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The Legacy of Lincoln

What Is Unique About the United States?

of the people, by the people, and for the people, shall not perish from the earth.' If you take the two, shall we say, 'bookends' of that address, which is *very* short; what do these 'bookends' signify? Is there something absolutely unique about the United States, which is either not true, in an absolute sense, of any other nation? Or, which the United States exemplifies in such an extreme degree, that this is of world-historical significance?

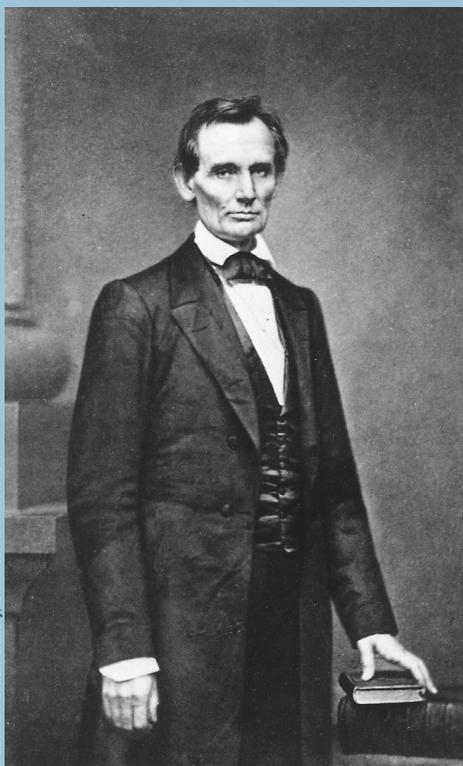
First of all, the U.S. Federal Constitution, is the only constitution in the world which is explicitly based on a principle. And, the only composition of government, in the constitutional form, ever established on this planet, which is based on *Christian* principle. Now, Christian principle, here, has two implications: One, that all men and women are created in the image of God, to exert dominion over the planet. That means, that the creative powers of cognition, in which

to provide to a people, the opportunity for expression of their mortal lives, which is consistent with the nature of individual beings, who are made of that nature.

No government of that sort existed prior to the Golden Renaissance. And the *principle*, the Christian principle, was never fully adopted, or made *law*, in *any* society, until the present date—except in the case of the United States.

That is what is exceptional about the United States. What Lincoln represented, as President, was the reaffirmation and the consolidation of the original *intent* of the composition of the Declaration of Independence, as envisioned by Benjamin Franklin, an intent which is located in the Leibnizian question of 'life, liberty, and the pursuit of happiness,' in opposition to the Lockean principle of greed.

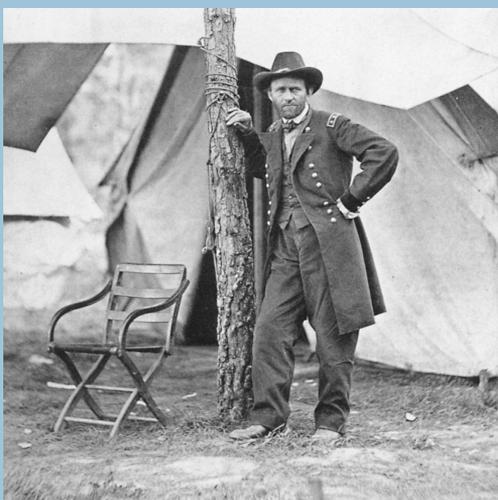
—Lyndon H. LaRouche, Jr.
Leesburg, Virginia
October 16, 1997



National Portrait Gallery, Smithsonian Institution

In my generation, Abraham Lincoln was patriotic. For example, in the first half of the eighth grade, each of us would learn to recite Lincoln's Gettysburg Address, of November 1863.

Let's look at this Address. Start with the beginning: 'Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.' Then, of course, in the end, in the conclusion, speaking about



National Portrait Gallery, Smithsonian Institution

those, whose devotion was expended on the battlefield of Gettysburg: '[W]e here highly resolve, that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government



National Portrait Gallery, Smithsonian Institution

mankind progresses to increasing power over the universe *per capita*—that that power within mankind, is that aspect of the individual which is made in the image of God. And, the development and expression of that principle and its fruitfulness, is the purpose of government: That government is obliged to foster that development, and to protect its fruits. And

Photographs by Mathew Brady

Top left: Abraham Lincoln (1860).

Far left: Ulysses S. Grant (1864).

Left: Sherman and His Generals (1865).

Below: A Harvest of Death, Gettysburg, July, 1863.

[SEE: 'Mathew Brady, A Patriot of Portraiture']



National Portrait Gallery, Smithsonian Institution

FIDELIO

*"It is through beauty that one proceeds to freedom."
—Friedrich Schiller*

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EDITOR-IN-CHIEF
William F. Wertz, Jr.

EDITOR
Kenneth Kronberg

ART DIRECTOR
Alan Yue

EDITORIAL ASSISTANT
Denise Henderson

BOOKS
Katherine Notley

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Fidelio is dedicated to the promotion of a new Golden Renaissance based upon the concept of *agapē* or charity, as that is reflected in the creation of artistic beauty, the scientific mastery of the laws of the physical universe, and the practice of republican statecraft for the benefit of our fellow men.

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On the Cover

Piero di Cosimo, *The Visitation with Saint Nicholas and Saint Anthony Abbot* (c.1490) (detail). "For with God, nothing shall be impossible." (© National Gallery of Art, Washington)

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For A ‘New Birth of Freedom’ — Defeat ‘Baby-Boomer’ Degeneration

As the cover of this Christmas issue suggests, “nothing shall be impossible for God” (Lk 1:37); nor, for his instrument, man acting wittingly *imago viva Dei*, in the living image of God the Creator.

As Lyndon LaRouche has demonstrated, civilization has now reached the threshold, or boundary-layer, of a *systemic* economic crisis not seen since the New Dark Age of the Fourteenth century. Unfortunately, even those on whom the enormity of the crisis has begun to dawn—as opposed to those who believe the fairy tales of Alan Greenspan—falsely

compare today’s situation, to the collapse of 1929-31. But, as LaRouche explained in the Bonn, Germany seminar reported in this issue, 1929-31

was a cyclical crisis, arising from the symbiotic—actually *Manichean*—relationship between national economy and the feudalist financial oligarchy, which has existed since Pope Julius II’s betrayal of the League of Cambrai in 1510.

The crisis today, however, is not a cyclical one. It must be compared, not to the periodic orbiting of a planet, but rather, to the motion of a comet whose trajectory is carrying it into the sun. This is because, in this century, the British-dominated financier oligarchy moved to abandon the symbiosis, by junking national economy, and the nation-state, altogether.

By the mid-1960’s, the British introduced the “rock-drug-sex” counterculture, designed to destroy the minds of an entire generation. The idea of scientific and technological progress for the purpose of “exerting dominion” over the universe, was replaced by various ideologies of post-industrial utopianism and cultural relativism, including the neo-liberal doctrine of free trade and floating exchange-rates. Hence, the “Baby-Boomer” generation.

Today, the decision-making of financial institutions, and of all too many related functions of government—not to mention of all too many religious institutions—is

dominated by the mental disease of “Baby-Boomerism.” The crisis before us is not merely “economic,” therefore, but political and ideological, caused by the “Baby-Boomer’s” flight into virtual reality. It is the consequence of *hubris*, of defiance of natural law.

“Baby-Boomer” degeneration is not necessarily a terminal disease, however. It can be cured, just as the crisis facing civilization can be remedied; although, as LaRouche has pointed out, “Sometimes, only a sufficiently great shock impels a society to rid itself of the influences which threaten its doom.” But, one must

have the correct diagnosis, and be willing to take the medication necessary for cure. Shakespeare’s Hamlet, for example, lacked the will to

overcome his fear of the unknown—“the undiscovered country”—preferring “to bear those ills we have, rather than fly to others that we know not of.”

We need not, like Hamlet, be overwhelmed by fear. Writing of the promise of a new age, the poet Percy Bysshe Shelley said, “At such periods there is an accumulation of the power of communicating and receiving intense and impassioned conceptions respecting man and nature.” Ours is precisely such a period, a period in which the very survival of civilization will depend upon that quality of man which distinguishes him from beast—man’s ability to create new ideas, and to act on those ideas out of agapic love for God and mankind, past, present, and future.

This issue of *Fidelio*, therefore, identifies both the disease that is leading civilization to a New Dark Age, and also the cure, which, if taken, will provide for a “new birth of freedom,” such as that called for by President Abraham Lincoln at a previous moment of great national crisis.

On the most fundamental level, civilization’s current crisis can be solved, only to the extent that the savage emotions which characterize our society are *educated*, as Friedrich Schiller proposed in his *Letters*

EDITORIAL

on the *Aesthetical Education of Man*. This question is addressed by Helga Zepp LaRouche in “Why Are We Still Barbarians?,” which opens our issue, and serves as an effective introduction to Lyndon H. LaRouche, Jr.’s essay on the same theme, entitled “The Classical Principle in Art and Science.”

- Paul Gallagher’s article, “Percy Shelley vs. the Romantics: *Agapē* vs. *Eros* in Poetry,” elaborates LaRouche’s concept of Metaphor, as the sole means by which truth can be communicated, and individual moral character improved—not as some mere *personal*, “family-centered” obsession, but for the purpose of acting as a Good Samaritan towards humanity as a whole—in opposition to the oligarchy, which sees Classical poetry as its mortal enemy.

- Dennis Speed contributes a crucial case study of the genocidal consequences in Africa, of the “multiculturalism” of such philosophical fascists as Friedrich Nietzsche, Nazi-philosopher Martin Heidegger, Heidegger’s follower Jean-Paul Sartre, and Sartre’s fascist acolyte Frantz Fanon.

- Our feature coverage concludes with a report on the world-historical significance of Chinese President Jiang Zemin’s address to his Party Congress, authored by Helga Zepp LaRouche upon her return from a three-week trip to China and India.

Contrary to the false axiomatic assumptions which allow even well-intentioned people and institutions to be manipulated by the British against both China and President Bill Clinton: If humanity is to survive the current crisis, it will be because the United States during the presidency of Bill Clinton (acting in the tradition of Lincoln) leads the way, in alliance with China (acting in the tradition of Sun Yat Sen), to defeat the financial oligarchy and its “structures of sin” once and for all, through the creation of a New Bretton Woods system based upon the principles of national economy promulgated by Lyndon LaRouche.

In June 1995, Mother Teresa pointed out to a Schiller Institute representative the words in the encyclical *Populorum Progressio*, “Development is the new name for peace.” She said, “I want you to make these the words of your country. I want you to make your country the light of justice and peace in the world, and chase away the ‘structures of sin.’”

We undertake this noble task with the joy that flows from the beauty of great music and poetry. And so, it is with great joy that we announce the upcoming performance, on Feb. 7, 1998, of the world’s oldest and foremost boys’ choir, the Thomanerchor of Leipzig, Germany, at the Basilica of the National Shrine of the

The Commencement of The New Century

Noble friend! Where is to peace imparted,
Where to liberty a refuge place?
In a storm the century is departed,
And the new with murder shows its face.

And the bond uniting lands is lifting,
And the ancient forms are in decline,
Not the ocean hinders war from raging,
Not the Nile-god nor the ancient Rhine.

Two prodigious nations now do wrestle
Over sole possession of the world,
Every country’s liberty to cancel,
Are the bolt and trident by them hurl’d.

Gold must every region to them render,
And, like Brennus in the savage day,
Doth the Frank his heavy iron saber
On the balance scale of justice lay.

Wide the Briton spreads his merchant navy
Greedily like polyparms to roam,
And the kingdom of free Amphitrite
He embraces like his very home.

To the Southpole’s ne’er seen starry skyline
His unhinder’d restless course doth race,
Every island, every distant coastline
Finds he—but of Paradise no trace.

Ah in vain on maps of every kingdom
Dost thou for the blessed region scout,
Where the garden ever green of freedom,
Where the beauteous youth of man doth sprout.

Fore thy glances doth the world lie endless,
And the shipping can it scarce embrace,
Yet upon its back so vast and boundless
Is there for ten happy men no space.

To the heart’s divinely peaceful dwelling
Must thou fly from life’s oppressive throng:
Freedom is but in the realm of dreaming
And the beauteous blossoms but in song.

—Friedrich Schiller

Immaculate Conception in Washington, D.C. This event is sponsored by the Committee for Excellence in Education through Music, in which the Schiller Institute is a prominent participant.

The Black Death: 'A Distant Mirror'

In 1978, the president of the U.S. Historical Association, Barbara Tuchman, wrote the book 'A Distant Mirror: The Calamitous Fourteenth Century,' in which she demonstrated that our times have many parallels to that era.

The Black Death of that period, which lasted from 1348 to 1350, in which half the population between Iceland and India died, was the most devastating event in reported history. The Black Death was only a culmination, however, because already, in the decades before, and in the fifty years afterwards, the Four Horsemen of the Apocalypse had actually turned into seven: you had horrible epidemics, war, high taxes, robbery, mismanagement, riots, upheaval, schisms in the Church, and superstition. All of these occurred before the Black Death, and afterwards.

You had horrible economic chaos, moral decay, low productivity, laziness, fanatical pleasure-seeking, extravagance, luxury, dissipation, religious hysteria, greed, stinginess, and so forth.

This was a time of suffering, when nobody had a feeling of certainty about the future. And the fact that it took fifty years for the world to recover, gives you an inkling that Lyndon LaRouche is right when he says that it will take at least two generations to recover, if we collapse at this point.

The Black Death occurred in the context of the Hundred Years' War between England and France. In October 1347, two ships, with dead and dying men, arrived from Genoa, into the port of Messina, Sicily. These people had strange swellings the size of an egg in the armpits and in the groin. Soon, tumors and black spots covered all of their bodies, and they died within five days. As the epidemic spread, people died in three days, or in one day, and all cities were covered with a horrible smell of foulness.

Two kinds of transmission occurred: one, through body contact, the other through aerial transmission; and it was the combination of these two, which increased the speed of infection. No treatment was known, and that made it all the more horrible. From January 1348, the plague spread via Marseilles to France, from there, to Turin, to North Africa, to Italy, Switzerland, Hungary, and eventually to all of Europe. And in each region, the plague remained for four to six months, and then disappeared, sometimes reappearing later. The mortality rate varied—it was one-fifth of the people in some places, nine-tenths in others—but probably thirty million, half of the people in Europe, died.

In Avignon, 400 people *per* day died. One simple cemetery had to bury 11,000 corpses in six weeks, and the continuous procession of burials inspired the imagination of artists. When the cemeteries were filled up, the corpses were thrown into rivers, or into large holes. And eventually, people died more quickly than the healthy ones could bury them. The corpses would lie stinking in the streets. Soon,

Lessons of Universal History

there were no coffins left, and the corpses were placed under the earth so badly, because people didn't have time, that dogs would pull them out. No church bells would ring any more. There was no more weeping, because everybody expected death. Many believed that this was the end of time.

In 1349 in Paris, you had 800 victims daily, eventually killing half the population. In Pisa, 500 daily; Vienna, 600 daily; Florence, four-fifths of the people died. In Venice, Hamburg, and Bremen, two-thirds of all people died.

You had an accumulation of banking collapses, failed harvests, riots, anarchy; thus, the epidemic was only the culmination of a series of catastrophes. Through the combination of horrors, human feelings became so numbed, that a chronicler wrote, "people die without sadness, they marry without joy."

Fathers left their children to die, women left their husbands, and brothers left each other, since they believed the transmission of the Black Death would occur through looks and breath. Nobody buried the dead, not for money, nor for friendship. The epidemics did not lead to solidarity. Each tried to escape death on his own. Even the priests refused to take confessions. Parents abandoned their children, children left their parents to die. Boccaccio wrote, "The Black Death froze the hearts of the people."

The rich tried to isolate themselves in their castles, and, naturally, the poor died the most, because of their poor hygienic conditions. In rural areas, persons dropped dead in the streets and the fields, and the survivors fell into apathy. They didn't bring in the harvest, the cattle died unattended, or ran around until they also died in streets and corners. Many times, the bodies were so poisonous, that the birds and the wolves did not touch them.

There was a complete collapse of labor power needed for the harvest, for food and seed for the next year. Everyone had a horror of the future, and people were just turning insane and hopeless. Men and women wandered around in madness. Lawlessness and moral decay began to spread, because the survivors said, "Let's get the maximum out of life while we can."

Ignorance concerning the origins of the disease increased the feeling of horror, and you had every form of superstition and scapegoating: witches were burned, Jews were killed, and there were bands of Flagellants attempting to appease God.

This can happen in America. This can happen all over the world. It's already happening in Africa. *How do we get Americans out of the virtual reality, and wake them up to the fact that we are maybe days, maybe weeks, maybe months away from this becoming the fate of mankind as a whole? How do we get ourselves in shape, to measure up to the unique historical responsibility we have?*

—HZZL

Why Are We Still Barbarians?

Friedrich Schiller on
'The Aesthetical
Education of Man'

by Helga Zepp LaRouche



We are in a dying culture, which is dying exactly because of the poor judgment of the majority of people. Do you want to consult with *them* about what *they* think?

No, you are in the position of a doctor, and you have to treat your patient, which is the general population, who has cancer. Should you say, 'Oh, you sweet little cancer. I sympathize with you?' No, you have to be very clinical, very *polemical*, and treat the patient to get rid of the cancer.

Now, what is the problem with the miseducated emotions of Americans? Why is the population so dull? Why have they lost the capacity for compassion?

Over two hundred years ago, Friedrich Schiller asked the question, "Why is it that we are still barbarians?" In "The Aesthetical Education of Man," which was a series of letters he wrote in 1793 to the Duke Christian of Schleswig-Holstein Augustenburg, after the Jacobin Terror had taken over the French Revolution, he said the following:

The edifice of the natural state is wavering, its brittle foundations are cracking, and there seems to be a *physical* possibility to put the Law upon the throne, to finally honor man as an end unto himself and to make true freedom into the foundation of a political union. *Vain hope! The moral possibility is lacking*, and the generous moment finds an unresponsive people.

This is what we are faced with today. We have the possibility to create a just, new world economic order. All the ingredients are there. We can end the misery of oligarchism, we can have a cultural renaissance

Francisco de Goya y Lucientes, 'Furious Folly,' from 'The Disparates (Proverbios),' c.1819.

right now. But, do we have the *moral possibility*? Do we have a perceptive people?

Therefore, Schiller says, it is urgent that we investigate the reasons for this *subjective* failure. Why are we still barbarians?

Schiller says, first, that this is caused by the separation of theoretical reason from the emotions and the character of the people, because people have the rational part of themselves, on the one hand, and on the other, the emotions. (When he says “reason,” he refers to the concept of reason of the Enlightenment, which dominated the Eighteenth century at that point.) He said the only way out of the political crisis, is to have a completeness of character overcome the disjointed society. He came to the conclusion that any improvement in the political conditions, would only be possible by ennobling the individual people—that is, the subjective factor.

Certainly, that’s true. You can have votes, you can have changing majorities—but, if the people remain the same, there is no change. That’s why there is really not that big a difference between the Democratic and the Republican parties. I mean, perhaps President Clinton is completely different as an individual, but if you take the D.N.C. and the Republican leadership, they’re pretty much the same.

