempis, *The Imitation of Christ*, Ave Maria Press, UCLA, 1990, p. 42)

This is still true today, although under quite a different guise, and, this is why *The Imitation of Christ* is such an important book to help evaluate the creative process of your own mind. Its importance, however, is not to be found in its piety, but in its devotion to loving humanity, and in its epistemological accuracy in developing the mind with clinical insights for that explicit purpose. The most corrosive irony of the book, for example, is found in this paradoxical statement whereby you will find yourself by losing yourself: *“Walk away from yourself – let go of yourself – and you will enjoy great inner peace. Give all for all, seek nothing, ask for nothing in return, stand purely and without hesitation with me, and you will have me. You will be free in heart, and no darkness will oppress you.”* (Thomas A Kempis, Op. Cit., p. 129) To know yourself truthfully means to leave the temptations of the enemy at the door of your mind, prepare the room for love of mankind to enter instead, and let love of mankind become the foot in the door of your own creativity.

In other words, the profitable lesson, here, is to hate the seeking of pleasure and the dreading of pain as a rule of conduct, and to break with those habits of going along to get along, as you break the chain that holds you back from taking responsibility for changing the world as a whole. Lyn’s recent discussion of his experiment of being “overwhelmed by happiness” was the result of a similar spiritual exercise that he experienced during a luncheon with some friends who had recognized the same inclination as his, in themselves. (Lyndon LaRouche, *Happy Dialogue*, NEC Meeting, Tuesday, August 16, 2011.) When you are confronted with the pure evil of this principle of pleasure and pain, as exemplified by Obama in the White House, for example, remember how Schiller had Jeanne d’Arc reply to Cochon’s announcement of her death sentence: *“Brief is the pain, eterne is the joy.”*

According to Thomas A Kempis, it is only the creative mind that dares to look at that corrosive irony of abandoning oneself as a universal truth, and as the paradoxical pathway to creativity. In fact, it is the only means that anyone has to discover the courage to face an uncertain future.

3. THE HISTORICALLY SPECIFIC CONTEXT OF THE CUSA AMERICA PROJECT.

Here is a roadmap of the way I see how Machiavelli’s and Leonardo’s minds work, and how I have always considered that they functioned as a team. It is a roadmap of change and of how to bring about such changes in any historical situation, but always designed to improve the destiny of mankind.

This is the sort of state of mind that Machiavelli shared with Leonardo, since they met during the early part of the 1480's, when Machiavelli became Second Chancellor and secretary to Piero Soderini, the head of the Council of Ten for the Republic of Florence. This road map works in politics as well as in artistic composition, but, the irony is that if you try to understand this state of mind from politics alone, you will get lost and fail, because politics always leads you to compromise. The only way that the truth can be discovered is from the ironies of artistic composition that Leonardo provided.

Machiavelli and Leonardo both worked as political, strategic, and cultural advisors to Italian families like the Sforzas in Milan, the Medicis of Florence, and the French royal families of Louis XII and Francois Premier. Both sought the improvement of the general welfare of the population, which is best expressed by Machiavelli in *The Prince*, Chapter III on Mixed Principalities, where he said with explicit reference to King Louis XII of France:

“But it is in a new principality that difficulties present themselves. In the first place, if it be not entirely new, but composed of different parts, which when taken all together may as it were be called mixed, its mutations arise in the beginning from a natural difficulty, which is inherent in all new principalities, because men change their rulers gladly, in the belief that they will better themselves by the change. It is this belief that makes them take up arms against the reigning prince; but in this they deceive themselves, for they find afterwards from experience that they have only made their condition worse. This is the inevitable consequence of another natural and ordinary necessity, which ever obliges a new prince to vex his people with the maintenance of an armed force, and by an infinite number of other wrongs that follow in the train of new conquests. Thus the new prince finds that he has for enemies all those whom he has injured by seizing that principality; and at the same time he cannot preserve as friends even those who have aided him in obtaining possession, because he cannot satisfy their expectations, nor can he employ strong measures against them, being under obligations to them. For however strong a new prince may be in troops, yet will he always have need of the good will of the inhabitants, if he wishes to enter into firm possession of the country.” Machiavelli, *The Prince*, Book II, Chapter III, Of Mixed Principalities:

This view of the relationship between Italy and France, however, intersected another perspective that was of a higher order and which was conditional on the success or failure of what Machiavelli and Leonardo attempted to accomplish for Italy during that period. That perspective, or should I say, that grand strategy, was the [America project of Nicholas of Cusa](#), which is alive today in the simultaneity of eternity of the extraterrestrial imperative of the LaRouche space project. As I will now show you, the failure of Louis XII in Italy was an actual demonstration that the America project initiated by Cusa with his close friend and associate Toscanelli, was the driving force behind Machiavelli's and Leonardo's *Val di Chiana* project, the *Arno Canal* project, and the commission for the painting of *The Battle of Anghiari*.

Therefore, Chapter III of *The Prince* was paradigmatic of Machiavelli's and Leonardo's method of thinking. The key to understanding the success of this plan was primarily to keep at bay the Venetians, the Papacy, and the Emperor. As Machiavelli showed, the reason why Louis XII failed was because he made six major mistakes. 1) He destroyed the weak; 2) he increased the power of the powerful; 3) he

permitted the Spanish Cesare Borgia and Pope Alexander VI to grab Romagna; 4) he did not reside in Milan or create a care-taker King; 5) he did not understand the needs of the people; and 6) he attempted to deprive the Venetians of their Italian land possessions. Machiavelli's creed was: *“Never acquire a principality by means of the power of another.”* This is a most precious lesson of universal history.



Figure 1. Map of Italy.

Look at the map of Italy and concentrate on four regions that form the regional block of **(3) Lombardia, (5) Veneto, (8) Romagna, and (9) Toscana**. Now, consider that if Louis XII of France had concentrated all of his efforts in winning over the population of those five regions from Milan **(3) Lombardia**, which he could have easily done, he would have realized for Italy what his uncle, Louis XI had succeeded in doing in France in 1477, that is, create a true Italian nation-state and he would have become invincible.