So, how to ennoble the fragmented human being, toward a completeness of character? Schiller says Art has a special role in this improvement, because

Art has to take leave of reality, and elevate itself above want, with honest boldness, for Art is a daughter of Freedom, and it will receive its prescriptions from the necessity of the mind and not from urgent need. Now, however, need rules, and sunken humanity bends under its tyrannical yoke. *Utility is the great idol of the time*, to which all powers should be enslaved and all talents should pay homage. Upon this coarse balance, the intellectual merit of Art has no weight, and deprived of all encouragement, it disappears from the noisy market of the century.

Schiller calls utilitarianism “the yoke of mankind.” But, isn’t that what rules society today? That people are only looked at for their particular usefulness—that they have this advantage, and that advantage—but they are not cared for, for their soul.

Helga Zepp LaRouche is the founder of the Schiller Institute. This article is excerpted from “How Aesthetical Education Determines the Moral Character,” a keynote presentation to the Schiller Institute Labor Day Conference held in Washington, D.C. on Aug. 31, 1997. The full text appeared in ‘The New Federalist,’ Sept. 15, 1997.

Now, Schiller asks, From where should this change come?

In the lower and in the most numerous classes, the most crude and lawless types proliferate, which unleash themselves, once the bonds of civil society have been loosened, and, with unbridled rage, hurry towards their bestial satisfaction.

That is the Mob. This is people who just live it up, people who go to rock concerts, people who just let the “inner sow” run out, as the we say in German, who just let their emotions go wild.

So, the masses are brutalized, they’re banal, they’re stupefied, and the elites are degenerated. Where, then, should the change come from? Schiller says, that the fact that the elites are degenerated, is even more disgusting: because the more noble, is the more horrible, in its destruction.

Against that, Schiller proposes the following idea:

Every individual man, one can say, carries by predisposition and destiny, a purely ideal man within himself. To agree with that immutable unity in all his adorations, is the great task of his existence.

Now, that’s quite something. Schiller says here, that the meaning of life is, that man has to be a genius, and a beautiful soul. Man has to educate his soul to the highest levels of reason, so that he can blindly trust all of his impulses, because, for him, reason and passion, necessity and freedom, have become one.

This is what Schiller calls a *Beautiful Soul*, a person who has eliminated all low and evil impulses, so that the highest level of reason is always in coherence with what he wants, because his emotions are elevated, and his emotions are noble. It’s the ideal of the Good Samaritan, the person who *never* considers, “What is the advantage? What do I get out of it, if I help this poor person?” But instead, the person who just forgets about himself, helps, and then goes back to his activity.

‘The Heart of the People’

Instead of expressing humanity in his nature, the problem is that man becomes merely an expression of his business, of his science. Nowadays, a person is valued only according to utilitarian criteria; for example, either because he has a good memory—he runs around like a dictionary—or has mechanical talent. And Schiller says,

The abstract thinker often has a cold heart, and the businessman, a narrow one. But can it be the purpose of man

to fail himself, for the sake of some other purpose?

Can you fail in the reason for which you live, because of any predicate you may perform? It must therefore be wrong, that development of the particular capacities of a person, makes it necessary to sacrifice the whole; or, even if the law of nature thrusts in that direction, we must nevertheless be capable of restoring, by means of a higher Art, this wholeness of our nature, which art has destroyed. And the way to do that, Schiller says, is that “the heart of the people has to be opened.”

Therefore, Schiller makes what I think is one of the most incredible statements:

The development of the capacity of feeling is therefore the most urgent requirement of the time, not only because it becomes a means to make improved understanding effective in life, but just because it awakens this improvement of understanding. The ennoblement of the character must issue from a different source, free of political corruption. And the only place where the ennoblement of the soul can come from, is Classical Art and Science, because only these two have an absolute immunity against the arbitrariness of man. The artist, if he really deserves the name, must not serve the spirit of his time. He must be guided by universal truth, and must not make his time happy with his appearance, but must purify it terribly, like the son of Agamemnon.

Therefore, people have to relive the creative act of discovery in great art, and in science. Schiller was also aware that some people say, “I don’t want to do that”—that there are always people who close themselves to the efficacy of beautiful art. And he says,

I don’t speak of them, the people who despise the Graces, only because they have never been favored by them. Those who know no other standard of value than

the work it takes to obtain something, and the profit they can lay their hands on—how should they be capable of doing justice to the quiet work of aesthetic taste upon the outer and inner human being, and how should they not lose sight of the fundamental advantages of beautiful culture, in the sight of its incidental disadvantages? The human being who lacks form, despises all grace, as if it were bribery, all elegance of manners, as if it were a disguise, all delicacy of greatness of behavior, as exaggeration and affectation.

Now, I remember a period at the end of the 1970’s, where we had some people (who fortunately left our organization), who told me that if men deal with Classi-



Corbis-Bettmann

Friedrich Schiller recites at the court of Weimar.

cal music, they must be homosexuals. Schiller had an inkling that such people exist.

Now, Art, Schiller says,

is capable of fulfilling this task of ennobling the people, because it addresses itself to the emotional capacities which are in the area of sensuality, but must not be based upon the sensuous experience, as is thought.

There has to be a test, whether what one experiences as beautiful, *is* beautiful. Because, this is not a question of mere opinion. On that point, Schiller completely differed from the Enlightenment philosopher Immanuel Kant. Kant had the idea, expressed in his *Critique of Judgment*, that whatever in my opinion I think is beautiful, *is* beautiful. And your opinion of what is beautiful, may be com-

pletely different; that this is arbitrary. And also, that it is good if you don't see any plan of the artist, in a work of art.

And Schiller was very angry against that. He said, there has to be such a test. And he proceeded to write what he called a "Legislation for the Aesthetic World." He says, there must be a notion of Beauty which is derived from pure *Reason*, and such a notion can be demonstrated:

[It] must be sought in an abstraction—because it cannot be derived from any concretely given example, but, instead, this abstract notion must justify and guide our judgment of each concrete case—and this abstract notion must be capable of demonstration out of the possibility of sensuously reasoning nature. In a word: it must be demonstrable that *beauty is a necessary condition of mankind*.

Wow! I mean, here you have one of the most incredible statements, which I absolutely believe to be true. *We will not get out of this crisis, if people don't accept that*. Now, think about America. The problem with American cities, for example, is not the suburban sprawl and the strip malls, which everywhere look alike; the problem is the lack of beauty.

What Schiller discusses here, is a completely new

America Needs Beautiful Cities!

If you have children who can not grow up with beautiful cathedrals, with beautiful art, painting, classical music, *you are depriving them of the most important thing*, and I think we need a mass movement in America, fighting for beautiful cities.

This lack of beauty is one of our biggest problems, and I asked my husband Lyndon LaRouche about it. I said, "Look, there is no question that the American Revolution was a watershed in history, because it was the first republican constitution. There is no question. But why did it not go along with a Classical Renaissance?" Because in Europe, you still had the Weimar Classic in Germany, for example, and it would have been relatively easy, especially



Florence, Italy.

Corbis-Bettmann

point of departure for initiating political change. He says,

We must therefore elevate ourselves to the pure notion of humanity, and since experience demonstrates to us only particular circumstances of particular people, but never humanity as such, we must discover that which is Absolute and Lasting out of these individual and changeable forms of appearances, and, by casting away all of the fortuitous limits, seek to empower ourselves with the necessary conditions of our existence.

Then he proceeds, in the first ten Letters of the "Aesthetical Letters," with the discussion of the need for an aesthetical education. Then, in Letters 11-27, he establishes what this aesthetic reason is. And I can only encourage you to please read this.

The Aesthetical Condition

Schiller now introduces the following notions: material instinct, form instinct, and play instinct. I can assure you, these notions have absolutely nothing to do with Freud. You have to eliminate whatever meaning you may have attached to the word "instinct," or drive, and listen to what Schiller says:

given the large influx of people from the European continent.

And Lyn said, "Well, it was exactly because the American Constitution, the American System, was such a threat to the British Empire, that the British concentrated their efforts to destroy American culture all the more ferociously than they did, let's say, in the case of Germany, which politically represented much less of a danger to the British Empire at that time, because Germany was only three hundred baronies, and not unified."

Nevertheless, *you have to remedy that*. What wasn't done two hundred years ago, you have to create now. Because humanity can not exist without Beauty. And it also can not exist without a rational notion of Beauty, and that is the notion of Aesthetic Reason. —HZZL

The material instinct is the capability of man to encompass a growing richness of phenomena, to have a continuous openness of the mind.

And further:

However laudable our principles be, how can we be just, kind, and human toward others, if this capacity is missing, to be able to assimilate foreign natures in our own, appropriate foreign situations, and make foreign emotions into our own?

If you can not take the suffering of the people in Zaire and other countries in Africa, or among the North Koreans, or whatever other place in the world, into your own; if you can not repeat what these people feel; if you can not go through the emotional torture the majority of mankind right now is living through; then, you don't get it! What Schiller is talking about here, is not an abstract question. It's the ability to take "foreign natures" into your heart. Schiller says,

But this capacity is suppressed in the education we receive, as well as in that we provide ourselves, to the extent that one seeks to break the power of desires and make the character firm by means of principles. Since it takes some effort to remain true to one's principles amidst the excitement of emotion, one grasps upon the more comfortable means of procuring security for character, by blunting the emotions; for it is obviously infinitely easier to be calm in the face of a disarmed opponent, than to prevail over a courageous and robust adversary.

Therefore, Schiller says, the material instinct, the ability to take other persons, other emotions into your heart, should not be suppressed.

This is not the only thing you have to do, however. You have to *countersteer* it, by what Schiller calls the "form instinct." Now, this does not mean the artistic forming of a sculpture, or anything like that. What Schiller means by form instinct, signifies "the lawful inner development, by means of which we participate in our species, that which leads to ennobling ourselves up to the ideal person in ourselves."

Man seems to be torn between these two vectors of personality. Either people have a wealth of emotions, where they have a danger of losing the relationship to the species (people who are emotional volcanoes); or, you have the ordering power of reason, which, many times, is too quick to sacrifice the multiplicity of phenomena—which Schiller says "leads to a sterility in scientific thinking" (people who are too quick to give something a name). I have found the latter in the United States, much more than in Europe. You say something, and then peo-

ple say, "yes." They put a label on it, and they *suffocate* the preconscious mentation, the capability of building hypothesis, by putting a corset on it.

Schiller says, it's very difficult to say which causes more damage: uncontrolled emotions, or the precipitous imposition of a structure. "Both must be realized," he says, "to the extreme. You must carry your emotions to the extreme, and to the extreme you must give them form and shape. And it is only this condition of utmost tension which gives you real human freedom." This is what Schiller calls the "play drive," or the "aesthetical condition":

There are cases, however, where man has this double experience simultaneously, where he is at once aware of his freedom, and perceives his thinking, where he senses himself as material, and also comes to know himself as a spirit; then, in these cases, and only in these cases, he would have a complete vision of his humanity. And the object which provided him this vision, would become a symbol for him of his fulfilled destiny, since this is only to be attained in the totality of time, and it would serve him as a representation of the infinite.

This is what Lyndon LaRouche is talking about, when he talks about the "simultaneity of eternity." Schiller says, "This is the only condition from which the creative act is possible," this creative tension. The creative act is therefore the key to the actual infinite, and the play drive, according to Schiller, "is aimed at suspending time within time, at reconciling the Becoming with the Absolute Being, change with identity."

Schiller says that what is required, is the *aesthetic supersession of duty*. You do not want your sour, grim-faced Kantian, who says, "I do my duty, I'm moral, but I suffer, and I'll make you pay for it." This is not what Schiller is talking about. He says, that the person who is noble, has the sense that there is something higher than fulfilling your duty, because what you *can do* voluntarily, is what you *should do*, according to reason. And so, Schiller says,

This occurs in creative play. Man plays only where he is man in the fullest sense of the word, and he is only fully man where he plays.

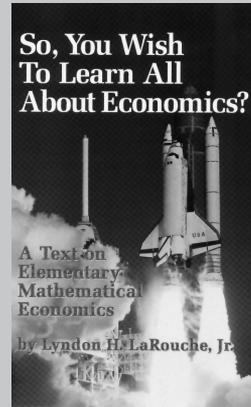
The Problem of Leisure

How, then, do we educate the barbarians? Schiller says, you have to catch them off guard:

Chase away what is arbitrary, the frivolity, the crudeness from their pleasures, and in that way you shall banish

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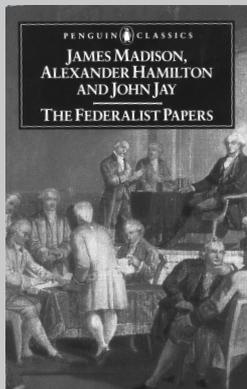
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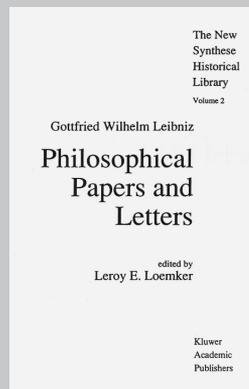
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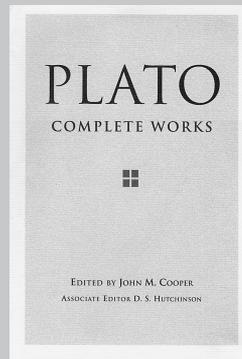
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Friedrich Schiller (left) wrote his dramas to elevate the moral character of the audience. Below: King Philip II confronts his son Don Carlos and the Marquis of Posa, in a climactic scene from the play "Don Carlos."

Corbis-Bettmann

these, unnoticed, from their deeds and finally their beliefs. Wherever you find them, surround them with noble, with grand, with brilliant forms, surround them with symbols of what is excellent, until the appearance vanquishes reality, and Art vanquishes Nature.

That is very simple, when you have great performances of drama, tragedy, opera, concerts, song recitals. It's very easy to do that, because then people are elevated in their leisure.

But, in the past thirty years, since the paradigm shift went into full swing, increasingly, people have regarded pleasures and entertainment as the opposite. There would be people who were relatively okay in their business lives, but then they would go to the disco, or they would go to the bar, or to the country music place, or whatever else, and they would turn into *lower* forms. They would fall for the sex-rock-drug counterculture.

The problem is *leisure*. What do you do in your leisure? No one can tell me he doesn't have time to concentrate on all of this, because if you eliminate banality from your leisure, and you fill your leisure with great, ennobling art, you will have done more for your soul, than if you pray a hundred *Pater Nosters*, I'm sure. Because great art sets free a positive power in the



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audience, and it is through great art that one learns to "suspend time within time," and you access the divine, that which makes you in the image of God, when you celebrate the greatness of God the Creator, and that which makes you creative in doing that.

It's not some murmuring of some prayers, which makes you devout—it is by becoming the most beautiful you possibly could become. It's the talents you receive: don't bury them, enrich them! Give them to future generations.

Therefore, it is through great art that, as Schiller says, the Becoming becomes the Absolute Being, and the individual overcomes his fragmentation, and then can return to the political arena for his state-forming activity, in a completely new fashion.

When you participate in the creative art of the artist, at least in that moment you are elevated, and experience the simultaneity of calmness and movement, the intense effort and the relaxed harmony at once. It's the moment of creative suspense, and, in that moment, you participate in the divine. Schiller says,

One can not say, therefore, that those people are wrong, who proclaim the aesthetic condition to be the most fertile with respect to knowledge and morality. They are quite correct, for a disposition of mind which comprehends the entirety of humanity in itself, must necessarily include each particular expression of it, as potential. Only the aesthetic disposition leads to the unlimited.

And therefore, Schiller says, in Letter 23, "There is no other way to make the sensuous person reasonable, than to first make him aesthetical."

This is an incredible idea, and I'm absolutely certain that that *is* the way to change the subjective factor—that the way out of today's political crisis will depend upon making people aesthetical in this sense.

Pieter Bruegel the Elder,
'The Fight Between Carnival
and Lent,' 1559 (detail).

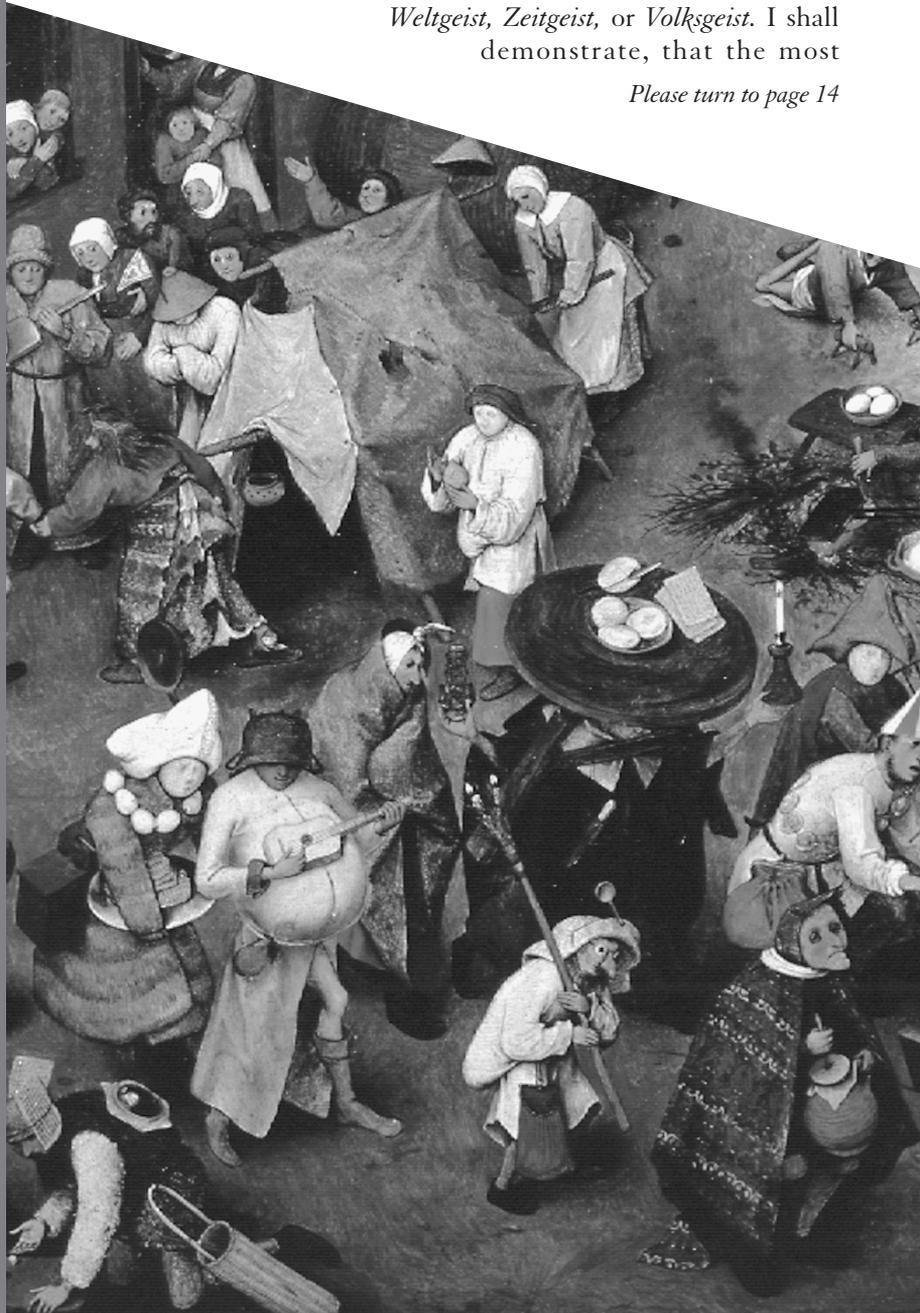
Today's trends
in popular culture parallel
syphilis, tuberculosis, or AIDS.