He would have had control of one third of Italy, and he could have appointed a humanist Italian King to take his place provided he kept in check the three traditional enemies of the unity of Italy: the

Venetians, the Emperor, and the Papacy. If this had succeeded, the entirety of the political history of Europe would have been changed, because *the oligarchical principle of taking advantage of the other* by war would have been replaced by *the principle of the advantage of the other* by economic development, which was partially adopted in Europe only after Cardinal Mazarin had established the Peace of Westphalia, in 1648. Earlier, Rabelais had advised Francois Premier on this matter, but Francois Premier preferred to wage war with Charles V. Instead, Charles VIII and Louis XII became dangers to Italy, and the unification of that nation was delayed until the nineteenth century.

Machiavelli considered that since the French Kings had legal family claims over Naples and Sicily, they could use that circumstance to create an alliance with a Medici Pope, for instance Leo X, and restore the power of the Medici family for the purpose of establishing a sovereign Italian Republic as opposed to a French colony. Machiavelli had envisioned such a plan to unify Italy and to transform the entire country into a true Republican nation-state under the republican outlook of the young branch of the Medici family in collaboration with the Tommaso Soderini family of Florence.

It is for this reason that Machiavelli dedicated *The Prince* to the Medici family. The key connection, here, was the relationship of this republican faction of the young branch of the Medici family and the French Kings, from Louis XI to Francois Premier. It was Cosimo de Medici who bankrolled Louis XI and it was Piero di Lorenzo de Medici who recruited Soderini to become Ambassador to France in 1493. But the French did not see far enough into the future to follow Machiavelli and Leonardo's design, and the plan was never realized.

4. LEONARDO'S "ABSOLUTE SIGHT" IN LIMITING THE MAP OF THE WORLD.

Cusa's mission was the development of the creative process of the human mind in the image of God as the founding principle of scientific knowledge, that is: *the science of God enfolding his universe within Himself*. This is what the true nature of science should be, but which has unfortunately been forgotten. From that vantage point, the process of discovery of the renaissance that he created had to reflect a marked difference with the flat earth terrorized thinking of the Middle Age. In other words, Cusa's new view of the universe had to be different from the view of the Middle Age in the same proportion as the sphere was axiomatically different from the plane. This is the conceptual difference that Leonardo established between the world view represented by Ptolemy and the world view of the future as conceived by Cusa. It is from such a spherical view of *Absolute Sight* that Cusa derived his metaphorical conception of God enfolding within Himself the totality of the universe:

"Absolute Sight is the limiting of limitations, limiting not being limitable. Wherefore, limiting pure and simple coincides with the Absolute. For without limiting nothing is limited, and thus, Absolute Sight exists in all sight, because through it, all limited sight exists, and without it, it is utterly unable to exist." (Nicholas of Cusa, *The Vision of God*, Frederick Ungar Publishing Company, New York, 1978, p. 11)

In other words, since limited sight is the sight of mortals, Absolute Sight had to be its principle of limitation, the sight that has no limitation, the sight of immortality. But, you have to think through this

statement beyond the limitation of what your eyes see before your mind is able to discover that *Absolute Sight* is, by inference, the spherical motion of the universe as a whole. This is what astronomy teaches you. Leonardo understood that Cusa was referring here to the state of the human mind's eye as being in proportion with this Vision of God, and therefore, he was able to derive the shape of the earth as a result of that proportion, because that shape came from the rotation of heavens. The proportional relationship implied that both the actions of the human mind and God's actions in the universe had to be "*finite, yet unbounded*," as Einstein later extended that relationship to the universe as a whole. Such a universe could not be conceived, therefore, otherwise than by the idea of the anti-entropic motion of a growing sphere. (Figure 2)

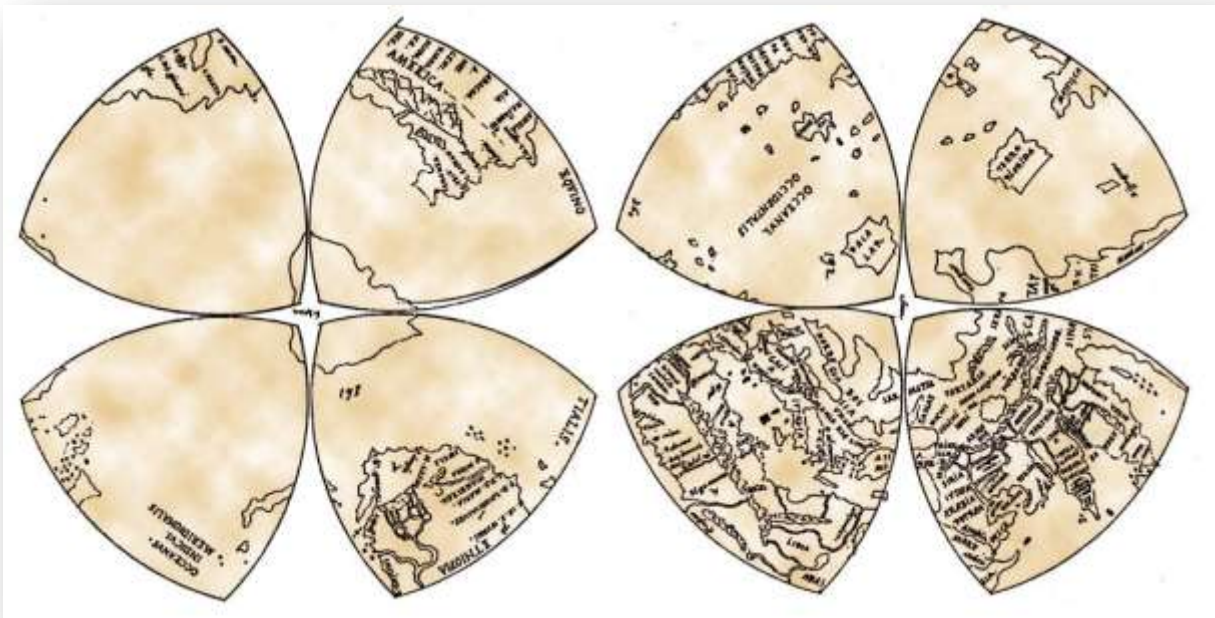


Figure 2. Hand copied reconstruction of the Leonardo da Vinci *Spherical Octahedral Map of the World* by R. H. Henry. (Private Royal Collections of Windsor Castle.)

Accordingly, Leonardo was the first scientist in history to construct a map of the world that was coherent with the scientific outlook of Cusa, and contrary to the Euclidean, Aristotelian, and Ptolemaic naïve and flat view of the world. It was because he inferred that its motion was both spherical and orbital that Leonardo knew the Earth was geographically spherical and not at the center of the universe. In that sense, the sphere represented a definite infinite that was both finite and without any limitation inside of a universe of the same characteristic. Leonardo's spherical world map was thus partitioned into eight equilateral spherical triangles, each of which reflected the location of different continents of the world, including the two unknown continents of America and Antarctica.

In a very important 1865 report entitled [Memoir on a Mappemonde by Leonardo da Vinci](#), the British Map Curator of the British Museum, Richard Henry Major, demonstrated that Leonardo had produced that map in collaboration with Matthias Ringmann of Saint-Dié, Lorraine, who had also constructed a spherical world map which is identified below in **Figures 3 and 4**. Both Leonardo and Ringmann had produced the first accurate geographical conception of our planet on maps that represented the Earth spherically, with the inclusion of the continent of South America identified by name. That was a historical first. Although the two maps have some differences, and have been crudely drawn, it is the similarity of their Cusa conception which is the most important aspect of the discovery, not the details of their delineation. Both maps are solid spherical projections, and both maps show the continents of South-America and small portions North-America as being completely separated from Asia, and both show the unknown continent of Antarctica.

These similarities suggest that they had been constructed during the same period of time and probably with mutual collaboration, immediately after the last voyage of Vespucci in 1503. It is generally reported that neither Columbus nor Vespucci were supposed to know that such a continental separation existed between Asia and America. So, how did Leonardo and Ringmann know that for a fact? Furthermore, since Amerigo Vespucci was also a member of the republican party of Florence, it is very likely that Leonardo knew all about his four voyages to South America in details, and if so, there was no reason to wait until 1513-14, as R. H. Major estimated to be the year of the production of that Leonardo map in his memoir.

There is evidence that Vespucci and Leonardo did meet in Florence, but there is no way to know, at this time, if Ringmann and Leonardo met. The Leonardo map was reportedly discovered among the belongings that Leonardo had left behind in Italy to his close friend, Francesco Melzi of Vaprio, before he left for France in 1516 to work for François Premier. Francesco was Leonardo's adopted son who went to France with him and stayed with him to his last days. In his last will and testament of April 23rd 1519, Leonardo had identified Francesco Melzi as the sole heir of all of his worldly possessions.

The significance of Major's memoir lies in the fact that it confirms, without identifying it explicitly, the existence of Cusa's America project and most of its key players. Major's investigation led him to uncover the crucial relationship between Leonardo's Florentine republican networks of the younger branch of the Medici family with the Saint-Dié grouping of the Vosges Gymnasium around René II of Lorraine. Additionally, Major was also able to identify the core grouping that brought together this Cusa America project network when he discovered that Amerigo Vespucci, Piero Soderini, and René II of Lorraine had been schooldays friends. (Major, Op. Cit., p. 30.)

There are enough footprints in this French-Italian collaboration to reconstruct an approximation of what must have happened during the turn of the fifteenth century. The Chaplain-Secretary of René II Duke of Lorraine, Vautrin (Walter) Lud, and the Chaplain-Secretary of Louis XI, Jean-Pélerin Viator, founded the Saint-Dié-des-Vosges Gymnasium, where a publication group developed ideas for the future by promoting the voyages of Amerigo Vespucci and Columbus, and recruiting the youth of France around the Cusa America project.

This new institution took the form of a geography printing school created with supporters of Nicholas Cusa from Sélestat, Alsace, where the Brotherhood of the Common Life resided in France. The outstanding first, and, unfortunately, last project of that printing school was the celebration of Vespucci's

travels to South America, and the publication of a spherical world map that included on it the identification of America. The publication of *Cosmographiae Introductio*, which is today falsely attributed to Martin Waldseemüller, was actually written by Matthias (Philesius) Ringmann, who was educated in the humanist school that Ludwig Dringenberg of Westphalia had created in Sélestat, following the humanist principle of the Brotherhood of the Common Life. Ringman later studied in Heidelberg under Jakob Wimpheling, student of Dringenberg, and in Paris under Jacques Lefèvre d’Etaples, both of whom were associates of Erasmus and of his Brotherhood of the Common life school of Deventer, Netherlands. Lefèvre d’Etaples travelled several times to Italy to work with the Cusa networks in Florence and in Rome.