It was not spread as an epidemic of sudden death, such as bubonic plague; it has developed as a lingering, degenerative disease. It is, in fact, a mental disease, which must be considered as either an expression of mass psychosis, or as tantamount to a mass psychosis. That is, this popular culture represents systematic damage to that specific mental function which distinguishes the human species from the beasts.

My purpose here is not to dissect a corpse, but to cure the living of a potentially fatal mental illness.

On the surface, the pervasive degeneracy of today's popular culture, seems to have been unleashed by the rock-drug-sex counterculture introduced to the U.S.A., from Britain, as a new mass-culture, since the middle of the 1960's. In fact, today's popularized, existentialist counterculture, is merely the terminal phase of an approximately century-long, global process of degeneration of the culture of European civilization. I shall show here, that that foregoing judgment of mine is not to be viewed as a mere matter of my choice of taste, but corresponds to a scientifically determined matter of truth; nor is the phenomenon an inevitable outgrowth of that mystical process which G.W.F. Hegel and his crony, Karl F. Savigny, identified, as the *Weltgeist*, *Zeitgeist*, or *Volksgeist*. I shall demonstrate, that the most

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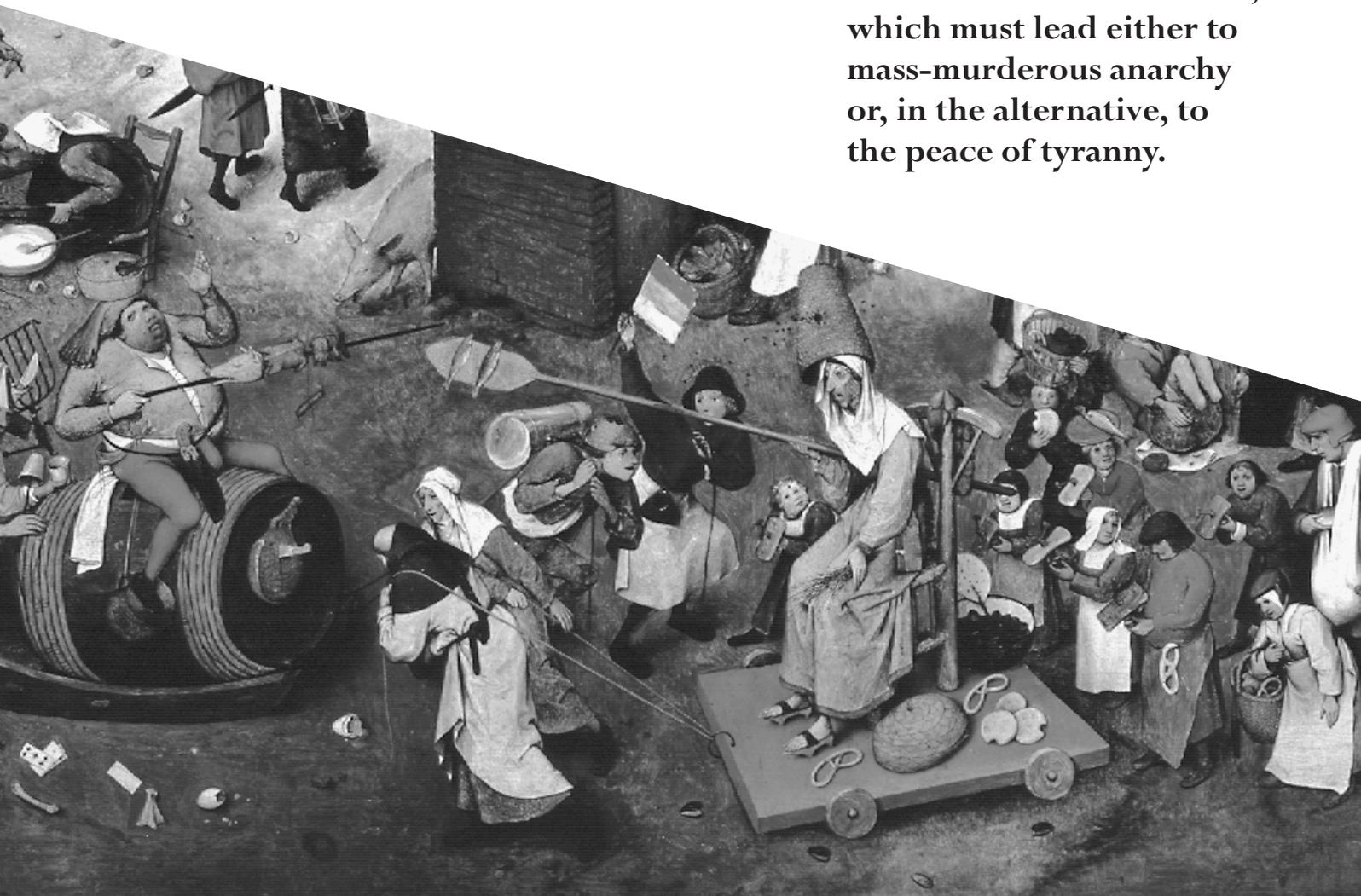


The Classical Principle In Art and Science

by Lyndon H. LaRouche, Jr.

September 29, 1997

Classical art has the specific function of educating the passions, and thus providing the individual within society that personal moral character on which the successful emergence and continued existence of a democratic republic depends absolutely. Otherwise, the idea of a society governed by the majority opinion among immoral men and women, is a contradiction in terms, which must lead either to mass-murderous anarchy or, in the alternative, to the peace of tyranny.



recent three decades is distinct from preceding phases, as it represents the terminal phase of a century-long process of popular cultural decay.

The argument to be demonstrated here, is, specifically, that the present existentialist trend in current, relevant majorities' academic and other opinion, is most fairly described, as a form of mass psychosis. As a psychosis, it is, in historical perspective, as Barbara Tuchman's *A Distant Mirror*¹ implies: an epidemic mental disorder, akin to the spread of the Flagellant and related, lunatic cults during the middle of Europe's Fourteenth-century "New Dark Age." The proliferation of wildly gnostic and even outrightly satanic charismatic cults, including the late Queen Victoria's British-Israelite cult, echoes, and typifies, the mass-insanities spread in the name of religion, during that "New Dark Age."

Like Europe's mid-Fourteenth-century proliferation of mass-psychotic cults, the collapse of European culture to today's levels of morbidity, did not occur all at once, nor has the Classical European culture of 600 B.C.-A.D.1900 vanished entirely, even at this point. Around the world, as during Europe's middle- to late-Fourteenth century, there is still a relative, if diminishing handful of scientists, as of performing artists who can reproduce the levels of thinking represented by the greatest poets and musicians of Nineteenth-century Europe and North America.

However, those qualifying exceptions noted: In the main, in virtually all parts of the world, as typified by the spread of the satanic cult of rock into religious services, even into the churches in Rome, the recent cultural state of affairs is a disaster inflating itself into a catastrophe. As for science: typified by the influence of the celebrated "ozone hoaxster" F. Sherwood Rowland, most recent science graduates no longer know what science is.

Today's trends in popular culture parallel syphilis, tuberculosis, or AIDS. It was not spread as an epidemic of sudden death, such as bubonic plague; it has developed as a lingering, degenerative disease. It is, in fact, a mental disease, which must be considered, functionally, as either an expression of mass psychosis, or as tantamount to a mass psychosis. That is, this popular culture represents systematic damage to that specific mental function which distinguishes the human species from the beasts. It represents the degeneration of the functioning of the individual human mind, from the characteristically human reliance upon cognitive capabilities, to domination by a relatively bestial, "lemming-like" emphasis upon "politically correct," emotional-associative behavior.

In U.S. history, for example, the high-water marks in North American culture are represented by the close associates of the principal architect of our freedom, Benjamin Franklin, and the rallying of this republic to become its true self, by President Abraham Lincoln. As the very language of the 1776 U.S. Declaration of Independence and of the Preamble to the U.S. 1789 Federal Constitution expresses this, the circle around Franklin adopted the leading ideas of Gottfried Leibniz, in rejection of the moral degeneracy characteristic of the British empiricism of John Locke. Boston opium-trader, Manhattan banker, and Confederate slave-owner, typify the moral degeneracy which our patriots were obliged to combat within our own borders, and from abroad. The crushing of the treasonous Confederacy, under the combined leadership of Henry Carey, Abraham Lincoln, and Generals Grant and Sherman, continued to be the high-water mark of morality in the U.S.A., into the generation which fought World War II, and slightly beyond. However, unlike Presidents Franklin Roosevelt and Jack Kennedy, Presidents Teddy Roosevelt, Woodrow Wilson, and Calvin Coolidge were in no sense patriotic, or even moral. It was the rise of the influence of the defeated Confederacy to power in Washington, once more, through such spawn of the Confederacy as Teddy Roosevelt and Ku Klux Klanner Woodrow Wilson, which marks the extended process of moral decay of U.S. culture over the course of this century to date, a moral degeneracy which accelerated under the post-Kennedy rise of the rock-drug-sex youth-counterculture, to become the hegemonic influence in academic life today.

Until now, the last gasp of mass-based, true patriotism in the United States, was the role of the Lincoln tradition's influence on President John F. Kennedy's generation, in mustering support from themselves and their children, for the great Civil Rights resurgence of the early through middle 1960's. After the events of 1968, morality, culture, and the Franklin-Lincoln tradition of patriotism, seemed to have vanished from the opinion of the majority, sunk into the quicksand of the countercultural swamp of "post-industrial" utopianism.²

Thus, over the course of the recent three-hundred-odd years, since the dictatorship of William of Orange, estab-

1. Barbara Tuchman, *A Distant Mirror: The Calamitous Fourteenth Century* (New York: Alfred A. Knopf, 1978).

2. President Lyndon Johnson's sponsorship of two Civil Rights bills typifies this generational character. Many among those who had come to adulthood under the leadership of President Franklin Roosevelt, had experienced a reactivation of the American patriotic heritage of Franklin and Lincoln; in later years, however reluctantly, sometimes this represented a moral impulse within them which they found it difficult to resist. For the most part, that quality of moral impulse vanished with the impact of the 1964-1970 countercultural takeover of the "'68ers'" generation.

lished in England in the events of 1688-89, the ebb and flow of culture and morality in English-speaking North America, can be traced in terms of generations. The post-World War II generations have been, overall, a cultural disaster. Only a great cultural shock, analogous to the period of Civil War under President Lincoln, could bring the members of those generations back from post-industrial fantasy-life, into the realm of reality.

The prompting of today's moral and cultural decay in the U.S.A. and Western Europe, is more quickly, and usefully recognized as the combined impact of the 1962 "missiles crisis," cover-up of the Kennedy assassination's perpetrators, and nightly TV images of the Vietnam War, into terrifying the overwhelming majority of the "Baby Boomer" generation into a mass, "lemming-like" flight from reality, into the so-called youth-counterculture of the middle to late 1960's.³ The results of that "shell-shocked" state of virtual mass cultural psychosis have been, first, the spread of an existentialist counterculture echoing the doctrine of Nazi philosopher Martin Heidegger and such Heidegger clones as France's Jean-Paul Sartre, Jacques Derrida, and Frantz Fanon. Second, over the course of the recent thirty years of erotic "Post-Modernism," the university students of the mid-1960's have come to occupy nearly all the topmost positions in government, business, education, the artistic professions, and the mass entertainment and "news" media.

Once more, what I have expressed, thus, is no mere opinion. It is a hard, rigorously scientific fact. Nor, do I gloat over the sad condition into which so many among my fellow-humans have been plunged by today's popular culture. My purpose here is not to dissect a corpse, but to cure the living of a potentially fatal mental illness. The timeliness of my exertion to this latter purpose, is located in my certainty that the "Pearl Harbor-like" effects of the ongoing disintegration of the present international financial and monetary systems, can be employed to an effect akin to the anti-Windsor effect of the murder of Princess Diana, as a "reality shock," to reverse the youth-counter-

cultural revolution of the mid-1960's, to shock today's fantasy-ridden "Baby Boomer" and "X" generations into a sense of reality.

Yes, during the Truman years, there was cultural decay among a fairly estimated ninety-five percent of the returning veterans of World War II. The reliance on search for truth went out the window, replaced by a compelling sense of the importance of "political correctness" in choosing mate, career, and opinions expressed in public, or even in the privacy of the bedroom.

However, during the 1946-1966 years, among university populations (in particular), the form of corruption common among campus beneficiaries of the "G.I. Bill of Rights," was typified by concern to earn the degrees which would gain well-paid and prestigious careers within a society still dominated by a cultural orientation toward investment in the benefits of scientific and technological progress. Education became, more and more, a pursuit of the popular, erotic notions of what current opinion acknowledged as prestige and family financial security, without the distracting, often contrary burden of searching for truth.

Unfortunately, most of those students (and their professors) were morally corrupted, in the sense of Jena Professor of History Friedrich Schiller's famous concept of the *Brotgelehrte*: in my free translation, "people who are trained to sing for their suppers, not for the sake of music." During the Truman, Eisenhower, and Kennedy years, the cultural "status" still enjoyed by the idea of "benefits of scientific and technological progress," fostered a shadowy approximation of respect for truthfulness, in the guise of occasional expressions of respect for the general idea of scientific and analogous rationality.⁴

That was no longer true after the takeover of the minds of the majority of "Baby Boomers," under the influence of the anti-science virus embedded in the core-belief of the true believer in "post-industrial" utopianisms. For relevant, affected strata of "Baby Boomers," that "cultural-paradigm shift" removed all semblance of governance of behavior by notions of some absolute obligation to considerations of rationality and morality. Morality was replaced by "Ethics," in the sense of "politically correct" agreements among persons of mutually irreconcilable principles and factual belief. The "ethics"

3. Although these events triggered the susceptibility for the wildfire spread of the "youth counterculture" of the middle to late 1960's, a thorough treatment of that pathological effect must not overlook the powerful, cumulative impact upon suggestible young minds of "mind wars" indoctrination of the population, during the interval from approximately 1951, into the 1975 collapse of the government of South Vietnam. Without the "mind wars" indoctrination of the population, as led by the London Tavistock Clinic and Institute, and coordinated through the U.S. networks of Britain's Brigadier Dr. John Rawlings Rees, Eric Trist, the circles of Dr. Kurt Lewin, and by the Tavistock-connected networks of the so-called "Frankfurt School," the campus "Baby Boomers" of the middle to late 1960's could not have been brainwashed into adopting the specific type of "rock-drug-sex youth counterculture."

4. This was complicated by the influence of H.G. Wells and Bertrand Russell, as typified by the radical nominalism (e.g., William of Ockham) spread through channels such as the utopian, sociology-dominated "science fiction" fads, especially those of the past fifty years. The "Ozone Hole" hoax of F. Sherwood Rowland typifies the degree to which the practice of the Ockhamite positivism of Bertrand Russell clones Norbert Wiener and John Von Neumann had degenerated by the early 1970's.

of the variously so-called “therapy,” “encounter,” or “sensitivity” group, became the hegemonic substitute for morality and reason within the ideological core of the “Baby Boomer” generation. Thus, that ration of that stratum, may sometimes be better described as the “Baby Boomer degeneration.”

A study of history shows, that a properly crafted approach to inoculating “Baby Boomers” and others against the potentially negative effects of the oncoming “reality shock,” is the only tactic by means of which this cultural degeneration might be abruptly reversed, and this civilization thus rescued from what would be, otherwise, its “lemming-like” plunge into self-induced, inevitable doom.

The first step is to diagnose the illness: to identify the relevant symptoms, and to track these disabling symptoms to their causes. To that purpose, the first steps examine the most relevant symptoms as expressed in three domains: music, literature, and the issues of the centuries-long dispute, since Johannes Kepler, over the mathematical calculus. The second, final step, is to show the commonly underlying source of these three classes of symptoms.

The Case of Wilhelm Furtwängler

The leading figure of Twentieth-century musical life is the celebrated conductor Wilhelm Furtwängler. All the other great ones of this century, such as Pablo Casals, for example, have been co-thinkers of Furtwängler’s practice respecting the performance of music. Furtwängler’s use of the descriptive expression, “performing between the notes,” or “performing from behind the notes,” points our attention directly to the crucial issue of all Classical musical performance, and, implicitly, to such other expressions of great Classical art as are to be found in literature, and in Classical forms of plastic arts from Scopas and Praxiteles, through Leonardo da Vinci, Raphael Sanzio, and Rembrandt. It is also the fundamental principle of science, as science was defined by Plato and his Academy, by Nicolaus of Cusa, and by such outstanding followers of Cusa’s founding of modern physical science as Luca Pacioli, Leonardo, Johannes Kepler, Gottfried

Leibniz, Carl Gauss, and Bernhard Riemann.

In short, for all competent Classical musicians,⁵ the performance of music is not the “interpretive performance” of the notes on the written musical score. Those notes are no more than the poor, linear footsteps, left behind in the pale sand of the score, left by the being which had first walked there. As Furtwängler emphasized, in various statements on this matter: a great musical composition, as reflected by such footsteps, is the product of a cognitive, creative process which occurred within the mind of the composer. He emphasized, repeatedly, that the task of the performing musician, is to relive the process of cognition by which that composer generated that composition. I echo him, thus, in insisting on the principle, that although the performer must walk in that composer’s footsteps, using the specific notes and other indications supplied by the composer, it is the performer’s (and, also the audience’s) reliving of those processes which occurred within the mind of the composer, the which must govern the performance of those notes, rather than a stylized interpretation of those mere notes as such.

To perform Wolfgang Mozart’s work, you must gain not only technical performing skills, but you must also recapture within your own mind, the way in which Mozart thought, within the privacy of his own, sovereign cognitive processes of musical composition. You must relive being Mozart, in the same sense that one can know a principle of nature, only by reliving the sovereign cognitive processes mustered by the original discoverer of that principle. This will be made clearer at relevant later junctures in this report.

In order to reconstruct the composer’s process of composition, the performing artist must locate the composer, functionally, within the actual historical setting in which the composer had lived and worked. Thus, the early composition of a Josef Haydn was situated historically, chiefly, in the intersection of the reflected influence of Johann Sebastian Bach, as reflected through the influence of Carl Philipp Emanuel Bach’s work, upon Haydn’s native, Italian-influenced, South German musical tradition of the middle Eighteenth century. Wolfgang Mozart’s work was strongly influenced, earlier, by the two Haydn brothers, and, beginning the early 1780’s, by intensive study of the well-tempered polyphonic methods of J.S. Bach.