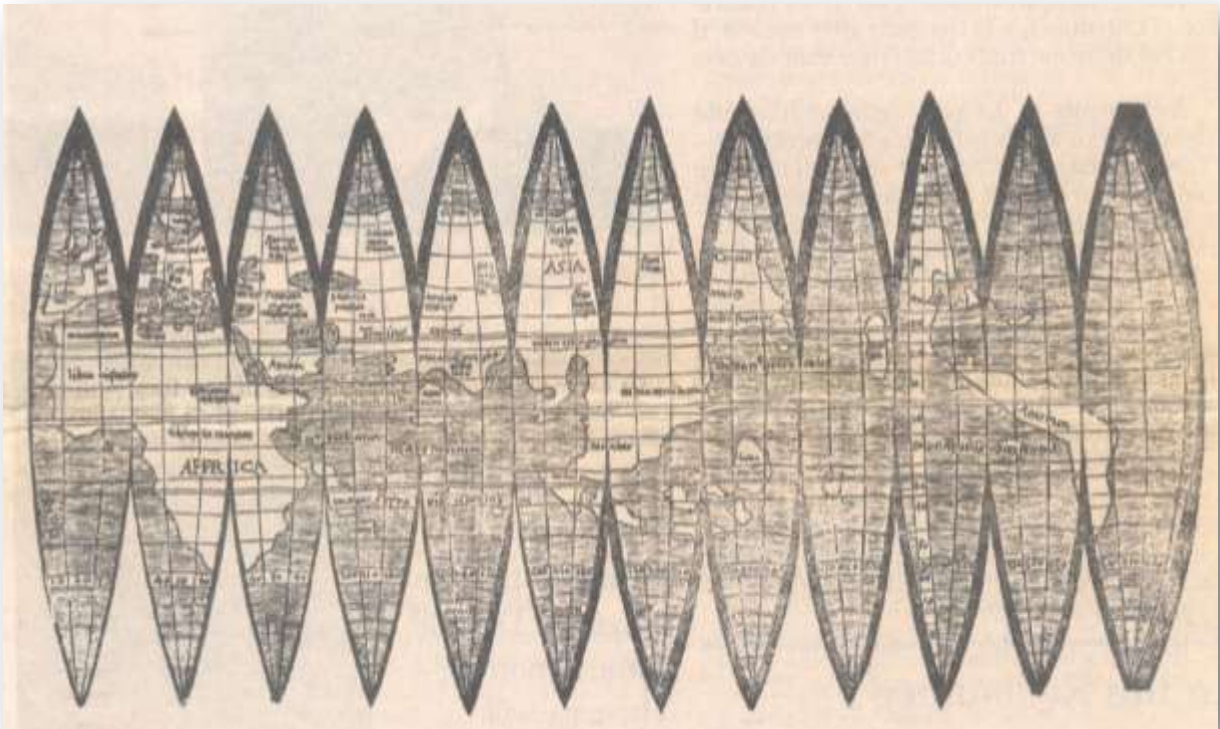


Figure 3. Matthias Ringmann’s globe of the world map (1507) from the Saint-Dié-des-Vosges Gymnasium, France. The Saint-Dié world map making project included the first spherical map with the identification of America on it, after Vespucci’s name, Amerigo. (Courtesy of James Ford Bell Library, University of Minnesota, quoted in Pierre Beaudry, [The Commonwealth of France’s Louis XI](#), The New Federalist, July 3, 1995.)

René II d’Anjou, Duke of Lorraine, was responsible for this America project in France. René II was the humanist prince who provided the final victory of Louis XI when his army killed Charles the Bold at the battle of Nancy in January of 1477. Thus, René II participated in the creation of the first European nation-state. In 1507, Amerigo Vespucci sent a letter from Lisbon to two of his personal

friends, René II and Piero Soderini, which contained the account of the four voyages he had made to America from 1497 to 1503 with the collaboration of Christopher Columbus.

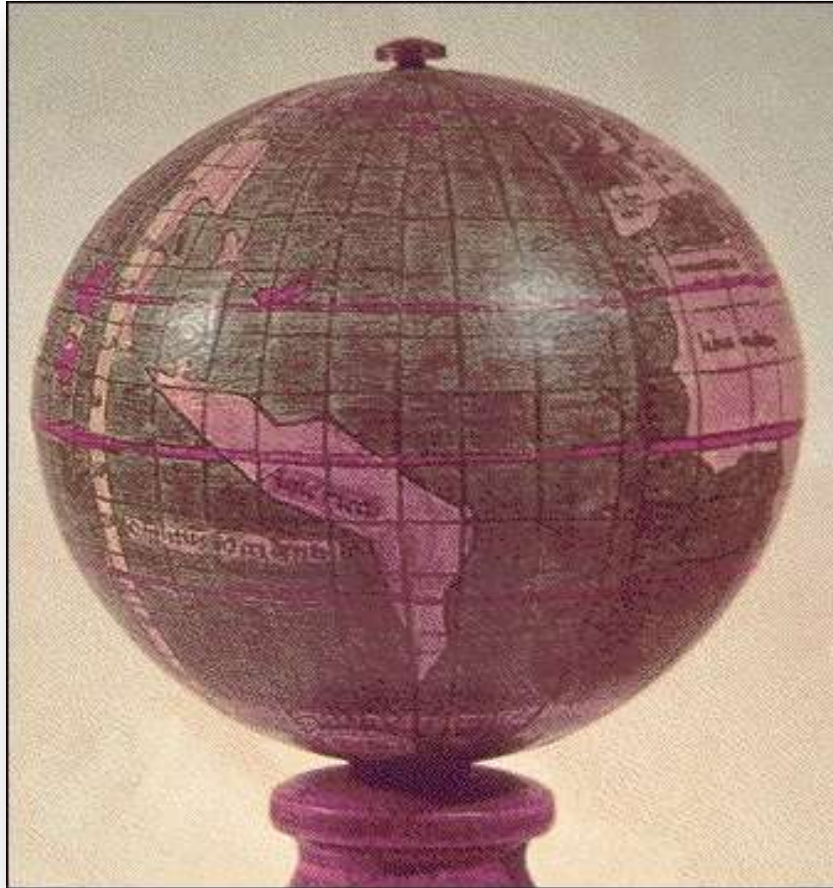


Figure 4. Facsimile globe of the original Mathias Ringmann Globe of *Cosmographiae Introductio* (1507). (Bell Collection, University of Minnesota, Minneapolis.)