5. The use of the term “Classical” here signifies not merely the Classical literature, as from J. S. Bach through Brahms, but other music which satisfies the standard of the Classical principle, as Haydn, Beethoven, Brahms, and Brahms’ protégé Dvořák addressed the Classical potential of certain actual, or potential qualities of folk-song. “Classical” is employed, thus, in the sense of rejection of such

forms of degeneration into eroticism expressed by Romantics such as Claudio Monteverdi and Franz Liszt, and the Modernist, Post-Modernist, and the satanic fad inhering in both the rhythms and lyrics of “rock.” Respecting “Modernists” and “Post-Modernists,” to raise the issue of competence, is comparable to debating the artistic qualities of smell exuded by ripe garbage.

To perform Wolfgang Mozart's work, you must also recapture within your own mind, the way in which Mozart thought. You must relive being Mozart, in the same sense that one can know a principle of nature, only by reliving the sovereign cognitive processes mustered by the original discoverer of that principle.



Mozart, in Vienna, presents the score of his opera "Don Giovanni."

Beethoven was situated, chiefly, in that modification of the Italian tradition imposed by J.S. Bach, Haydn, and Mozart. The work of all Nineteenth-century Classical composers, including Schubert, Mendelssohn, Schumann, and Brahms, is permeated by the overreaching influence of Bach, Haydn, Mozart, and Beethoven. Even Romantic opponents of the Classical method, such as Franz Liszt, or Hugo Wolf, parodied the Classical tradition at the same time that they expressed their intent to reject it.

Notably, beginning with his compositions centered around the six "Haydn Quartets," Wolfgang Mozart used his higher comprehension of the implications of J.S. Bach's *A Musical Offering* (and, at least, implicitly, also Bach's *The Art of the Fugue*), to establish a new method of composition, known, generically, today, as *Classical motivic thorough-composition*. As former *Primarius* of the Amadeus Quartet, Norbert Brainin, discovered, some decades ago, Mozart's dedication of that set of six quartets to Josef Haydn, reflects a specific debt to Haydn, Haydn's pioneering of a method of motivic composition in his own, six "Russian Quartets," Opus 33. In musicology, almost the entirety of the leading work of Beethoven, some of the work of Schubert, of Schumann, and, most notably, Brahms, continues a tradition of motivic thorough-

ough-composition typified, in germ-form, by Mozart's Köchel 475 *Fantasy* on Bach's *A Musical Offering*.

Thus, to approach the performance of any Classical composition, from Haydn through Brahms (most notably), one must read Bach's establishment and development of well-tempered polyphony, as Mozart, Beethoven, and others traced the method of motivic thorough-composition to its origins in Bach. The first task of the performing artist, is to become steeped in that work of two centuries, to have relived, in the performer's own mind, the succession of musical-compositional discoveries which each composer represented in respect to his, or (e.g., Clara Schumann) her predecessors. Each composition must be reexperienced by the performing artist from

that standpoint. Each composition, so historically situated in that way, must be reexperienced, as a process of composition, within the mind of the performing artist.

Compare this case, for music, with my use of Riemann's 1854 habilitation dissertation⁶ as a point of reference, for describing the mental processes by means of which a validatable original discovery of physical principle is generated within the same, sovereign cognitive processes of the individual mind.

How Leibniz's Calculus Is Untaught

For our purposes here, it is useful to recapitulate what I have stated in numerous earlier locations as a defense of Leibniz's calculus against the usually accepted classroom misrepresentation of that calculus, as supplied by

6. Bernhard Riemann, *Über die Hypothesen, welche der Geometrie zu Grunde liegen*, paragraphs 1 and 2, in *Bernhard Riemanns Gesammelte Mathematische Werke*, ed. by H. Weber (New York: Dover Publications reprint, 1953). Hereinafter identified as [Riemann: *Werke*].

Augustin Cauchy. The hoax of linearization in the small, as argued by Antonio Conti's Dr. Samuel "Samiel" Clarke,⁷ as restated, more rigorously, by Leonhard Euler, by Cauchy, and others, expresses the same pathological state of mind in mathematical ideas about physical science, as the defective mental condition of those celebrated musicians whose methods Furtwängler opposed.

Bernhard Riemann's essential significance in the history of science, is, that he was the first to liberate mankind from a deluded, Aristotelean interpretation of Euclid's geometry.⁸ Riemann, basing himself most immediately on Carl Gauss's implicitly "non-Euclidean" development of a general theory of curved surfaces,⁹ defined every validated principle of nature as having the function, within a general notion of physical-space-time manifolds, of a "dimension" in Euclidean geometry. Implicitly, the ideas of space and time, themselves, existed for Riemannian physics solely as experimentally validated principles of physical space-time, rather than as "self-evident," axiomatic presumptions.¹⁰

Furthermore, Riemann argues, that, although such discovered, and experimentally validated principles had a certain independence from one another (hence "dimensions"), one could not adduce the internal metrical qualities of physical space-time merely from those "dimensions" themselves. One must take into account the fact, that the metrical characteristics of any physical space-time manifold are themselves the subject of experimental determination.¹¹ That latter notion, of such a metrical

characteristic, is the notion of curvature, as curvature attains its metaphorical expression in the higher reaches of the extended orders of hypergeometries envisaged in the relevant work of Gauss and Riemann. In other words, the interaction among the "dimensions" of a physical space-time manifold is expressed, in metrical terms, as the experimentally established Gauss-Riemann curvature characteristic of action which is internal to that manifold.

That takes us back to Johannes Kepler, as well as to the interrelated notions of *Analysis Situs*, and of the families of catenary-like curvatures, as both were presented by Leibniz. Our focus here, should be upon the grounds Kepler proposed to future mathematicians, the development of what became Leibniz's calculus. Our attention is also referenced to Vol. VI of the collected works of Carl Gauss, on the subject of astrophysics, specifically Gauss's unique success, beginning 1801-1802, in determining the orbits of the then recently-discovered asteroids. To keep the argument as simple as possible, begin with this discovery of those orbits by Gauss.

The historical setting, and the immediate facts of the matter, are presented in rather full detail, for the benefit of the reader who would wish to check the present writer's reading from those sources: in the published Carl Gauss *Werke*, the associated, published, collections of Gauss's correspondence, and a rather rich supplementary literature, including relevant primary sources presented. With those assurances supplied, we summarize the par-

7. See, "The Controversy Between Leibniz and Clarke," in *Gottfried Wilhelm Leibniz: Philosophical Papers and Letters*, ed. by Leroy M. Loemker (Dordrecht, Netherlands: Kluwer Academic Publishers, 1989), pp. 675-721. Dr. Clarke was Isaac Newton's controller, acting for the relevant chief of Venice's foreign-intelligence service at the time, the same Paris-based Abbot Antonio Conti (1677-1749), who deployed Voltaire, Physiocrats such as François Quesnay, and such Leibniz-haters of Frederick II's Berlin Academy as Pierre-Louis Maupertuis and Leonhard Euler. It was Conti who invented the Isaac Newton of today's popular legends. Newton's own scientific accomplishments were relatively trivial, as John Maynard Keynes has documented the reality of the long-mysterious chest of Newton papers. [See "Newton the Man," in *Newton Tercentenary Celebration* (Cambridge: Cambridge University Press, 1947), pp. 27-34.] The work often attributed to Newton was done by other associates of the London Royal Society. Newton's unworkable parody of Leibniz's 1676 version of the calculus, is typical. It was the Conti network's Leonhard Euler who later set forth Clarke's argument on the calculus in the form copied by "Cauchy's fraction."

8. *Ibid.*, p. 272.

9. *Ibid.* See also, *Carl Friedrich Gauss Werke* ["*Werke*"], in 12 volumes, plus correspondence (Hildesheim-New York: Georg Olms Verlag, 1981): *Theoria residuorum biquadraticorum*, I (1828) and II (1832), Vol. II, pp. 65-148; *Allgemeine Auflösung der Aufgabe die Theile einer gegebenen Fläche so abzubilden, dass die Abbildung dem*

Abgebildeten in den kleinsten Theilen ähnlich wird (1822: Copenhagen Prize Essay), Vol. IV, pp.189-216; *Disquisitiones generales circa superficies curvas* (1828), Vol. IV, pp. 217-258. The subject-matter of the latter two Gauss papers (the necessary, non-linear self-similarity of the trajectory of lawful processes in the infinitesimally small, to the same trajectory in the large) is of crucial significance respecting Gauss's original solutions for the orbits of the asteroids Ceres and Pallas [*Werke*, Vol. VI], and for appreciating the physical implications of the axiomatic difference between the original Leibniz calculus and the bowdlerized version of it (e.g., the "limit theorem," or "Cauchy's fraction") popularized by the notorious plagiarist, Leibniz-hater, and political and scientific adversary of the Ecole Polytechnique's Gaspard Monge, Augustin Cauchy.

10. Riemann, *ibid.*

11. "*Es muss also entweder das dem Raume zu Grunde liegende Wirkliche eine discrete Mannigfaltigkeit bilden, oder der Grund der Massverhältnisse ausserhalb, in darauf wirkenden bindenden Kräften gesucht werden,*" Riemann, *op. cit.*, p. 286. In that context, "continuous manifold," as distinct from "discrete," refers to a process determined by a continuous principle of action, whether or not the affected interrelations among the phenomena within that manifold are themselves continuous or discrete in form. Such continuous processes lie, ontologically, in the domain which Plato identified as "higher hypothesis," which corresponds to Leibniz's usage of the term "*Analysis Situs*."

ticular case in the manner and degree needed to indicate the relevant, crucial point under consideration at this moment.

Gauss's calculations of the orbits of the relevant, then just recently observed astronomical bodies was Gauss's first notable application to physics of the revolutionary methods he had featured within his ground-breaking *Disquisitiones Arithmeticae*.¹²

The principle which Gauss applied was that set forth by Johannes Kepler: the lawfully determined trajectories of motion in physical space-time must be understood as reflecting some universal physical principle which is as much manifest in the smallest conceivable interval of that trajectory, as in the large. Kepler's concern to this effect was heightened by his concern with the fact that the orbits of the planets were elliptical, rather than circular. That concern pointed to the importance of our ability to measure non-constant curvature, even in observations of very small intervals of the trajectories. For this, Kepler proposed that future mathematicians develop a calculus capable of addressing the problems of measuring non-constant curvature of extremely small intervals of action.

This had led Leibniz to his initial, 1672-1676 successes in developing an integral and differential calculus, as reflected both in the work he submitted to a Paris publisher, in 1676, and in the surviving manuscripts of his work in this subject-area, in the Hanover archive, from the 1672-1676 interval. In the context of Kepler's concern: given, a non-linear curvature within an infinitesimally small interval of a trajectory, how might we measure that curvature, and how might we integrate a complete trajectory (e.g., orbit) from that measurement?

This is the characteristic difference, which shows that Newton's work provides no calculus at all, not even a defective one. This is also the characteristic difference, which points to the axiomatically fraudulent assumptions underlying Cauchy's well-known derivative fraction.

Gauss applied this Kepler-Leibniz principle of the calculus, as he himself had addressed the relevant conceptual problems of an experimental mathematical physics in his *Disquisitiones*. This led to Gauss's remarkable success,

in surpassing everyone else in the only successful adducing of the orbit of Ceres from the same array of observational data employed by others in the same period. Whereas the others relied upon what we would fairly describe as curve-fitting approaches to an array of observed points, Gauss concentrated on finding several intervals of observation which had the same curvature, and extrapolating from that congruence to project the entirety of the relevant Keplerian orbit with the harmonic characteristics which Kepler had prescribed for a missing planet in a specified orbit between those of Mars and Jupiter.

At this point, the reader should be informed that these considerations, pertaining to the dispute over the axiomatic underpinnings of a calculus, have a distinct, decisive relevance for competent understanding of the musical principle cited by Furtwängler. Once this point is grasped, it is feasible to render transparent those specific, cognitive characteristics of the mental-creative processes of the individual person which are the place of generation of all validatable discoveries of physical principle, and all valid expressions of composition and performance of Classical works of music, poetry, drama, and plastic art-forms. On that account, the writer is accountable for his making a credible effort to identify that relevant aspect of the issue of the calculus even to the proverbial "non-mathematical" reader.

To that latter purpose, I borrow an illustration presented by my colleague Dr. Jonathan Tennenbaum, a problem he presented as a challenge to the audience, during a recent, summer conference at Oberwesel, Germany.¹³ From the standpoint of an observer at a fixed point on the surface of the Earth, the sun appears to make a daily, circular orbit of the Earth. Yet, by means of observation from the surface of the Earth, it has been known for nearly 2,500 years (at least) that the Earth orbits the sun, an orbit which we know to be elliptical, as Kepler has already shown us. Therefore, solve this paradoxical juxtaposition of circular and elliptical orbiting.¹⁴

12. (Leipzig: 1801) The republication of the original, Latin edition of this extraordinary work occupies Vol. I of the *Werke*. There are good German and English editions extant. A good modern education in mathematics and physics would feature the student's reworking of this Gauss work as a central, and controlling feature of the combined secondary and undergraduate education in scientific method. This work either reflects the leading work of Gauss's predecessors, since Classical Greece, or serves as a most convenient pedagogical benchmark, by aid of which the work of Gauss's predecessors may be brought into focus for critical understanding of the leading issues of modern scientific practice.

13. When a member of that audience challenged me, after Dr. Tennenbaum's address, to solve the paradox, I declined to do so, for reasons I explained at that time. He had presented this as one of a series of paradoxes, which the individual members of the audience must solve by their own powers. I limited myself to restating the same paradox in my own preferred terms, indicating that the solutions to my own and Dr. Tennenbaum's formulation of the case would be identical.

14. This was already known during the Third century B.C., centuries prior to the willful hoax perpetrated by Claudius Ptolemy. There was never an honest reason for any authoritative institution, in the Roman Empire, or later, to believe that the sun orbited the Earth.

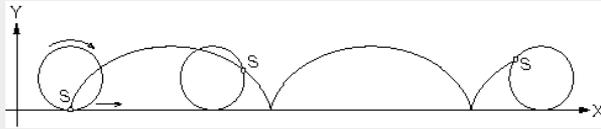


FIGURE 1. The curve traced out by point *S* (the sun) as its circular orbit rolls along the “*X*” (time) axis, is a cycloid.

Place a circle, representing the apparent daily orbiting of the Earth by the sun, such that the circle’s center is initially placed at the intersection of a two-dimensional, Cartesian graph. Let the “*Y*” axis represent the position of the sun in that orbit, and the “*X*” axis, time. Thus, the apparent rotation of the sun around the Earth will generate the image of a cycloid [SEE Figure 1]. However, the position of the observer on Earth is changing relative to the Earth’s orbiting an elliptical pathway around the sun. Thus, the cycloid generated is not a simple cycloid, but a quasi-cycloid (called an “epi-cycloid”), which rolls along the elliptical orbit, rather than a Cartesian straight line [SEE Figure 2].

The images of space-time determined by the geometric products of cycloid and conic sections bring us into the domain of the famous curve known as a catenary,

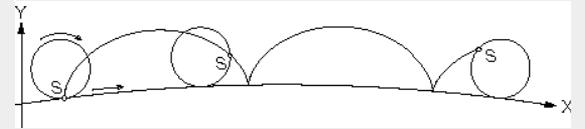


FIGURE 2. The Earth’s elliptical orbit makes the apparent daily motion of the sun an epi-cycloid.

and of related functions. If we continue in this direction, into Riemann’s revolutionary principle of physical space-time,¹⁵ we depart the domain of Euclidean notions entirely, into the domain known as hypergeometric functions. In this domain, from the catenary into still higher geometrical cardinalities, the Cauchy theorem (e.g., “fraction”) has no existing correspondence to reality.¹⁶

15. Riemann, *op. cit.*

16. Relevant is Gauss’s introduction of his students to the domain of hypergeometry, as reported by Ludwig Schlesinger [*Werke* X, 2, p. 102] [SEE Figure 3], also by R. Fricke [*Werke* VIII, p. 103] [SEE Figure 4], and Riemann’s related representations, such as a figure he supplied as part of his *Vorlesungen über die hypergeometrische Reihe* [*Werke*, Appendix, p. 93] [SEE Figure 5].

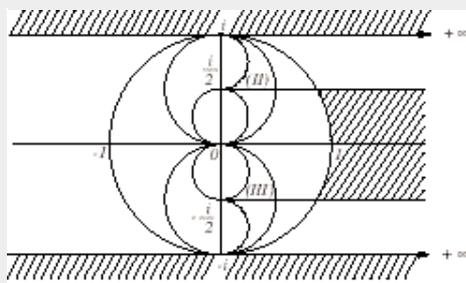


FIGURE 3. Diagram by Ludwig Schlesinger.

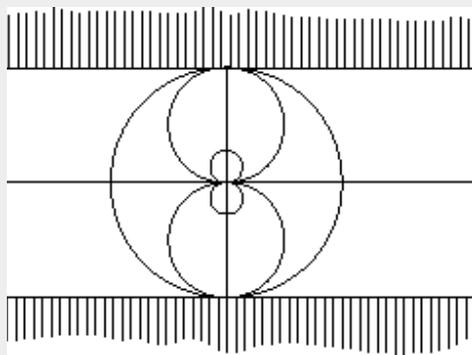


FIGURE 4. Diagram by R. Fricke.

In his work on the arithmetic-geometric mean and hypergeometric functions, Gauss invented what became known as the “modular diagram,” which portrays the internal relationships among entire families of functions, as defined by their underlying geometrical characteristic (“modulus”). Each locus represents a family of functions with a common modulus: these families are related to each other by transformations which “map” the indicated regions onto each other in a “conformal” manner.

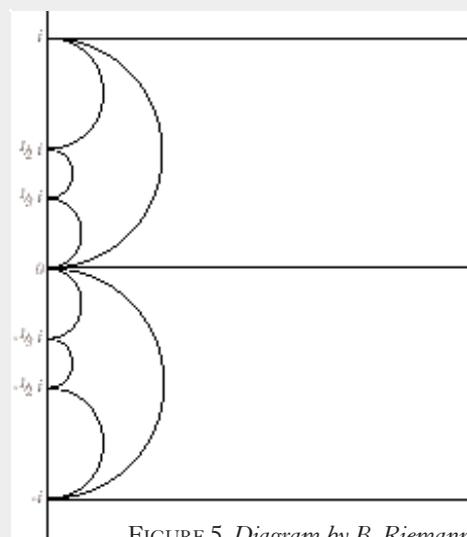
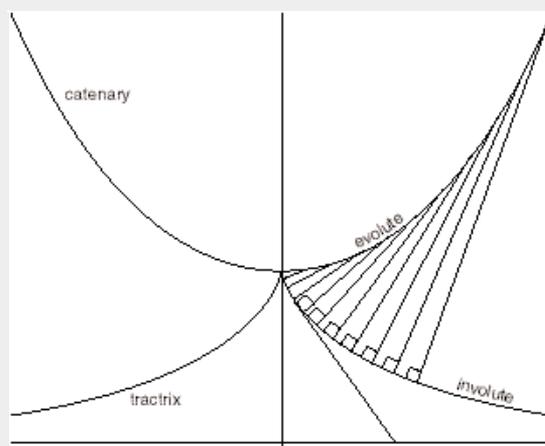
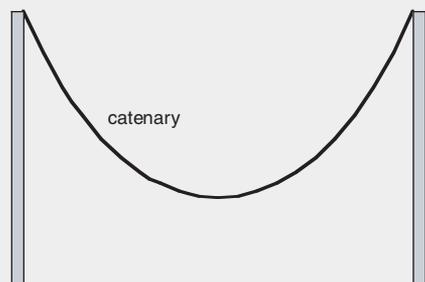


FIGURE 5. Diagram by B. Riemann.