Major's mistake in his memoir, however, was to have perpetrated a lie about the authorship of *Cosmographiae Introductio*, and about the true Saint-Dié map of Matthias Ringmann. Unfortunately, universal history has been robbed of the truth one more time by the British Imperials in this crucial matter by an anti-Cusa and anti-Brotherhood of the Common Life plagiarist by the name of Martin Waldseemüller, who infiltrated the Saint-Dié school of the Brotherhood of the Common Life for the purpose of taking over the work of Ringmann, and to make believe that he, himself, had written *Cosmographiae Introductio*. The Waldseemüller world map (**Figure 5**) was discovered by accident in 1901 in the Waldburg-Wolfegg-Waldsee Castle in Germany, bought by the Library of Congress in 2003,

and turned over to the Library of Congress for public display on April 30, 2007 in an official ceremony by German Chancellor Angella Merkel.

Today, this Ptolemaic map is erroneously exposed in the Library of Congress as the original Saint-Dié map, while the original spherical world map produced by Matthias Ringmann is gathering dust in a Minnesota Museum, and the Leonardo Da Vinci world map is kept hidden at Windsor Castle. Why? Because somebody in Washington and in London, and possibly also in Germany, does not wish Americans to know the true story of Nicholas of Cusa and of his America project.



Figure 5. The Martin Waldseemüller world map, originally owned by his pupil, a Nuremberg cartographer and associate of Copernicus, Johannes Schöner. (US Library of Congress.) This map was created exclusively to defend the medieval Ptolemaic world view against the renaissance spherical world view of Cusa, Leonardo da Vinci, and Matthias Ringmann.

5. CUSA, LOUIS XI, VESPUCCI, MACHIAVELLI, AND LEONARDO.

From 1478 to 1480, Amerigo Vespucci lived in France as the assistant of his uncle, Guido Antonio Vespucci, who was attached to the court of Louis XI as the Ambassador of Lorenzo the Magnificent. Louis XI was very close to the Florentine Medici leadership at that time. A few years later,

in 1482, Amerigo became attached to the house of Lorenzo the Popolano of the younger branch of the Medici through which he probably met with Toscanelli and got involved in the Cusa America Project through Christopher Columbus. Upon Columbus' return to Spain from America in 1493, Amerigo helped him prepare the loading of the ships for his next two voyages. Is it any surprise, therefore, that the cousin of Amerigo, Agostino Vespucci, became Machiavelli's assistant deployed to help Leonardo in his work on the Tuscany water projects and on the project of *The Battle of Anghiari*? Art historian and painter, Giorgio Vasari, noted in his biography, *Lives of the Artists*, that Leonardo had made a charcoal portrait of Amerigo Vespucci, but the portrait is now lost or hidden in some private collection.

The Florentines followed closely the political and economic transformations that took place since Cusa exported his conception of a republican state into France under Louis XI. Since roughly 1477, when France became a nation-state, the Florentines were influenced by the successful application of Louis XI Ordinances during his reign. One particular Ordinance that Leonardo and Machiavelli were interested in applying to their Arno Canal project, was the one that related to the creation of technologies in trade and commerce for the development of the agricultural regions of France. That Ordinance, relating to the increase in relative population density, stated:

“Whereas among all those things necessary for the well maintaining and usefulness of the republic, one of the most important would be the act of trading by means of which the fertility and abundance of the fertile regions aids and provides for the necessity of others, and provides the regions and people living therein with several things which otherwise, frequently they should suffer the lack of. And this is clearly seen by manifest experience that all of the kingdoms, countries, and regions where the act of trading is not common and frequent are not the richest and most abundant, and by the means of negotiation and carrying, as much by sea as on the land of the big and powerful merchants, great number of people, who otherwise would be idle, have honest and profitable occupations, and by the industry of the mechanical arts which they exercise under the aforesaid big merchants, entertain themselves and earn their living and that of their household: for which cause the countries or regions, where the continuation of said trading is common and frequent, are most wealthy in all things, and similarly in multitude of people which is one of the greatest glories and felicities which a Prince might have and which he has to desire the most to have under him...Let it be known that we, desiring with all our heart to ... practice all the means which can be turned to the profit and utility of our subjects and give them industry where they might profit and enrich themselves and better live under our law.” (Pierre Beaudry, *The Commonwealth of France's Louis XI*, *The New Federalist*, July 3, 1995.)

Leonardo's intent was to apply such an economic principle to his water projects as a solution to the war between Florence and Pisa (1497-1512). The Florence -Pisa Canal would have diverted the waters of the Arno River to the northern plains and given Florence an access to the Sea north of Pisa. The project would have provided an important new transport system connecting Florence to Pisa and opened an import-export trade system through the northwestern agriculture region of Pistoia and Serravalle. The plan was to irrigate that whole region and demonstrate how man is able to change the course of nature in order to improve on it. The project was started with the impetus of Soderini and Machiavelli, but it never went further than the planning stage because Pisa, which was also to benefit at the other end of the canal, did not accept this project as a peace solution. Today's Tuscany highway E-76 is built along that

Leonardo canal route. Leonardo's water projects were later constructed in France under Francois Premier, most notably the canal and irrigation system between the towns of Tours and Blois on the Saone River.

The plan behind the Florence-Pisa Canal was to unite the northern regions of Lombardia, Romagna, and Tuscany under the protection of France, restore the humanist tradition of the Medici, and unify the whole of Italy. If you consider that triply-folded plan in light of what Machiavelli says about the failures of King Louis XII of France with his expeditions in northern Italy, you will have a very good idea of why the America project of Cusa became a necessity at the end of the fifteenth century. There was no other way to unify Italy during that historical period.

6. HOW LEONARDO IMPROVED ON NATURE BY FIGHTING GREEN FASCISM.

In his Memoir, Major identified that the two sheets of the newly-discovered map (**Figure 2**) was made by the hand of Leonardo and were marked with the numbers 232b and 233 a, immediately following the Leonardo map of Val di Chiana numbered 230. I would not be surprised if all three sheets had been drawn on from the same batch of paper. Major doesn't say, but he asserts with confidence that the two different maps are definitely from the hand of Leonardo because the handwriting, from left to right, on both the world map and the Val di Chiana map are the same. He does not say anything about the quality of the different sheets of paper.