FIGURE 6. A catenary is the curve formed by suspending a rope between two points. The endpoint of a taut thread unwound on a catenary, traces out a curve called a “tractrix.” The perpendiculars to the tractrix are tangent to, and envelop, the catenary; this is called an involute-evolute relationship in geometry.



Notable, is Leibniz’s extensive attention to the implications of René Descartes’ refusal to accept the existence of the catenary [SEE Figure 6]. For our purposes here, to show Leibniz as a follower of Kepler and forerunner of those notions of hypergeometry presented by Gauss and Riemann which are relevant for the subject of our present paper, it is sufficient to excerpt the Loemker edition’s translation of two citations from Leibniz himself:

Besides quantity, figure in general includes also quality or form. And, as those figures are equal whose magnitude is the same, so those are *similar* whose form is the same. The theory of similarities or of forms, lies beyond mathematics and must be sought in metaphysics [e.g., *metamathematics, hypergeometry*–LHL]. Yet, this has many uses in mathematics also, being of use even in the algebraic calculus itself. But, *similarity* is seen best of all in *situations* or figures of geometry. Thus, a true geometric analysis ought not only consider equalities and proportions which are truly reducible to equalities, but, also, similarities and, arising from the combination of equality and similarity, congruences.¹⁷

. . . It is a very true and indubitable law of nature, that the same thing, so far as in it lies (always persists in the same state) . . . a law which both Galileo and Gassendi, and some others as well, have long held. . . . [N]ot only did Kepler observe the very beautiful law of nature, according to which bodies describing a circular or curved path strive

to leave it in the line of the tangent straight line (others may have preceded him in this), but, he already made clear that application of this law which I consider essential in making clear the cause of gravity. This is apparent from his *Epitome of the Copernican Astronomy*. . . .¹⁸

As Kepler emphasized, the planetary orbits are forms whose similarities, including self-similarities, reside in the forms themselves, forms associated, dependently, with both position, and with the species of harmonic characteristics defined by Kepler’s treatment of both observed, and *unobservable* orbits. Crucial is the case of the orbital characteristics which Kepler calculated for that which Gauss measured, approximately two centuries later, for asteroid fragments of a missing planet. Kepler derived this *necessary* orbit for a missing, exploded planet from a principle of formal similarities, exactly as Leibniz defined *Analysis Situs*. Thus, Gauss’s success, achieved by Gauss’s choice of method, represents a devastatingly crucial experimental proof-of-principle, supporting Kepler’s and Leibniz’s conception of a calculus, against the method of Descartes and of empiricists such as Newton, Clarke, Euler, and Cauchy.

In summary of that particular argument, the facts to be considered, are principally two.

More simply, in physical space-time, there exist trajectories, whose characteristic metrical qualities are non-constant (e.g., non-linear) in the extremely small interval, such as the infinitesimal. Small as it may be, the curva-

17. Loemker, *op. cit.*: “On Analysis Situs,” from pp. 254-255. [I have added necessary corrections to the translator’s punctuation, resisting temptation to supply other improvements–LHL]

18. *Op. cit.*, p. 395. [Some punctuation supplied–LHL]

The principle which Gauss applied was that set forth by Johannes Kepler: The lawfully determined trajectories of motion in physical space-time must be understood as reflecting some universal physical principle which is as much manifest in the smallest conceivable interval of that trajectory, as in the large.

Johannes Kepler instructs his sponsor, the Emperor Rudolf II.



Corbis-Bettmann

ture in the infinitesimal is similar to the curvature of the trajectory as a whole. Thus, the presumption of the Cauchy fraction, while convenient for purposes of engineering calculations, where no issue of principle is involved, is absurd relative to a calculus suited to proof-of-principle arguments respecting physical reality.¹⁹ The notion of “linearization in the small,” as proposed by Clarke, Euler, Cauchy, and others, can not be supported.

More deeply, in the exemplary case of planetary orbits, we are dealing with phenomena which are repetitive over the relatively longer term, such as thousands of years. Looking into those orbits more deeply, we find that the changes in characteristics of the orbits appear to be repetitive, in terms of tens of thousands, hundreds of thousands, or millions of years. Such hierarchies of repetitiveness appear to us as suggesting “laws of the universe,” *patterns of similarity* which, in fair approximation, lie outside the reach of any ordinary action among particular objects; indeed, it appears that these patterns of similarity subsume, in the sense of bounding, the allowed possibilities for interaction among particular objects within the system. Planetary orbits, and recurring patterns in observed stellar constellations, have long exemplified this case.

Thus, Leibniz’s allusion to the term “metaphysics.” Like Dr. Tennenbaum’s referenced example, the concentric (i.e., hypergeometric) trajectories defined by such very long cycles within the solar system, represent a con-

tinuing principle of action. This principle, we associate with the most inclusive, long-term component we can adduce, as we situate the apparently circular, daily, cycloidal orbiting of the sun, around the Earth, with the superior, elliptical, annual orbiting of the Earth around the sun. As in the case of the small aberrations which the solar cycle imposes upon each infinitesimal interval of the daily apparent orbit of the sun, so, the longest solar, galactic cycles must be manifest as curvature within the smallest interval of all observed events. That difference in curvature within the infinitesimal, thus reflects the true trajectory of our solar system, our galaxy, over even billions of years. That difference, rightly adduced, contains the key to the trajectories of the relevant portion of the universe over the relevant very long time, up to the point we can introduce further such alteration in the relevant concatenation of principle.

Hence, Leibniz’s insistence upon “non-constant curvature” as a standard of reference for measurements within the infinitesimally small. Hence, Gauss’s stunning success, in contrast to his ostensible competitors, in defining the Keplerian harmonic characteristics of the orbit of Ceres.

The presently “politically correct” standard of the mathematics classroom, the well-trodden pathway of linearization in the infinitesimally small, the notion of Clarke, Euler, Cauchy, *et al.*, thus becomes a pseudo-scientific absurdity, the instant we depart from the practice of consideration of nearness to zero as a crude, but useful engineering approximation, into attempting to define physical principles according to such crudities. The fur-

19. E.g., Riemann, *op. cit.*, “III. Anwendung auf den Raum,” pp. 283-286.

ther into astrophysics, and into time, we extend our inquiries, the more refined our conception of universal principle must be; similarly, the more we penetrate into regions of smallness previously unexplored.

The case of Descartes' silliness, in denying the existence of the catenary curve, is relevant. In contrast to Leonardo da Vinci, who discovered the catenary/caustic phenomenon of natural principle, Descartes is an Aristotelean (or, to quibble, a neo-Aristotelean), who argues from the naive reading of a Euclidean geometry of space-time, and, therefore, excludes, even hysterically, everything which can not be derived from that in a simple-minded, deductive way.²⁰ Leonardo, his follower Kepler, Leibniz, Gauss, and Riemann, insist that reality is located in a non-Aristotelean, Platonic reality, a universe which man knows through the success of man's creative cognitive powers in discovering validatable principles through which mankind's power over the universe is willfully increased. In other words, physical laws are products of those qualities of individual mental activity which generate those newly discovered principles, by means of which the universe's submissiveness to the human will is increased. In other words, the universe was pre-designed to submit only to those qualities of the individual human mind which express *natural law*, those qualities of cognitive potential which define every man and woman as not as oligarchical and other evil society defines slaves and serfs, as "wretches," not "worms" before the throne of some pagan's "Emperor God," but as beings whose essential goodness is that they are "made in the image of God."

This is a notion which escaped the comprehension of the slyly contemplative oligarchical lackey, Aristotle, and of those submissive mentalities which follow Aristotle in such an oligarchical, licky-lackey-like tradition.

So much said, thus far, the time has come to turn to the mental processes, located behind the opaque screen of sovereignty of the individual person's cognitive processes, processes by means of which validatable discoveries of physical principle are effected, as they can not be effected by any alternate means. It is in those mental processes, that the secret of our ability to discover the laws of the universe is lodged. Thus, the precondition for scientific

truthfulness, is the rigorous exploration of those mental processes, by means of which validatable discoveries of principle are achieved. Therein lies the essence of the Classical principle of art and science.

Relativistic Physical Space-Time

Situate the foregoing within the context provided by my sundry, earlier published treatments of the subjects of metaphor, and of "The Essential Role of 'Time-Reversal' in Mathematical Economics."²¹ That summary is supplied here, so as to define the context indispensable for situating a specific point respecting the connection between non-linearity in the infinitesimally small, and that functional distinction which sets the human individual absolutely apart from and above all other species. Summarily, step by step, that context is the following.

1. The evidence upon which the proof of that essential distinction depends, is the fact that there is no similarity in species-determination of *potential relative population-density*, between the human species and each and all of the higher apes, or any other animal species. Under the conditions of the past two millions years, the ecological potential of all higher apes, combined, has never exceeded several millions individuals. In contrast, the human population of this planet reached 100 millions during Hellenistic times, and, although it had not exceeded several hundred millions by Europe's Fourteenth century, rose rapidly, as a result of the Fourteenth-century establishment of the European form of modern national economy, to more than five billions today.²²
2. The proximate source of this distinctive achievement in human economy, is the discovery and employment of validated discoveries of principle by the action of individual persons' developable sovereign cognitive potentials. Scientific and technological progress, so ordered, defines that advancing mastery of nature responsible for

20. The development of the concept of the catenary, and its relationship to the tractrix, was initiated by Leonardo da Vinci, but its modern elaboration was chiefly the work of Christiaan Huyghens and Gottfried Leibniz, during the latter decades of the Seventeenth century. (Cf. Christiaan Huyghens, *The Pendulum Clock*, trans. by Richard J. Blackwell (Ames, Iowa: Iowa State University Press, 1986), Parts II and III.) The issue of the catenary was among the several principal foci of Leibniz's demonstration of the essential incompetence of the methods of René Descartes and Isaac Newton.

21. E.g.: "On the Subject of Metaphor," *Fidelio*, Fall 1992 (Vol. I, No. 3); "Mozart's 1782-1786 Revolution in Music," *Fidelio*, Winter 1992 (Vol. I, No. 4); "On The Subject of God," *Fidelio*, Spring 1993 (Vol. II, No. 1); "History As Science," *Fidelio*, Fall 1993 (Vol. II, No. 3); "The Essential Role of 'Time-Reversal' in Mathematical Economics," *Fidelio*, Winter 1996 (Vol. V, No. 4).

22. E.g., "The Essential Role of 'Time-Reversal' in Mathematical Economics," *op. cit.*

increase in mankind's potential relative population-density.²³

3. The most appropriate method of reference, for representing this role of scientific and technological progress, is that derivable from Riemann's revolutionary definition of the geometry of physical space-time, his 1854 habilitation dissertation.²⁴
4. The form of individual's mental activity, by means of which mankind's increasing power over nature is effected, has the same form as the generation and resolution of metaphor, the latter the defining distinction of Classical forms of poetry, music, drama, and plastic arts.²⁵
5. The interdependent functional relationship between science, and Classical art, so defined, is the key to the superiority of Classical art (and science) over all known alternatives. The exemplary case-study for this purpose, is an examination of the superiority of the modern nation-state over the oligarchical forms of society traditional to morally inferior cultures of ancient Mesopotamia, Rome, Byzantium, European feudalism, or, for comparison, the morally, vastly inferior Aztec culture. It is the role of Classical art-forms in shaping the moral outlook of society, which makes possible forms of society in which high rates of scientific and technological progress, combined, can be sustained.

It is my best judgment, with much experience to support that conclusion, that the case for the Classical principle is most readily demonstrated from the standpoint of fundamental discoveries of physical principle. Once that is done, the case for Classical art-forms follows readily. We now proceed accordingly.

On condition that we are clear as to which of these meanings we are referring to in any situation, we need not be troubled by the fact that there are two distinct, alternate meanings for the term "science," neither of which excludes the other, but neither of which should be mistaken for the other. Simply, typified by the existence of solar-astronomical calendars internally dated to Central Asia during the period the Vernal Equinox was in Orion (circa 6,000-4,000 B.C.),²⁶ man developed and used discoveries

which we would classify as adoptable by modern science, but which were made by societies in which the *idea* of science either did not exist, or we have no evidence sufficient for us to conclude that that idea did exist.

The first absolutely certain evidence we possess, to show that the *idea* of science existed in some culture, pertains to Classical Greek culture. Although there are constructions which lie within the bounds of scientific topics in the remains of ancient Mesopotamian cultures, there is no evidence of the *idea* of science from those cultures; in fact, those cultures were hostile to the *idea* of science.²⁷

The case for Egypt is of a significantly different quality than the inferior Mesopotamian cultures. Classical Greek culture's renaissance, during the early centuries of the First Millennium B.C., was significantly dependent upon the beneficial influence of the related cultures of Egypt and Cyrenaica. Plato, who is the most important authority on such matters, makes repeated, strong references to this debt of Solon and his predecessors to assistance from Egypt. This coincides with evidence, that Egypt, from about the Seventh century B.C., or, perhaps even earlier, sponsored the Ionian Greeks against the maritime insolence of the Canaanites, in the eastern Mediterranean, and the Etruscans against the Canaanite influences and maritime strength in the western Mediterranean. Certainly, the astronomy of the Egyptians was impressive, especially when contrasted with the inferior Mesopotamian practice. Did the idea of science as such exist among these Egyptians? Perhaps, among some. So far, positive evidence of the idea of science there, is wanting.

27. Mesopotamian culture is divided into two phases. The first phase is that of Sumer, a non-semitic ("black-headed") people, probably representatives of an Indian Ocean region maritime culture, related to the "Harrappan" culture of the western region of the Asian subcontinent. This culture interacted with a pastoral, barbarian, Semitic population of the region. The collapse of Sumer preceded a later emergence of a syncretic, Semite-based culture. The lunar calendar of the region typifies the cultural backwardness of the area, relative to more highly developed cultures in other parts of Asia and in Egypt. We owe to a curious, pseudo-Christian, gnostic, "British Israelite" cult, which grew up in Seventeenth-century England and dominated the reign of Queen Victoria, the Nineteenth-century Biblical archeology fad which implicitly claimed that God stood in Mesopotamia to launch Creation. In summary, this cult asserted that the "Ten Lost Tribes of Israel" had migrated to the British Isles, and that the British people, not those the British racists viewed as "the upstart Jews," enjoyed the claims to an Old Testament Covenant, that according to the Padua Old Testament derived by Martin Luther *et al.* from the tradition of the Babylonian Talmud. Hence, British Biblical Archeology, which was premised upon blind faith in Anglican Bishop Ussher's British-Israelite myth of Creation as occurring (in Mesopotamia) in 4004 B.C.

23. *Ibid.*

24. *Ibid.*

25. "Mozart's 1782-86 Revolution in Music," *op. cit.*

26. Bal Gangadhar Tilak, *Orion* (1893). Tilak's dating (which we have adopted as relevant for our purposes here) of these Vedic calendars was adopted from the work of German astrophysicists.

There is a single crucial idea, which distinguishes Classical Greek art and science from what we know of the highest levels achieved in ancient Egypt. Compare Classical Greek sculpture, as typified by the work of Scopas and Praxiteles, with both Egyptian and Archaic Greek sculpture. It is useful to see a parallel to this in the superiority of western European Classical plastic art-forms, over their archaic Byzantine rivals. Classical plastic art, captures *change* in mid-motion. Archaic art is dull, shallow-minded, its claims to meaning relying upon a device of pseudo-irony, that form of madness known as *symbolic* inference. All Classical art is premised upon the unfolding of an idea; all Classical art is premised upon the sense of beauty which the innermost cognitive processes of the individual mind experience from those works of art whose content is change as we describe that throughout this present report. Such contrasts of Classical to Archaic art, typify the evidence of Classical Greece's relatively unique historical contribution to all of human history and civilization.

For those not fortunate enough to have learned Classical Greek, your case is not entirely hopeless. We can offer the following advice, as modest compensation.

In some respects, in approaching the study of Classical Greek culture, there is, potentially, a significant, if but partially compensating advantage to be derived as a tactic for dealing with relative ignorance of the Greek language itself. Once again, this is not to recommend ignorance of the language, but to point out *the advantage of being forced to overcome that difficulty*. In such a fix, one is obliged to adduce the *ideas* of Greek culture, without becoming excessively occupied with the peculiarities of the language itself; instead of becoming obsessive, as pedants are wont to do, into falling into useless, distracting debates, respecting the meaning of words, we are obliged to supersede the mere words, to search out, and prove the *ideas*. Those literate in Classical Greek were urged to do the same.

That approach to the Homeric epics, the Classical tragedies, and Plato's works, supplies us a precise insight into Classical Greek science, as that science was practised by the founders of modern experimental physics, Nicolaus of Cusa and such among his professed followers as Luca Pacioli, Leonardo da Vinci, Johannes Kepler, and Gottfried Leibniz.

For example, the present writer's first, adolescent encounter with the method of Plato, was the works of Leibniz. Decades later, turning to an intensive study of Plato's dialogues, the writer not only discovered that he already knew Plato's method, chiefly from Leibniz's own mastery of that method, but that he had been devoted to that method during the intervening decades. Illustrating

that argument here and now, provides the backdrop for our treatment of Riemann's fundamental contribution to the theory of knowledge. Indeed, the title, method, and content of Riemann's habilitation dissertation, each and all express, explicitly, and, even more, implicitly, the scientific conceptions and method of Plato, as this present writer learned that method, first, from Leibniz. To that point, consider a few relevant highlights respecting the Classical Greek mind.

The Homeric epics, carry us into a domain, in which no event, in Heaven, Earth, or Hell, occurs, except as a tangle of interactions among the gods, the lesser immortals, and mortal men and women. Since, during recent decades, North Americans, and others, have come to prefer the virtual reality of television's news and entertainment fantasies, to reality, it should not be so difficult for our contemporaries to imagine a domain in which mortal men and women were certain that they knew and mingled with the pagan gods and immortals in precisely the manner depicted by the Homeric epics.

Then, rereading those epics through the eyes of the later tragedians Sophocles and Aeschylus, what emerges is a new phase in Classical Greek thought. From tragedies such as *Prometheus Bound*, we see the Ulysses of the *Odyssey* in a fresh way. Prometheus proudly suffers prolonged immortal torment, to the purpose, that by withholding the secret of Zeus's impulse for self-destruction, Zeus and his pack of Olympians might be assuredly destroyed, that for the benefit of all mankind. Contrary to the Romantic reading supplied by Goethe's *Prometheus* poem,²⁸ the tragic figure—the "Hamlet"—of *Prometheus Bound*, is not Prometheus, but Zeus! (Before one presumes to read Classical Greek, one should be able to read by rising above words, to the *ideas* which control the ordering of mere words, as from above.) In this way, science—Prometheus—will free mankind from the pagan gods, and from those oligarchical forms of rulership whose image those Olympians apotheosize in their fictive persons. Thus, the poem of Solon is to be read.