Major identified that for centuries, the Val di Chiana region of Tuscany has been a basin of infected waters, a real plague because the stagnating water of this entire valley could not find a river anywhere in which to shed. The entire valley of Chiana was a swamp breeding mosquitoes and malaria; a real oligarchical greenie paradise to keep human cattle down and under their absolute control. In other words, the region bordering the Duchy of Tuscany and the Papal States was unsuitable for human habitation and agriculture. In scientific terms, Leonardo's transformation of the Val di Chiana region represents a true miracle of human ingenuity which is practically unique in demonstrating the need that nature has of being subjugated and dominated by the creative process of the human mind. "Chiana," as the Italians like to call any disgusting living area, is never a punishment of God, but a challenge to exercise the power of mind over matter.

Val di Chiana is located near Arezzo in Tuscany where, in the early period of Christianity, it was considered "the granary of Etruria" when the Clanis tributary was a branch of the Arno River which connected Florence to Pisa. But the Clanis got separated from the Florentine River, reversed its course and became connected with the Tiber River through the Paglia River near Orvieto and whose flows came from the direction of Milan. In his memoir on Leonardo, Major reported that in the time of Tiberius, some rulers wanted to divert the flows of the Clanis back into the Arno in order to prevent the risk of flooding the city of Rome. The Florentines of that time feared that their own lands would become flooded and they rejected the proposal. The result was the swamp area of Val di Chiana, and Leonardo was confronted with that complex problem when he started to consider the national task of solving, jointly, the Arno Canal project, the Tiber River projects, and the Val di Chiana drainage problem. One of the problems was that the Val di Chiana belonged to Sienna, the enemy of Florence. The problem began to be solved only after

the defeat of Siena in the Battle of Scannagallo of August 2, 1554, when the Val di Chiana became attached to the Florentine rule of the Medici family. This was the battle that gave birth to modern Tuscany.



Figure 6. Leonardo da Vinci. Birdseye view map of the smiling Val di Chiana swamp region of Tuscany. (1502) Leonardo drew this map with the intention of expressing a state of mind more than the state of the land.

All of the traditional methods of drainage or of adding discharge of new waters were completely fruitless until Leonardo invented the solution that came to be known as “*colmata*” or “*warping*,” that is, to irrigate repeatedly a low-lying swamp land by flooding it with alluvial matter. The idea is to introduce massive amounts of new waters discharged with river bottom sedimentation everywhere in the marshy area, in order to create an underwater mud forming a new deposit base, whose chemical reaction would transform the previous stagnating soil into a rich mixture suitable for agriculture, which would raise the ground, thus forcing the infected waters to be drained outwardly. That was Leonardo’s solution: impose on nature a self-generating process of transformation that creates a new state of existence by increasing the energy-flux-density of the soil. As Major reported: “These *colmata*, which have been long employed in Tuscany, were first recommended by Leonardo da Vinci. (Libri, Storia delle matematiche in Italia, tom. iii, p. 219) The adoption of the principle thus recommended was due to Torricelli, but it was not applied with success to the Chiana until the close of the seventeenth century, when the engineer Ciaccheri

began to put it in practice with good effect; the work went on, nevertheless, with comparative slowness under the feeble government of the last of the Medici.” (Major, *Op. Cit.*, p. 19)

Progress is made by introducing human intervention into nature, not by letting nature take its course blindly. This is the model that Leonardo had provided, even when the practical solutions were not perfect. The concept was elementary: *improve on nature wherever nature has failed!*



Figure 7. Today’s smiling wheat fields of de Val di Chiana region.

During the Middle Age, the stagnant waters of Val di Chiana were considered so pernicious that Dante, in Canto 29 of the *Inferno*, identified the region as one of the three of the most infected regions of hell that no one would wish to be in.

*“Of Val di Chiana, in the sultry time
‘Twixt July and September, with the isle
Sardinia and Maremma’s pestilent fen,
Had heap’d their maladies all in one foss
Together; such was here the torment: dire
The stench, as issuing steams from fester’d limbs.”* (Dante, *Inferno*, Canto XXIX.)

Similarly, Boccaccio used the word “Chiana” in his *Decameron* when he wished to describe any location of intolerable filthiness. Today, however, the Val di Chiana is one of the richest agricultural lands of Tuscany, and that is why the Mona Lisa smiles. As Major concluded about Leonardo’s works on water and canalization:

“Of his finished efforts in this direction, the Martesana Canal, made navigable by him from Trezzo to Milan, still exists as an evidence of his far-sighted ability. If at the present day we visit the Val di Chiana, the site of that which is represented in Leonardo’s map as a huge marsh, we shall find one of the most fertile districts of Tuscany, rich in corn, vineyards, and mulberry plantations, bestudded with numerous villages, and inhabited by a healthy peasantry.” (Major, Op. Cit, p. 18.)

Thus, Leonardo’s *colmate* process of transformation of the Val di Chiana region of Tuscany and the Mona Lisa smile were generated from the same catenary-tractrix principle.

7. THE BATTLE OF ANGIARI: CREATIVITY AND THE VORTICAL FORCE OF IDEAS.

In 1503, immediately after his return to Florence from Milan, and after he mapped the Val di Chiana region, Leonardo received from Machiavelli the commission to paint *The Battle of Anghiari* in the Hall of 500 at the Palazzo Vecchio in Florence. This was to commemorate the victory of Florence over Milan, in 1440. The commission was signed by Niccolo Machiavelli in May of 1504, at the same time that Michelangelo was given a commission to paint another fresco called “*The Battle of Cascina*” on the opposite wall of the same Hall. This was another victory that Florence had won over Pisa in 1364. The Michelangelo mural was to depict Florentine soldiers bathing in the Arno River surprised by Pisa soldiers.