Then, in the aftermath of Aeschylus, come Plato's dialogues. Plato: Promethean man, whose enemies are, the oligarchical tradition of Babylon, the Delphi cult of Gaea-Python-Dionysus-Apollo, and the oligarchical lackey Aristotle. Such are the origins, and this the manner of birth, of the Classical Greek idea of science.

As Aeschylus underlines the point, Prometheus is not guilty of *hubris*. Zeus is. Apollo is. Gaea is. Python-Dionysus-Satan is. Men and women are made in the image of God, to exert mastery over the universe,

28. As, also, in its song-setting by Hugo Wolf.

through the cognitive powers of discovery of principle made innate within each of them. It is Zeus, by oppressing those made in the image of God, who defies and insults the Creator with his own virtual existence. Speak then, of Satan-Zeus, or Zeus as Pretender to the throne of Satan. There, lies the *hubris* in that drama.

How does this power within men and women proceed to exert its competency? I have given the answer in the form specified by Plato, and find the most suitable form of expression of that discovery to be implicitly the relativistic notion of an unfolding physical space-time supplied by Riemann's referenced dissertation.

If we are each even merely reasonable persons, at any moment of our life, we proceed from a certain established belief, a belief which we have tested, and have found to appear to coincide efficiently with the evidence of our experience. But, then, we are confronted, repeatedly, with evidence as firmly grounded as that upon which our current beliefs were premised; and, yet, our past beliefs insist, that the new evidence could not exist in the universe as we have believed it to be. This contradiction, since it is based upon two opposing elements, each equally grounded in the ontological actuality of our interactions with the universe, constitutes an ontological paradox, in the sense of Plato's *Parmenides* dialogue.

By the nature of things, we can not resolve this paradox by any means derived from deductive reasoning. Either the past belief denies the existence of the contradictory body of evidence, or it does not. If it does, in fact, then the old beliefs must be toppled from their position of authority, and replaced by a new belief, which accepts reality. Sometimes, no answer to this paradox is found from among living persons; or, if solutions are proposed, they fail to meet rigorous standards of experimental validation. That paradox may remain, thus, unresolved, over generations. Yet, sometimes, in response to such chal-

Prometheus is not guilty of *hubris*. Zeus is. Men and women are made in the image of God, to exert mastery over the universe, through the cognitive powers of discovery of principle made innate within each of them. It is Zeus, by oppressing those made in the image of God, who defies and insults the Creator with his own virtual existence.

On orders from Zeus, Prometheus is tortured for bringing fire to man.



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lenges, the mind of someone proposes that a certain principle, when it proves experimentally valid, enables us to purge the old belief of its error, and to thus establish the required new belief. If such a proposed solution is supplied, we must test it; does the proposed principle have an efficient existence in the universe? Does its existence, then, resolve the difficulty?

Ah, but, then, the real problem is posed by the very fact of such success. Whence did we derive the proposed, subsequently validated solution? By what miraculous agency, was this solution generated? By what process, did that agency, generate that solution? Is this the agency, which expresses man and woman each made in the image of God? Let us restate the same matter in terms of reference coinciding with the burden of Riemann's dissertation.

First, Riemann revolutionizes geometry by noting that each so-called dimension of geometry, including the notions of sense of space and time, to the degree the notion of those dimensions is valid, is not axiomatically self-evident, but has, and must be defined, by means of an experimental basis. This must be a quality of experimental validation corresponding to a discovered principle of physical space-time. Such a physical-space-time geom-

etry, whose axiomatic basis is experimentally defined, is called a *physical-space-time manifold*. Each discovery of an experimentally validated principle, the which resolves an otherwise unsolvable ontological paradox, adds a new principle to the repertoire, and leads to the superseding of the previously established manifold, preceding belief, by a new manifold. *The successive ordering of such a series of manifolds, defines a relativistic physical-space-time.*

Riemann warns, that these extensible, discovered principles, do not, by themselves, sufficiently define the metrical characteristics of the newly defined physical-space-time manifold. We must also find, experimentally, the metrical characteristics (e.g., Gaussian “curvature”) of the specific manifold associated with those principles. Thence comes the notion of the calculus specific to Kepler, Leibniz, Gauss, and Riemann.

Riemann outlines the form of this process of revolutionary progress in physical science, but does not explicitly address the matter of agency in that location. On this matter of agency, he makes a passing reference to the anti-Kantian philosopher, Johann Friedrich Herbart, but does not amplify the significance of that reference there. We find a significant hint as to Riemann’s thinking on this matter of creative agency in some posthumously published metaphysical papers, most notably on the subjects of psychology, metaphysics, and principles of the theory of knowledge.²⁹ Here, he associates agency with the generation of Platonic *ideas* (*Geistesmassen*), in the strictest sense of Plato’s usage, and, of Leibniz’s Platonic *Monadology*.³⁰

On this latter point, we have Riemann’s use of the term *hypothesis*, in exactly the sense Plato and I define the use of that term. For Plato, as in my writings, the simplest expression of “hypothesis” is not as a synonym for “conjecture,” but, rather, as typified by the underlying set of definitions, axioms, and postulates of the deductive entirety of Euclidean geometry. To similar effect, the discoveries of principle which overturn the ontological paradoxes inhering in an established hypothesis, generate a new hypothesis, the which incorporates the validated new principle generated as a solution to the relevant paradox; that is precisely the composition of a Riemannian succession of physical-space-time manifolds.

In that setting, the metamathematical ordering-principle, which Leibniz locates under the rubric “*Analysis Situs*,” the which determines the ordering of such a Riemannian succession of manifolds, corresponds to what Plato defines as an *higher hypothesis*: an hypothesis which subsumes the ordering of a succession of hypotheses

29. *Zur Psychologie und Metaphysik*, and *Erkenntnistheoretisches, Werke*, pp. 509-525.

30. Loemker, *op. cit.*, pp. 643-653.

(manifolds). The notion of Platonic ideas lies, ontologically, within the bounds of higher hypothesis.³¹ The generative principle which subsumes the potential for validatable hypothesizing of the higher hypothesis, corresponds to the notion of that agency which enables individual minds to generate validatable discoveries of principle, as solutions for otherwise insoluble ontological paradoxes. This developable, sovereign agency within each human individual, is the substance of “man and woman made in the image of God,” the quality of the human individual which sets all persons absolutely apart from, and above the beasts.

This notion of the role of higher hypothesis as a general solution for all ontological paradoxes, is typified by Plato’s *Parmenides* dialogue. The Eleatic Parmenides serves, as a dramatic figure, in that dialogue, as typifying the axiomatic incompetence of all expressions of reductionism: the materialists, the sophists, the rhetoricians, such as Isocrates, and anticipates the form of sophistry associated with the evil Isocrates’ spy within Plato’s Academy of Athens, Plato’s, and Alexander the Great’s mortal adversary, Aristotle.

The apparent difficulty is, that there is no deductive mode in which this agency, or its action can be explicitly represented. In scientific education, for example, we can express the ontological paradox in terms of language, graphic representations, and actual experimental demonstrations. The proposed results of the discovery, the proposed solution, can be represented in the same terms of communication as the statement of the paradox. The design and conduct of the experiment, which tests for efficient existence of proposed new principle, can be similarly represented. The crucial step, the action of the creative mental processes of the individual mind of the discoverer, can not be represented in any such manner. Nonetheless, the existence, and efficiency of that invisible action can not be denied.

Look at this same proposition from the vantage-point of the teacher and pupils, in a Classical humanist mode of education. The students in that classroom, preferably approximately fifteen to eighteen in number, are assigned

31. E.g., an ordering of successive refinements (improvements in efficiency) of higher hypothesis, is designated as “hypothesizing the higher hypothesis.” In each case, the *ontological* quality of *change*, represented by transition from one hypothesis, or higher hypothesis, to another, corresponds to remedying an experimentally demonstrable fallacy of composition in the preceding hypothesis, or, simply, the exclusion of a falsely assumed principle. Similarly, in Plato, the timeless principle (an attribute of “the simultaneity of eternity”), under which a valid process of hypothesizing the higher hypothesis is subsumed, is termed the *Good*, which, in Plato, is a synonym for the *Unknown* (monotheistic) *God* of the Apostle Paul’s account.

to replicate the original mental act of discovery of some validated physical principle. If those students are successful, they will experience, in their own minds, each of the indicated steps of the original act of discovery. To wit:

Step	Description
(1)	They will be presented, preferably by aid of an experimental demonstration, with the prompting ontological paradox. <i>This is representable.</i>
(2)	They will, if successful, replicate the original discovery, as a proposed solution for the predicament represented by that paradox. <i>This is not representable.</i>
(3)	They will identify the proposed principle of solution which they have generated during Step 2. <i>This is representable.</i>
(4)	They will design, and, hopefully, conduct, a proof-of-principle experiment, to determine the validity of their solution. <i>This is representable.</i>

Yet, it is precisely the second step, which reflects the distinction between that pupil and a mere beast. It is that step, which represents the essence of mankind's relationship to the universe. It is that step, which is the essence of *science*. It is that step which is skipped, or even denied, by virtually all commentary on science in particular, or human knowledge in general, in today's academic, and related practice and belief.

Contrary to the pivotal fallacy, and fraud of each and all among Immanuel Kant's *Critiques* and associated notions of aesthetics: "not representable," is not "unknowable."

The immediate difficulty underlying the problem of representing the action of generating the discovery of a validatable physical principle, is the fact that this action occurs within the bounds of the individual mind's sovereign cognitive processes. Outsiders can not view it by any methods which would substitute for peering into the mental life of the individual by means of sense-perception. Hence, Kant's folly, and that of the materialists, empiricists, and positivists generally. This difficulty is not, however, an insuperable obstacle to knowing "what

the other fellow is thinking."

Pose the issue in the following terms. *How do we know a discovered physical principle?* We come to *know* a principle, as distinct from *merely learning* to mouth a politically correct verbal formulation of a mere doctrine, *by reenacting the mental act of discovery*, as identified by *Step 2* in the illustration supplied immediately above. By reenacting all four steps, a student is able to relive, more or less exactly, the thought-processes of original discovery within the sovereign domain of the individual mind of the discoverer as much as thousands of years past. In the Classical humanist classroom, of, hopefully, fifteen to eighteen pupils and a qualified teacher, this same quality, of connection through replication, is expressed as the approximately simultaneous occurrence of that act of discovery, within the separate cognitive processes of several or more of those pupils. Thus, one mind learns to recognize the ideas in another mind, despite the absence of any possibility of sense-perceptual representation of those processes.

The class of thought-activity which corresponds to such non-perceptible relations among minds, is the class of Platonic *ideas*. All thoughts which merit the name of "knowledge," have the form and content of such ideas. *Hereinafter, restrict the use of the words "idea, ideas" to this meaning: concepts generated by the cognitive processes otherwise associated with the generation of experimentally validatable principles which serve as solutions for the type of ontological paradoxes which we associate here with Classical science and art.* The principle of scientific knowledge, is the principle of such modes of replication, the means by which true individual human "insight" is generated.

If we have replicated the generation of an experimentally validated physical principle within the sovereign cognitive processes of our individual mind, we *know* that validated experience. By committing ourselves to replicate each such principle of the historical development of Classical science and art in that way, rather than merely "learning the answer" from textbook and classroom drill, all of the knowledge (*ideas*) we have gained in that way represents the same four-step experience. The mustering of the agency of creative solutions for ontological paradoxes becomes a recognized, developed capability within us, a capability we may recognize in the relationship between paradox and validated solution in the private mental activity of others. All classes of knowledge so developed, belong to the class of Platonic *ideas*, ideas which exist above the level of sense-perception.

Hence, the founder of the most successful form of Classical Humanist education, Schiller's follower Wilhelm von Humboldt, echoed Schiller exactly in assigning to Classical Humanist modes of secondary education the

task of developing the *moral character* of the student through precisely this cognitive reenactment of the great discoveries of artistic and scientific principle in the history of *ideas*. The rejection of this principle of ideas, and of Classical education, is key for understanding the accelerating rate at which both U.S. education and morality have degenerated at such extraordinary rates, under the influence upon the “Baby Boomer” generation and its progeny, of the past thirty-odd years of “post-industrial” utopianism.

All scientific and Classical-artistic ideas are of this class of Classical Humanist, historically grounded, cognitive development. Since the idea of Classical culture, begins with Classical Greece, the term “Classical” has signified an education rooted in a pre-adolescent child’s wrestling with the Homeric epics.

Despite the indicated difficulties of representation, we are enabled to know a considerable amount concerning both the agency of creative cognitive processes, and its characteristic modes of action. For example, as Plato emphasizes, in passing, in his *Parmenides*, the ontological quality of cognition is *change*. This is not “change” in the sense of the mere differences among fixed objects; it is “change” in the sense, that the existence of objects is the process of change by means of which the existence of those objects, *ideas*, is generated. The experimentally validated transition, from one physical-space-time manifold, to one of higher order, typifies such a principle of change. It is the principle of change itself, which is ontologically primary.

Riemann’s habilitation dissertation points us toward some other facts we may know about this agency and its action. The aggregation of validatable principles which has been passed down to us through the described method of replication, represents a physical space-time manifold (and sequence of successively superseding manifolds) in Riemann’s sense. Thus, in physical science, we know the action not merely as a principle of ontological change, but this process of change has an implicitly hypergeometric structure, as adumbrated by the notion of such a manifold of manifolds.

Pause here for reflection. Restate the idea we have just referenced.

Return to the standpoint of our earlier discussion of the intrinsic non-linearity essential to the infinitesimal interval of lawful trajectories. Return to the principle of non-linear self-similarity in the congruence between a process which expresses non-constant curvature as a whole, and its curvature in its infinitesimally small intervals of action. For Nicolaus of Cusa, in the founding work of modern experimental physics, his *De docta ignorantia*, as for his followers Pacioli, Leonardo da Vinci,

Kepler, and Leibniz, and for Gauss and Riemann: The curvature of processes of that type, expresses, immediately, a lawful principle of change—self-similar, non-constant curvature in both the large and the very small, rather than curvature as the asymptotic boundary of mechanically, algebraically interacting, linear impulses. Where physical principles are the subject-matter of cognition, the generation—the existence—of those principles, in the mind, is of the order of ontology whose primary content is change *per se*, just as the act of discovery of such principles expresses nothing but such change *per se*.

Now, turn, to consider the general content of human communication from that standpoint of reference. Return to the subject of Classical art.

Sacred and Profane Love

The case of the U.S.A.’s “Baby Boomer” is fairly extended to the same generation in the rest of the Americas and Western Europe. It is found, with some secondary differences noted, in the former COMECON states, and in parts of Asia such as Japan and Southeast Asia. The same pathologies, with somewhat different expressions, are found in the spread of moral and cultural disorders of earlier generations. What is notable about the generation of the U.S. “Baby Boomers,” throughout most of the world, is the special circumstances under which this generation has lived out much of its adolescent and all of its adult life to date.

The subject of Classical art-forms is always *ideas*, as we have identified the notion of Platonic ideas in science. It is that emphasis on ideas, so defined, which identifies the significance of the term “Classical” as applicable to both science and art. The apparent difference between Classical art and Classical science, is, that, while the method of both is the same, as we have outlined the four-step method for discovery of validated physical principles, the subject of Classical art is the creative process as such, as distinct from the application of that creative process in the discovery of physical principle.

In Classical art, the emphasis upon the ideas has a twofold expression. On the one side, the emphasis is upon the passion for ideas, upon that quality of emotion which is characteristic of the concentration which drives the individual mind to valid discoveries of principle. This passion, called *agapē*, or “sacred love,” is otherwise referenced, as in Plato’s dialogues, as the compelling passion for truth and for justice. That is the passion of science. Secondly, in Classical art, sacred love is situated as the appropriate quality of relations among persons, as within a good society, social rela-

tions defined by sharing of discovery of principle. These are the social relations based upon those cognitive processes of mind otherwise associated with the original or replicated discovery of physical principle. In Classical art, this is to be recognized as the *aesthetic principle*.

In poetry, for example, the composition and performance of the poem, is dominated by the same four-step process we have identified for discovery, and rediscovery of a validated physical principle. In place of the kind of subject-matter we associated with posing the discovery of a physical principle, in Classical poetry, as in all such forms of art, the ontological paradox is expressed as Classical *metaphor*, as an ironical form of contradiction in attributed formal meaning to the same subject of reference. It is a truthful resolution of that contradiction, provoked within the mind of the audience, which constitutes the Classical artistic *idea* in poetry, music, tragedy, or Classical forms of plastic arts.

The relevant distinction between Classical and vulgar art forms, is most efficiently posed by the Nineteenth century's contrast between the Classical method of composition common to the work of Beethoven, Schubert, Schumann, and Brahms, versus the Romantic method of Hector Berlioz and Franz Liszt. The key phrases which typify the apparent distinctions in form of composition, are the terms "chromaticism" and "passage work." Neither "chromaticism" *per se*, nor "passage work" *per se*, appear in the keyboard compositions (for example) of Beethoven, Schumann, and Brahms, even though deranged performers often purport to find those qualities there.

Nonetheless, although the negative aspect of Heinrich Schenker's influence on Furtwängler, prompted him to inappropriate toleration for Richard Wagner's productions, Furtwängler applied the Classical principle to his performances of Romantic compositions. For me, the most notable illustration of this fact and implications, is my first hearing of a Furtwängler performance, an HMV pressing of his conducting of a Tchaikovsky symphony, which I encountered during my several weeks post-war sojourn at an Army replacement depot, outside Calcutta, India.

I had never heard a Tchaikovsky performance which I could consider serious music until that time. The difference was not in the work of the composer, but the conductor. Notably, I knew immediately, from hearing that recording, that Wilhelm Furtwängler was no Nazi, something which those relevant moral degenerates, Hans Haber, Margaret Mead, and Nazi philosopher Martin Heidegger's life-long admirer, Hannah Arendt, could never have understood.³² There was no lack of authentic-

ity in Furtwängler's reading of Tchaikovsky; it was a truthful performance, which presented the musical idea which most conductors have left buried under a morbid emphasis on Tchaikovsky's eroticism.³³ The difference between the agapic Furtwängler, on the one side, and the irrationalist eroticism of pro-Romantic Hitler, Goebbels, and von Karajan, on the opposing side, is Furtwängler's adherence to Reason, as the agapic principle expressed in the act of valid discovery of physical principle, and in the aesthetic principle, as this was elaborated, against the Romantic irrationalist Kant, by Friedrich Schiller.

In Classical motivic thorough-composition, as in all Classical poetry, tragedy, and plastic art-forms, one begins with a metaphorical juxtaposition of two intervals, according to the method underlying the six-part Ricer-care from Bach's *A Musical Offering*, the method, premised upon the hearing of implicit polyphonic inversions, as presented in the form of compositional exercises in Bach's *The Art of the Fugue*.

This method, developed up to that point by Bach, rested upon his establishment, through compositional work, of what we know as a well-tempered polyphony premised upon Middle C at 256 cycles and A at approximately 430 to 432 cycles. This tuning corresponds to the naturally determined characteristics of registration and range of the palette of voices used in polyphonic choral work. If one drives the pitch higher, not only will prolonged performance at A=440 or higher bring damage to the professionals' singing voices, in most cases, but the

32. During the immediate post-war occupation of Germany, occupation officials Hans Haber and Mead played key roles in seeking to have Furtwängler banned from the conducting podium, alleging he was a "Nazi." Nothing could have been further from the truth. It was stop-watch performer Herbert von Karajan, Hermann Goering's favorite "oompah" band-master, whom Joseph Goebbels attempted to put into Furtwängler's post at the Berlin Symphony. The public reaction to Goebbels' effort, prompted him to back off; von Karajan's appointment to that post had to wait until the post-war occupation. Notably, pro-Nazi philosophical impulses were characteristic of such close "Frankfurt School" associates of the anti-Semitic Heidegger as Theodor Adorno and Heidegger's sometime lover and life-long admirer Arendt. At one point Adorno needed to be reminded that he, because of his Jewish pedigree, had no future career opportunities under Hitler's regime, and, taking that astonishing but sound advice to heart, he fled to the United States, to spread his Nazi-like existentialist pollution here. Irrationalist Arendt, similarly, later echoed the nihilist Adorno in writing her version of Nazi-like Hermann Hesse's *Steppenwolf*, her treatise on "the authoritarian personality."

33. An insightful comparison of Tchaikovsky with Brahms, is provided by Gustav Jenner, *Johannes Brahms als Mensch, Lehrer unter Künstlern: Studien und Erlebnisse* (Marburg an der Lahn: N. G. Elwert'sche Verlagsbuchhandlung, 1930). There, Jenner reports and compares his encounters with Tchaikovsky, in Hamburg, and in Leipzig, with Brahms, in the course of choosing Brahms to become his mentor.

effects upon registration will tend to destroy polyphonic transparency in performances. The results of significantly lowering the pitch have related, undesirable effects.

The art of singing was more or less perfected with the emergence, during no later than the early Fifteenth century, of what came to be known as the Florentine school of *bel canto* voice-training. All modern Classical musical composition and performance, are premised upon the principles made transparent, for both singing voices and the imitation of those voices by the instruments, by the impact of that *bel canto* voice-training method upon polyphonic performances. The consequent development of a well-tempered scale, and its standardization by Bach, opened the mind of the composer and audiences to a deep principle of musical composition implicit in *bel canto* polyphony: the implicit scale-inversions accompanying the expression of any polyphonic interval or combination of intervals. Without well-tempering, the rational use of this natural, contrapuntal characteristic of the polyphonic mode is not feasible. Bach's *A Musical Offering* and *The Art of the Fugue*, serve as the launching-point for the Classical motivic thorough-compositional tradition, of Haydn, Mozart, Beethoven, Brahms, *et al.*

Classical music is a product of the polyphonic singing of Classical forms of poetry. This music's development springs from the natural tuning inhering in the genetically determined characteristics of the human speaking/singing voice, the natural tuning of speech implicit in the consonant-accented palette of vowels.³⁴ The modern tendency, toward either compressing the tuning and dynamics of ordinary speech, and also recitation of poetry, to narrow bandpasses, or to coloring utterances with raucous noises of one sort or another, is to be seen as unnatural, an uncivilized decadence in the arts of communication. It is from the singing voice that artificial musical instruments, chiefly stringed and wind instruments, were developed to serve as parodies and companions for the human singing voice.

The essential function of all art, as typified by the case of Classical music, is the expression of *ideas*, as we have supplied a strict definition for the use of the term *idea* here. There is, for example, no artistic way to read text. One must read text, to express not the content of the text itself, but the ideas which lie outside the text, as the idea corresponding to a solution lies outside the paradox which impels the discovery of that solution. Once we have apprehended that idea, by solving the paradoxes posed by the text and its context, we must use the words

provided, but must utter them in a manner dictated entirely by the discovered *idea*, which lies above and outside those words themselves. In that statement, we have said nothing respecting art in general, which Furtwängler did not argue, repeatedly, for music. That said, we are at the core of the issue to which this report is devoted.

The existence of such controlling ideas depends entirely upon the principle of truth-seeking. As in scientific discovery, so in art; we must substitute nothing for the adoption of a truthful solution to the form which ontological paradox assumes within the realm of art: *metaphor*. Since art deals primarily with the social relations among the sovereign cognitive processes of relevant persons, art situates that passion associated with the original, truthful discovery of ideas within the person, with the social relations among persons. This is the passion of Classical art, its distinctive passion.

The distinction to be emphasized, on that account, is the opposition between the erotic quality of passion for objects of Hobbesian and Lockean notions of self-interest, to the agapic quality of passion for those truths which correspond to the interest of mankind as a species. We are speaking of those truths which are presented most clearly when the individual mind is elevated above the silly person's narrowly perceived self-interest, family interest, and so on, elevated to emphasis upon one's interest, as a mortal individual inevitably soon to die, whose vital self-interest is to live as much of mortal life which remains, in such a manner as to secure a rightful identity, as having lived as a servant of the interest of humanity, to dwell thus forever in the Creator's realm, the simultaneity of eternity.

If this passion for truth controls artistic expression, as it must also control science, the result is the artist whose performance expresses the relevant idea, in the terms which the composer of that work of art has provided to this purpose.

Thus, as Schiller and his follower Humboldt emphasized, the purpose of Classical art, and Classical humanist education, is to develop the moral character of the individual person, by uplifting that person into the realm of Classical ideas. The perfection of artistic composition and performance, like the perfection of the process of discovery of scientific truth, is both the means, and also the goal of all true art, and all true science.

Returning, briefly, to a focus on the example of music. Contrast what I have just stated with the contrary views of humanity's enemies from within modern European civilization. On the verge of the outbreak of World War II, the same advocate of the anti-Classical Romantic school, Joseph Goebbels, who had attempted to supplant Furtwängler by von Karajan, was responsible for rallying

34. On the subject of the human singing voice, see *A Manual on the Rudiments of Tuning and Registration, Vol. I*, ed. by John Sigerson and Kathy Wolfe (Washington, D.C.: Schiller Institute, 1992).

the British to outlaw natural well-tempered polyphony, by assembling a London conference, which decreed the elevation of “standard pitch” to the untruthful A=440 cycles earlier, unsuccessfully decreed by Beethoven enemy Clement Prince Metternich’s Vienna Congress.³⁵

Romanticism is older than Claudio Monteverdi and the Seventeenth and Eighteenth centuries’ English and other empiricists. This is more readily understood, if we substitute the generic term, “erotic,” for “Romantic.” All divisions within art, are between the art composed and performed according to that Classical principle illustrated by our four-step representation of discoveries of principle, art which is based upon the passion called *agapē*, and those which are motivated by what are termed “profane,” “materialist,” or “erotic” impulses. The *Liebeshod* of Richard Wagner’s *Tristan und Isolde*, is the distilled expression of the profane, and of the principles of chromaticism and passage-work in the so-called Romantic School of Liszt, Berlioz, Wagner, *et al.* We shall turn to the political motivations for promoting Romanticism against Classical principles, in our conclusion of this report; at this present instant, it is sufficient to identify the difference.

Kant laid down the principles of Romanticism, as the central feature of his Critiques. The widespread Nineteenth-century degeneration of German culture, as typified by Fichte, Hegel, Schopenhauer, Franz Liszt, K.F. Savigny, *et al.*, was partially the fruit of Kant’s corrupting influence, and partly a parallel to that. Modernism found roots in the moral degeneration of France, especially that which took over under Lord Palmerston’s asset, Napoleon III. And, so on. The pitiable turn which existentialism and “Post-Modernism” find among today’s

35. One contemporary European conductor has presented the case, that Wolfgang Mozart was murdered, not by Salieri, but by the imperial *Geheimpolizei*, on the orders of Metternich’s notorious predecessor, Wenzel von Kaunitz, as Chancellor of the Austro-Hungarian Empire, and that Beethoven himself was the victim of spy operations against him by Metternich’s *Geheimpolizei*. In the case of Beethoven, the evidence is clear; much of the nonsense respecting Beethoven’s personality and professional opinions and practices, is the documented result of manipulation of the literary record by the *Geheimpolizei*. In the case of Mozart, more than a mere circumstantial case exists; during the same brief period, an entire roster of protégés of the deceased Emperor Joseph II died sudden deaths, in the context of allegations, by political factions close to the Chancellery, that they were suspected of being Prussian or French spies. Beethoven’s life was doubtless prolonged by the fact that his favorite pupil and friend, for whom Beethoven composed both his “Archduke Trio” and *Missa Solemnis*, was a prince of the Hapsburg family. There was a clear political motive, among the Holy Roman Empire’s ruling body of princes, for killing leading Classical composers of that time. We shall indicate that, appropriately, in the conclusion of this report.

“Baby Boomers” and their offspring, is a historically specific variation on an old theme.

When, in the usual case, Baby Boomers attempt to recite the text of poetry, or when they speak of matters bearing upon science, they show a lack of sense of truthfulness. Their pitiful manners of utterance are not designed as vehicles for truthfulness, but, rather, what passes for “political correctness” among those strata upon whose favorable opinion of them, their sense of social identity has come to rely. There is no true passion for real ideas in their utterances, no zeal for truth. They are like the characters of *Waiting for Godot*, lost souls, cast upon the shores of a Post-Modernist purgatory, a close-of-the-century Kafka-esque nightmare, knowing that some uncertain destiny awaits them, wondering whether they should prefer that destiny to be Heaven, or, preferably, Hell. A “mid-life crisis,” the hallmark of the “Me Generation,” seems the natural adult state of being of such unhappy beings.

The ‘Look-At-Me’ Generation

During the recent three decades of “Post-Modernist,” moral and cultural degeneration of European civilization, we have come to a time in which we live in a vast, global, intellectual slum.

This is reflected, for a few among us who have some familiarity with the great actors and musicians from earlier generations, in the fact, that the typical modern actor, or public speaker, of the “Baby Boomer” or “X” generation, is a clumsy, apparently empty-headed, “Post-Modernist” bore, incapable of understanding the most elementary principles of artistic composition in speech or music. This defect in those popular, and other performers and their audiences, correlates with their prevalent hostility to any motive so unbearably “heavy,” so offensive to contemporary liberals’ “political correctness,” as a commitment to the knowledgeable discovery of truth. When these persons speak, or sing, one senses they have no idea in their heads, at least not in the sense we have defined that term’s usage here. If they recite Shakespeare, they were likely to simulate the late Sir Laurence Olivier playing Richard III, which is to say, doing his customary imitations of Marlon Brando’s mumbling.

When one hears a “Baby Boomer’s” attempts to recite poetry, one’s thoughts may wander to reflection upon the training of the Manhattan *débutante*, or, her lower-priced parody, the future eligible bride (or, groom) being reared in the would-be social-climbing “plebeian” household. Usually, in such cases, the lessons in dancing, or singing, or

musical instruments, and so on, are not given to produce an artist, but, rather an eligible mate for an upwardly-mobile orientation in future marriage-ties. Such a child is trained to sing for its supper, not for the benefit of music. Sometimes, the child so victimized actually becomes an artist, or a scientist. However, if that young person should come to place scientific truth, or the equivalent qualities of Classical artistry, above what social climbers regard as an orientation toward "success," the ambitious parent will express long-suffering, or not-so-long-suffering, keen disappointment ("But, we sacrificed so much to do the best by you") in the progeny's failure to adhere to the implied moral responsibility for repaying the social-climbing parent's devotion to vicarious social success.

A typical result of such parental and other societal victimization of the Baby's Boomer's mind, is the artist who goes on stage to show how well he or she can perform, not to communicate the idea represented by that which is performed. For the audience, the test is: While you were watching and hearing the play, were you impressed by the actor playing the part, or by the part he or she was playing? Were you impressed by the style with which the part was performed, or by the seeing the part itself so clearly that, for the moment, the person playing the part escaped your attention? Were you impressed by the manner in which the poem was recited, the song sung, or, rather, gripped by the idea which governed the exposition of the terms of that poem, that song? Was the personality who played the part, an athlete who used the poem, the song, as a gymnasium in which to display his or her body, instead of using himself, or herself, as a medium for conveying the idea contained within that composition?

Consider the manner of speaking of great Classical artists, from the writer's generation, or, better, a generation earlier. Now, compare that performance with the manner of speech of a successful university graduate from the "Baby Boomer" generation. What is the difference?

What about dynamic range? The Classical artist had a large range, an easy movement from one singing-voice-like registration to another, and, a good placement to match, such that a wide-ranging counterpoint of dynamics, registration, tempo, and so on, proceeded so neatly that one rarely noticed the differences in quality of enunciation as the drama unfolded. One heard the part being performed; one heard the unfolding idea. One's inner attention was commanded, and focussed. The stage, the setting, and kindred trappings were dissolved into the reality of the drama ongoing. A tension of that sort commanded attention, not to the actor, but to the part he or she portrayed, and not so much to that

part, as to the idea which unfolded as the drama proceeded. One had the sense, in recalling the experience of witnessing a good performance, that the actors did nothing which distracted from the parts represented, and idea portrayed.

Compare that with the "Baby Boomer." What has gone so profoundly wrong with that generation? One is reminded, of the upwardly-mobile mother's voice, saying to the child, and, obliquely, to the watchers, "Show them how you can dance." Then, think of the contemporary artist on stage; do you see the adult artist less, and the little girl showing "how she can dance," more? How cruel that mother was; but, forgive her, for she knew no better, and, she wished to know no better.

Shift to the conference, where the speaker is reading from the prepared text of the speech. Can you recognize the little boy, the little girl, reciting poetry for the guest, at mother's instruction? The address itself, may, in fact, be written with the intent to convey something which passes for an idea. Even in such exceptional cases, the delivery by the speaker is rarely successful to that end. More often, it is an empty exercise in mere rhetoric, or dry deduction, to attempt to persuade the audience either to adopt some slogan, vote up some motion, or bill, or simply to admire the speaker's affected self-importance. One is reminded of a line of *Hamlet*, from the beginning of the Act II soliloquy:

. . . Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms, to his conceit? And all for nothing!
For Hecuba?
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive, and the cue for passion
Which I have? . . .

He is not conveying ideas; he is reciting text. He is not performing the music; he is merely interpreting the notes in a style to fit his conceited aspiration to his own self-importance.

"Look at me!" So, above the recitation impinging upon the ears of the audience, his silent voice, from within his tormented self, shrieks its anxiety from a distance several octaves higher than the mere mortal ear can hear. So, too, she. "Forget the part. Forget the song. *Look at me!*" Does the audience admire this? Perhaps, to admire as might the customers observing the merchandise presented in the bordello's parlor, or, the same thing transposed to the Las Vegas stage, or the Hollywood screen.

That "Baby Boomer's" stylized recitation of text, of notes of the score, that erotic flight into Romanticism, has pitifully nothing to do with artistry, or with *ideas*. Emil

Jannings, crowing the part of the “The Professor” in *The Blue Angel*, was far, far more convincing; one thought, then, of the Apostle Peter’s worst moment.

Hear Furtwängler. One must relive the experience of the composer’s process of composition of the work to be performed.

I add to Furtwängler’s advice, the qualifying statement: That that process of increasingly perfected method of well-tempered, polyphonic, motivic thorough-composition, which Wolfgang Mozart adduced from study of the six-part Ricerare of J.S. Bach’s *A Musical Offering*, embossed upon the Classical composers who followed him, through Brahms’ last compositions, a conception of a musical idea as a perfectly coherent process of continuous change, akin thus to the kinds of non-constant curvature, situated, self-similarly, in the very large, as in the infinitesimally small, which Kepler, Leibniz, Gauss, and Riemann have shown to us. This non-constant curvature, is expressed in well-tempered polyphonic successions of modalities. This begins with the prompting utterance of an explicit pair of intervals at the outset, and their implied fugal inversions, and unfolds, and unfolds, and unfolds from there, until the release of the tension of that successive, self-similar ordering of change, as the resolution which marks the completion of the composition as a unified *idea*.

The performing artist, must be so thoroughly steeped in that idea by the composer, that when the performance of the piece is delivered, nothing alien to that process of change is heard by the audience. In the relative infinitesimal of the interval of change in process, one must hear in the mind the anticipation of, the yearning for the resolution which marks the completed utterance of the musical idea. That is “performing between the notes.” That, not a mere stylized reading of the notes of the score, is artistic performance.

Such quality of artistic performance has another name: *truth*. Such a performance of Mozart, Beethoven, Schubert, or Brahms, for example, is the only *truthful* performance of those works.

You prefer “popular music.” Some might argue it is better that you do so; since, where there is no truth, the only lie is the existence of those who prefer such entertainments.

The lie is their poor lives. They have been sometimes called the “Me Generation.” In general, they have abandoned any purpose in life, and, in payment for this, their conversion to a religion of liberalism unburdened by concern with historical truthfulness of one’s own existence, they have been rewarded with the gift of a new disease, from the pages of Arthur Miller’s *Death of a Salesman*: the “mid-life crisis.” They are committed to no ideas outside

their existentialist experience of being “thrown into that jungle of sensory experiences” which is this damned “post-industrial” utopia. This is not the “Me Generation,” as much as it is the “Look-At-Me Generation.”

It is not that all Baby Boomers are incapable of ideas; they are *potentially* capable. Rather, for about thirty years, they have been continually in utopian flight from reality. They are in flight from that realm of truth, which is the only climate in which ideas can flourish.³⁶ They are still in flight from the unbearable realities which closed in upon them during the early through middle 1960’s, and have yet to find the courage to return from the fantasy-land of “post-industrial” utopianisms; indeed they will cling to their fantasy until someone burns it down, as is likely within relatively short order, these days. Real ideas terrify them; they prefer to have none, and are offended by those whom they suspect of such subversive interests. They are in terror-stricken flight from truth. Thus, they have come to dwell, through the mirror of an adolescent’s “Look-at-me” fantasy, into a recurring Kafka-like nightmare, a deconstructionist’s fantasy, where the “politically correct” Red Queen’s words mean whatever she wishes to interpret them to mean. They would prefer to mouth text, than actually to think, and usually do so, both in speech and in song.

Classical Art and Politics

For all known human existence, prior to the Fifteenth-century Golden Renaissance and King Louis XI’s founding of a reconstituted France as the first example of a modern nation-state, mankind lived in obscene societies. Despite the differences among these societies, they shared the common, characteristic misfortune, that over ninety percent of all persons within that society lived as virtual “human cattle,” as slaves, serfs, or in like or worse condition. This is what we know of human archeology and history, until the Golden Renaissance brought about a great change, the establishment of the modern nation-state and national economy.