After a series of unfortunate results in the application of the plaster that Leonardo used as a base on the fresco, his painting was irreparably destroyed. Unsuccessful attempts were made to correct the problems, but Leonardo had to abandon the project. In 1506, both Leonardo and Machiavelli were deployed simultaneously to the French allies of Florence. Leonardo travelled to Milan to work with Charles II de Chaumont, Maréchal d’Amboise, and governor of the Duchy of Milan. Machiavelli travelled to France as Soderini’s counselor to Louis XII. Meanwhile, Michelangelo was called back to Rome to work on a project of Pope Jules II. The two paintings ended up unfinished. The only significant copy of Leonardo’s central composition which still exists today is the *Battle for the Standard* reproduced by Pierre Paul Rubens.

Begun in 1504, *The Battle of Anghiari* was to be the largest painting that Leonardo was commissioned to do. In the commission that he signed, Machiavelli described how the painting was to have three sections, the beginning, the middle, and the end of the battle with a span of 177 feet by 21 feet, almost ten times larger than *The Last Supper*, on a single wall. At a time when Florence was at war with Pisa, *The Battle of Anghiari*, which represented a Florentine victory, was meant to organize people with the discovery of the principle of the catenary-tractrix that Leonardo had mastered in his solution to the problem of the infected Val di Chiana region, and to remind people that Florence had the mission of keeping Italy unified as a republic under the hands of the Medici in spite of the mass insanity that dominated the world at that time.

The common mistake that historians make with regards to this painting is to consider it as a literal expression of warfare as opposed to a state of mind representing creativity as a process of change in

the battle of ideas. As Machiavelli advised in *The Prince*: “*Never acquire a principality by means of the power of another.*” That is the idea *The Battle of Anghiari* was intended to express. Leonardo was supposed to represent the historical irony of that idea by demonstrating how the rejection of Machiavelli advice would lead to the bestialization of man. The subject of this battle, proposed by Machiavelli, was to demonstrate the irony of the June 29, 1440 Florentine victory over Milan which had been acquired by means of the foreign powers of the Vatican and of Venice.



Figure 8. Pierre Paul Rubens, *The Battle for the Standard*. (1603)

Machiavelli’s commission included the following terms under which Leonardo was to execute the contract. The fresco of *The Battle of Anghiari* was to include three parts. A first part, starting from the left, was to represent the great forces of the Milanese army led by the Condottiero Niccolò Piccinno issuing a powerful command to his 4,000 troops, superior in numbers to the Florentine, and therefore advancing confidently with both numbers and the element of surprise in their favor. Because of their

numbers, the painting was to emphasize that, in their approach to the River Tiber Bridge, their presence was given away by a cloud of dust on the Sansepolcro-Anghiari road, and the element of surprise was lost. The second and central section was to include the fight for the River Tiber Bridge, with the inclusion of an apparition of St. Peter in the clouds, giving his blessing to Cardinal Ludovico Trevisan, the leader of 4, 000 Papal troops who had come to help the Florentines, with an added support of 300 mounted Venetian knights. That was supposed to be the Florentine element of surprise. However, the real unexpected surprise that Leonardo was to insert in his fresco was the irony of the Papacy and the Venetians representing “*the power of another*” was a strategic mistake. The third and right part of the fresco was to represent the defeat of the Milanese troupes by the League of Florence, the retreat of the Milanese Army, the burying of the dead, and the erection of a trophy commemorating the Florentine victory.

Machiavelli’s and Leonardo’s idea was to use the evil of war as a metaphor for changing entropic tendencies of the human mind. Look at the painting in the context of a process to unify Italy politically as a Nation State. On the other hand, the oligarchical forces used war as a means of keeping the different city-states in check against one another by means of the old method of divide and conquer. Leonardo started with the crucial moment of axiomatic change in the human mind; the moment where a shift has to occur in the fight between the animal and the divine tendencies in every human being, that is to say, between oligarchism and republicanism. He began his fresco with the central scene (**Figure 9**) which represents the clashing soldiers and horses entangled in an intense fury of violent motions that shocked numerous artists and leaders of the time with the truthfulness of its treatment of man becoming bestial through the insanity of war. When he first saw the first draft of *The Battle of Anghiari*, Raphael, who was then 21, became an immediate student of Leonardo. He saw the fundamental qualitative difference between Leonardo and Michelangelo.



Figure 9. Leonardo drawing of the screaming warrior.

The drawing of the screaming warrior (**Figure 10**), who appears also in the center of the drawing by Rubens, reflects a vivid expression of the mental state of hatred of man. You can actually see the soul in this man's face, and how his hatred is transferred to the horses that are biting each other (**Figure 9**). The transformation of man into beast is such that the head of the horseman on the left has his head twisted in the position of the horse's head. This central piece of the whole fresco expressed by The Battle for the Standard was only one aspect of the transformation process by means of which Leonardo intended to represent man's actions as moving into two opposite directions: one where man is degraded into bestiality, the other where man is uplifted into divinity. How those two options would have been presented in the fresco as a whole will never be seen, but can be imagined, because we know enough of the principles involved, and enough of Leonardo's mind to know what purpose he had intended to express in his figures.

Leonardo demonstrated that the same impassioned power of the human mind could be used for destructive as well as for creative purposes. The swirling dynamic of this great vortex of a battle is a reflexion of the transformation that takes place in nature as a process of axiomatic change of the past by the future. Like the destruction and birth of a star system inside of a galaxy, the process of change is the same as the creative process of the human mind.



Figure 10. Leonardo drawing of water vortices.

Machiavelli used to joke about the real Battle of Anghiari saying that it did not shed any blood. He said that after twenty hours of ferocious combat, the battle resulted in only one death, which was that of a soldier falling off of his horse. Of course, this is not true, but this was his way to emphasize the need for irony in solving conflicts.

Meanwhile, in June of 1503, Leonardo was forced to fight off a court case launched by the Brotherhood of the Immaculate Conception over the unresolved issue of the *Virgin of the Rocks*. He had just started to paint the *Mona Lisa* when the King of France, Louis XII, intervened and ordered the judge of Milan to take care of the contention with the Brotherhood. Three years later, while he was getting ready to leave for Milan, where he stayed at the service of the King of France under Charles d'Amboise, from June 1506 until September 1507, Leonardo was forced to agree to a fine of 150 gold florins payable to the Priors of Florence, unless he returned within three months to finish his *Battle of Anghiari*.



Figure 11. Leonardo Studies of horses and horsemen for the Battle of Anghiari.

In August of 1507, Charles d'Amboise (Chaumont), then governor of the Duchy of Milan, obtained a reprieve to keep Leonardo in Milan for another month. But even at the end of September,

Leonardo still did not show up in Florence. Pietro Soderini was furious, but somehow, somebody got word to the King of France, and Louis XII intervened directly. On January 12, 1507, the Ambassador of Florence to the King of France, Francesco Pandolfini, sent a dispatch to the Priors of Florence to tell them that Louis XII was expected to arrive at any moment in Milan, where Leonardo was kept ready to do his portrait. The Priors responded a few days later saying that they were very happy to see that Leonardo was to be at the service of the King of France. On July 26, 1507, Louis XII intervened, again, directly with the Priors to tell them to settle their case with Leonardo immediately. The letter of the King was confirmed by his Secretary of State, Robertet, and Leonardo was immediately liberated of all of his Florentine obligations.



Figure 12. Leonardo's ironic drawings of how to make animals reflect human hatred in warfare.

In 1512, a new realignment of forces was put together through Venice and the papacy. Because of the political mistakes that Machiavelli had identified, Louis XII was kicked out of Milan, the Sforza family was restored in Milan, Soderini was expelled from Florence under a Medici coup, and Machiavelli was out of a job and forced into exile. This is when Machiavelli wrote *The Prince* as a political guide book for the powerful. Probably through the services of Charles d'Amboise and secretary Robertet,

Leonardo accepted the hospitality of Francois Premier who offered him an annual salary and a new residence at the Chateau de Cloux near Amboise where he dies in 1519.

CONCLUSION.

What this Machiavelli and Leonardo collaboration tells us, in the spirit of Nicholas of Cusa's America project, is that man is the only species who is able to use creativity in order to save all living species of the Biosphere, by colonizing the universe. That is a mission of civilization that can only be done by increasing the power of labor universally through increases in energy-flux-density, and by fostering creative artistic imagination among the general population, because this is how the universe itself is creative, anti-entropically. The secret of that method, therefore, is not at all hidden from insightful minds, but only from your sense perception. What is to be discovered is not for the eyes to see.

As Lyn demonstrated, such a mission can readily be understood by every human being on this planet for the simple reason that it is based on universally valid discoveries of principle. Therefore, what is needed to solve the present crisis, as demonstrated by the joint Machiavelli and Leonardo projects, is to communicate to all people what is universally valid to human reason. The communication of such universal acts of discovery as displayed by Leonardo must be revived among the general population if humanity is to have a future. If we lose the ability to teach such universal acts of discovery, humanity will die. The way to communicate them is through ironies of artistic composition. Take this last example of Vasari which makes the point quite nicely.

In 1563, art historian and painter, Giorgio Vasari, was commissioned by the Medici to paint another mural called the *Battle of Marciano in the Chiana Valley* (**Figure 14**) over Leonardo's *The Battle of Anghiari*. The Leonardo fresco has been hidden behind that wall ever since. Several attempts have been made since 2009 by Dr. Maurizio Seracini to use infrared pictures and laser technology to reconstruct the Leonardo painting from this side of the Vasari wall, but without success. Vasari's fresco was painted over a covered brick wall that he erected for the purpose of preserving intact the remains of Leonardo's *The Battle of Anghiari*, at a distance of about three inches away. The inquisitive mind might enquire: why protect the Leonardo painting since no one is ever going to see it. Vasari chose to inscribe a cryptic message in the upper section of his fresco, where the red circle marks the spot, indicating that he is referring to the lost Leonardo painting on the wall just behind his own painting. The message says simply: "CERCA TROVA", (Seek and you shall find). But, is there anything to be found?



Figure 13. Giorgio Vasari (1511-1574), *Battle of Marciano in the Chiana Valley, 1563*.

The joke, here, is that today, the art diagnostician from Florence, Professor Seracini, who earned his claim to fame by diagnosing the infamous fraud of Dan Brown's *The Da Vinci Code*, has been attempting for 30 years to discover the Leonardo fresco hidden behind the message of Vasari. No doubt that the Vasari note is pointing to it from a distance of only three inches away, and that the new technology called NAA (Neutron-Activation-Analysis) that Seracini is experimenting with is a very useful instrument that he will eventually succeed in scanning the entire 177-foot-long wall, but the irony of the Vasari wall and message is aimed at something else. Vasari is not provoking the spectator to discover a visible thing behind his wall. He is provoking the spectator to discover the inferential method of classical artistic composition of Leonardo. He is veiling your eyes so that you can see with your mind's eye the method of Leonardo.



Figure 14. Vasari, the clue of “*Seek and you shall find.*”

Vasari’s clue “*Seek and you shall find*” is a veritable irony when you know that, during his time, the battlefield of Val di Chiana, which Vasari turned into a bloody battle field, was an infected swamp area that was being transformed by the Leonardo method of *warping* with the principle of the catenary-tractrix. This is what Vasari’s clue is pointing to. The point of method is that Leonardo demonstrated that the Second Law of Thermodynamics does not exist, not even for an apparently closed system like a swamp, and no war or blood spilling on this soil is ever going to change that truth. On the contrary, Leonardo’s battle with the nature of oligarchism in the Val di Chiana experiment demonstrates the effectiveness of a principle of generating higher energy-flux-density, that is, of applying the universal physical principle of a higher concentration of power to the Italian soil. Val di Chiana was part of the NAWAPA of Italy. The creative principle of Leonardo behind it is simple: revive dead soil and you create the condition to revive dead souls, and *vice versa*. That is the method of seeking such a principle of discovery that must be transmitted to future generations. That is what Vasari is telling us to seek and find.

FIN