The artistic purpose underlying the establishment of the nation-state, is to supersede rule by oligarchies and lackeys, by a form of government which is premised upon constitutional obligations to provide a course of self-development of nations, in which each person is

36. As we go to press, two relevant bits of wit, have been supplied by some of my merry friends. (1) How many “Baby Boomers” does it take to screw in a light-bulb? Only one. He just stands holding the bulb while the whole world turns around him. (2) How long does it take for a “Baby Boomer” to change a tire? It depends. You know, the tire must really wish to change.

The high-water marks in North American culture are represented by the close associates of the principal architect of our freedom, Benjamin Franklin, and the rallying of this republic to become its true self, by President Abraham Lincoln. The circle around Franklin adopted the leading ideas of Gottfried Leibniz, in rejection of the moral degeneracy characteristic of the British empiricism of John Locke.

Benjamin Franklin, the "Prometheus of the 18th Century," conducts electrical experiments.



pre-shaped by the heroic Abelard of Paris, by Dante Alighieri, and Nicolaus of Cusa's *Concordantia catholica*, as initiated through the selected instrumentality of the Dauphin who became France's Louis XI, gave us the first approximation of a form of society consistent with the nature of the individual human personality as made in the living image of God.

Because of the success of the oligarchical faction, in resisting this reform within continental Europe, the best approximation of a modern nation-state to appear in post-Louis XI Europe, up to the present date, is a mixed form, partly dedicated to human

treated in a manner dictated by the principle that he or she is made in the living image of God. In short, that society must be regulated in a manner consistent with the human nature of every individual being made, so, in the living image of God.

This means national government, as the agency which must exist if the rights of such individual, highly mortal persons, are to be realized. Without national government, there is no efficient existence of individual human rights. Before the establishment of King Louis XI's France, individual human rights existed only in the dreams of the greatest philosophers, or in the fairy-tales told by fools; and, so it would become, again, if the institution of the modern sovereign nation-state were supplanted by that return to feudalism, or even to barbarism, either result the consequence of replacing the nation-state by supranational regulatory institutions.

As I have elaborated the case elsewhere, the constitutional design of the United States, as provided by Benjamin Franklin, and reaffirmed by President Abraham Lincoln, is the highest moral achievement of statecraft in human existence thus far. The dream of the modern nation-state, sought by Solon of Athens, and by Plato, as

progress in general, but with progress conditional upon submitting to the overreach of a continuing residue of the feudal oligarchical classes and their Henry A. Kissinger-like licky-lackeys. The U.S.A. is the only nation-state existing during the recent two centuries which is based upon an original Constitution, that of 1787-1789, which is dedicated efficiently to the principle that each man and woman is made in the image of God. Yet, unfortunately, as President Abraham Lincoln was summoned to remind us, we have suffered much from the influence of the same oligarchical influence which suppurates in Europe.

The traditional enemy of the United States was always, and continues to be, the British monarchy. That monarchy is still an imperial power, in its present camouflage as the British Commonwealth. Through its domination of that Commonwealth, it wields control over the most important roles of such supranational authorities as the United Nations Organization (U.N.O.) and such U.N.O. attributes as the International Monetary Fund (I.M.F.), World Bank, World Trade Organization (W.T.O.), the supranational arm of the British monarchy known as the imperial Anglican Communion, and the sundry supranational "environmental" and related con-

ventions associated with the Worldwide Fund for Nature of London's imperial Prince Philip. Over the recent two-hundred-twenty-odd years, nearly all among the treasonous elements within the United States have been co-thinkers, admirers, or, often, outright agents of our chief adversary, that British monarchy. Three types of such elements are most notable: Boston-centered opium-trafficking partners of the British East India Company, New York bankers in the tradition of Jeremy Bentham's Aaron Burr and Palmerston's treasonous August Belmont, and the type of slave-owner who served British interest in establishing the Confederate States of America (C.S.A.).

Thus, as the case of the present Federal Reserve Chairman, Ayn Rand cultist Alan Greenspan, typifies this, the constitutional institutions and practices of the United States and its government are corrupted by submission to the pack of international usurers otherwise dominating Europe. In short, since Pope Julius II's treasonous betrayal of the League of Cambrai to the enemy of mankind, Venice, the presently existing form of nation-state, throughout the world, has been of a mixed form, nearly always under the corrupting influence of a powerful feudalistic class of usurers, such as the London, Paris, and Wall Street gang today, but, until most recently, with competing features which approximate the constitutional prerequisites of a nation-state and national economy.

This political consideration is indispensable for understanding the ebb and flow in the fate of Classical forms of art.

Classical art is as Solon's poem, Aeschylus' *Prometheus Bound*, and Plato's dialogues imply. It is the expression of that faculty which presents men and women as made in the living image of God, the truth-seeking compulsion and capacity for generating *ideas* for practice. Thus, Classical art begs for, and expresses the form of relations, among persons and nations, which are appropriate for all human beings. Such relations are impossible in a society which is not better than "half-slave, half-free," in which some part of the population is degraded to a condition mimicking that of "human cattle," the condition of a post-industrial society as envisaged in public utterances of that avowed admirer of Alvin Toffler's utopian fantasies, Britain's former chief editor of the London *Times*, Lord William Rees-Mogg.

The form of social relations cohering with Classical art and science, is an abomination to the lords, ladies, and lackeys of the feudal landed aristocracy and financier nobility. There have been individual members, even some families of the landed feudal aristocracy, who

have been dedicated to fostering Classical forms of art and science. However, with the class-conscious oligarchical institutions, matters are seen differently. It is recognized, as Friedrich Schiller stated, that Classical methods in art, science, and education, by fostering the development of the moral character of the population, nourish a passion which will not tolerate a lackey's sort of self-debasement, but will work to liberate society of the disease of oligarchism. Thus, the class-conscious oligarch insists upon using Romanticism, Modernism, Post-Modernism, and pestilences such as a rock-drug-sex youth-counterculture, to undermine the morals of the general population, and thus make the oligarchs sit more easily in their chairs.

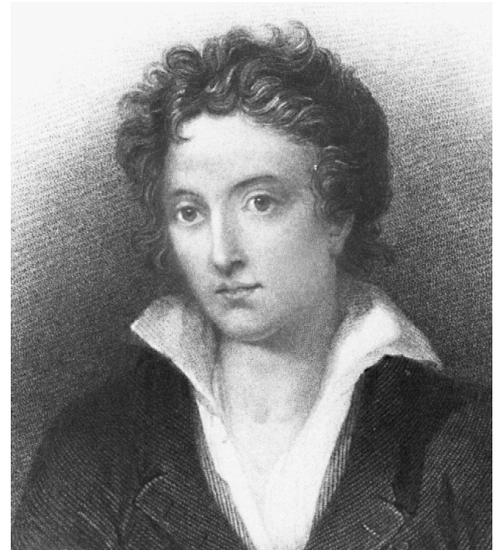
Thus, Chancellor Wenzel von Kaunitz's hatred of that which Wolfgang Amadeus Mozart represented, and the same *Geheimpolizei's* later operations against Ludwig Beethoven, under the infamous chief pimp of the Congress of Vienna, Clement Prince Metternich. This is expressed by the political decree of the Congress of Vienna, which ordered the official musical pitch to be raised to the standard of Czar Alexander I's bandmaster, A=440. In the same way, the systematic destruction of Classical art-forms, now nearly completed, has been dictated by the oligarchical usury-class, through the work of such funded agencies as the "Frankfurt School" of Adorno and Arendt, Brigadier Dr. John Rawlings Rees' London Tavistock Clinic, and the Unification of the Sciences project launched, in 1938, under the co-sponsorship of Bertrand Russell and Robert M. Hutchins. That self-avowed witch, rabid Malthusian, and Furtwängler- and LaRouche-hater Margaret Mead, and her later association with the Josiah Macy, Jr., Foundation, exemplify the campaign to destroy Classical art and science alike.

Why the hatred? Why do those of uncouth disposition go so far, as to attempt to eradicate such art? Simply, as Schiller argued, Classical art has the specific function of educating the passions, and thus providing the individual within society that personal moral character on which the successful emergence and continued existence of a democratic republic depends absolutely. Otherwise, the idea of a society governed by the majority opinion among immoral men and women, is a contradiction in terms, which must lead either to mass-murderous anarchy or, in the alternative, to the peace of tyranny.

Classical science and art coincide with truth, and with the nature of man and woman made in the living image of God. That which opposes Classical art, proceeds from hatred against truthful devotion to the moral principle of the Classical forms.

Percy Bysshe Shelley

Agapē vs. Eros in Poetry: Percy Shelley vs. the ‘Romantics’



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The Reawakening Of Classical Metaphor

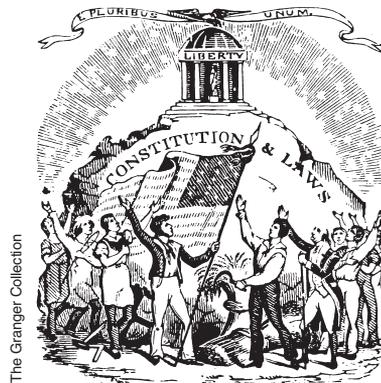
by Paul Gallagher

In the years Europe felt the impact of the American Revolution, the “ideas of 1789,” and the immigration of Friedrich Schiller’s dramas, profound changes took place in English poetry. In its style, a deadly 150-year straitjacket was finally thrown off—the sing-song “Augustan couplets” of John Dryden and Alexander Pope. In the content of poetry, a battle took place. On one side, these years continued the brief lives of the only two great English Classical poets of the last three-hundred fifty years—Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821), and that of Scotland’s Robert Burns (1759-1796). On the other side

stood the Romantics, whose doctrine led to the modern “existentialist” death of poetry.

This period saw the most intense political repression in Europe, also inspired—negatively—by the *threat* to Europe’s oligarchy, of America’s successful republican example. Poets, like other leading figures, took sides in the struggle for freedom and justice. Percy Shelley, both political pamphleteer and immortal poet, understood the time—as Friedrich Schiller did—as “a great moment” in which people needed the uplifting beauty of poetry to make them better human beings. Both the concept of a historic turning point as a period of “polit-

*From Plato to the
founding of the
American Republic,
poets have been the
‘unacknowledged
legislators of the world’*



The Granger Collection

ical mass strike,” and the idea of non-violent civil disobedience, received among their very earliest expressions in Shelley’s poems and pamphlets. Lyndon LaRouche has often cited Shelley’s concept that

[t]he most unfailing herald, companion and follower of the awakening of a great people to work a beneficial change in opinion or institution, is Poetry. At such periods, there is an accumulation of the power of communicating and receiving intense and impassioned conceptions respecting man and nature. The persons in whom this power resides may often, as far as regards many portions of their nature, have little correspondence with that spirit of good, of which they are the ministers. But even whilst they deny . . . they are yet compelled to serve the power which is seated upon the throne of their own souls. (P.B. Shelley, *A Defence of Poetry*, 1820).

Shelley, like Friedrich Schiller, understood that poetry is written to awaken “that spirit of good” in the human mind and soul, by a power of beauty which is *not of the senses*, but of Reason, of the Intellect. He knew that poetry uses images of sensuous power, only to lift the mind beyond and above them through Metaphor.

Shelley, in a word, was passionately a Platonist. He maintained that Plato, though not “technically” a poet, was among the greatest of all poets, by the power of paradox and Metaphor; and, as we shall see, Shelley believed that Socratic paradox was the basis of tragic drama. As Socrates spoke of poetry, playfully, in the *Phaedo* dialogue, Shelley too understood poetry as an activity of the Intellect and the reasoning soul, which recognizes in Creation its own beauty:

. . . The same dream came to me often in my past life, sometimes in one form and sometimes in another, but always saying the same thing: “Socrates,” it said, “make music [poetry], and work at it.” And I formerly thought it was urging and encouraging one to do what I was doing already, and that just as people encourage runners by cheering, so the dream was encouraging one to do what I was doing, that is, to make music, because philosophy was the greatest kind of music and I was working on that. But now . . . I thought it was safer not to go hence [to death] before making sure that I had done what I ought, by obeying the dream and composing verses. (*Phaedo*)

It is a great and pervasive fraud that today, all English poetry of Shelley’s period is falsely, blurringly named “Romantic,” and that Shelley and Keats—Classical poets, not Romantics—are lumped together with William Wordsworth, the “founding” poet of English Romanticism. This fraud indoctrinates successive generations to the fantasy that poetry is composed by “baring your

heart, your true deep emotions,” or by presenting the “true emotions” of characters. Such an idea has never created beautiful poetry, nor the ability to understand or recite it.

Romantic poetry, in opposition to what Shelley and Keats practiced, is founded on the doctrines of Aristotle. In his *Poetics*, Aristotle invented the dogma that poetry is based on *sense images* and impressions, a dogma which became dominant in English poetry after Shakespeare’s death, from the time and influence of Thomas Hobbes (1588-1679). Aristotle proclaimed that poetry was nothing but “a mode of imitation” of that which is perceived by the senses; thus, making all things “objects” of the senses:

It is clear that the general origin of poetry was due to two causes, each of them part of human nature. Imitation is natural to man from childhood And it is also natural for all to delight in works of imitation [T]hough the objects themselves may be painful to see, we delight to view the most realistic representations of them in art, the forms, for example, of the lowest animals and of dead bodies. The explanation is to be found in a further fact: to be learning something is the greatest of pleasures . . . ; the reason of the delight in seeing the picture is that one is at the same time learning—gathering the meanings of things, e.g., that the man there is so-and-so; for if one has not seen the thing before, one’s pleasure will not be in the picture as an imitation of it, but will be due to the execution or coloring or some similar cause. (*Poetics*)

Aristotle proceeded to apply this definition, at length, to epic poetry, tragedy, comedy, and lyrical forms: we “delight” in the imitations (images) of *things we already know*, or in “things which happen” to noble or other characters in stories which are already well known. What these “things” cause in us, at best, are powerful emotions or “passions,” of fear, pity, admiration for a noble personage—if the imitation is skillful enough.

It is immediately clear and obvious, what a complete opposition exists between this Aristotelean “poetics,” and the Platonic idea of poetry proclaimed by Shelley in *A Defence of Poetry*. Shelley wrote poetry as he wrote pamphlets, to generate *new ideas*, thoughts *not* previously present in his hearers’ minds, “intense and impassioned conceptions respecting man and nature.” To Shelley’s mind, to reach into the intellect and cause change, and some great or small experience of the emotional beauty of change, was the poet’s purpose:

Like a poet hidden
In the light of thought,
Singing hymns unbidden
’Til the world is wrought
To sympathy with hopes and fears it heeded not.

The Aristotelean dogma of “poetics,” directly from Aristotle and his ancient commentators Longinus and Quintilian, had been revived after Shakespeare’s death by the evil Thomas Hobbes. Hobbes’ heir John Dryden, and Dryden’s heir Alexander Pope, had made the dogma of sense images even worse, by tagging mandatory “rhyming” onto it, and had tried to outlaw intellectual *change* and Metaphor entirely.¹ Two hundred years later, Wordsworth and the “Romantics” were still following Hobbes’ Aristotelean doctrine.

At that point, Shelley and Keats consciously attacked that doctrine to overthrow it, and made beautiful, metaphorical English poetry possible again. But, the Romantic current of Wordsworth prevailed, leading in the Twentieth century to existentialist poetry of pure sense images, thrown together without form or meter—unless we might name new forms, such as “meander-verse” and “stumble-verse,” jumbled with obscenities and random profanities, as the inventions of these new Romantics expressing their “true feelings.” Poetry has died an erotic death, and children are taught that any unashamed eroticism, any sing-song rhyming, is “poetry.”

Shelley, Keats, and Burns held to their ideal of poetic beauty and human freedom to their deaths, ostracized and outcast. They composed poetry to express of the human spirit, its highest activities and sentiments, its need to search for truth. They did not seek to paint passing pleasures nor erotic desires, except as ironies. They did not seek to image aristocratic “honor,” or the Romantic “past” of feudal chivalry—the stock in trade of Sir Walter Scott, Lord Byron, Samuel T. Coleridge, and William Wordsworth.

Although Shelley and Keats were masters of poetic imagery, the core of their method was to contrast the creative freedom of the human mind—and the emotion of that creativity—against the depths of the mind when bound by sensual, erotic images and emotions. Shelley, from his boyhood, intensively studied and translated Plato’s dialogues, and knew that this highest emotion of creative activity, was what Plato termed *agapē*—the love of truth and justice. Keats expressed the idea in his famous “Ode on a Grecian Urn,” in which the passing of human generations is made noble, by the beauty they create to express this love to future generations. The urn’s Classical form is

. . . a friend to man, to whom thou say’st,
 “Beauty is truth, truth, beauty,”—that is all
 Ye know on earth, and all ye need to know.

This conception Keats expressed, the Romantics scorned. Byron laughed at such ideas, and vilified Keats’

poetry in general; Wordsworth called it “petty paganism”; Sir Walter Scott considered it “Cockney drivell”; Coleridge would have put it in his opium pipe and smoked it indifferently with everything else. Shelley and Keats, in distinction to these, were the only great *Classical* English poets of the past three-hundred fifty years.

Images of the Creative Mind

That poetry expresses, above all, the beauty of the human mind’s power of reason, was stated by Shelley—provocatively—in the Preface to his lyrical drama *Prometheus Unbound* (1819):

The imagery which I have employed will be found . . . to have been drawn from the operations of the human mind, or from those external actions by which they are expressed. *This is unusual in modern poetry*, although Dante and Shakespeare are full of instances of the same kind; Dante, indeed, more than any other poet, and with greater success. But the Greek poets . . . were in the habitual use of this power. [Emphasis added]

Shelley pointed to lyrics like the following; a song of the spirit which comforts Prometheus in the second act of his drama, singing of how poets “nor seek nor find” pleasures of sense, but rather those of thought:

Song

On a poet’s lips I slept,
 Dreaming like a love-adept
 In the sound his breathing kept;
 Nor seeks nor finds he mortal blisses,
 But lives upon the aerial kisses
 Of shapes that haunt thought’s wildernesses.
 He will watch from dawn to gloom
 The lake-reflected sun illumine
 The yellow bees in the ivy bloom,
 Nor heed nor see, what things they be;
 But from these, create he can,
 Forms more real than mortal man,
 Nurslings of immortality!
 One of these awakened me,
 And I sped to succour thee.

As will become clear, no Romantic poet ever did, nor ever could write such a “song,” although they might envy its beauty. There is a spirit dreaming on a poet’s breath; awakened by a thought, a universal thought the poet has created (by adding dimensions to human pleasures and transforming beautiful sights to their causes). And *such* beauty alone can comfort the truth-seeking mind of Prometheus, savior of mankind. The song, as poetic lan-

guage, is sensually delightful, but its subject is *agapē*, the love of mankind's highest hopes. To Shelley, this was poetry's *sole* subject, entering at some level into all its forms. He wrote: "I always seek, in what I see, the manifestation of something beyond the present and tangible object."

Socrates, in the *Phaedo*, foreshadows Shelley's "Song" as the method of poetry:

. . . the body is constantly breaking in upon our studies and disturbing us with noise and confusion, so that it prevents us beholding the truth, and in fact we perceive that, if we are ever to know anything absolutely, we must be free from the body and must behold the actual realities with the eye of the soul alone.

To the British critics of Shelley's time, who idolized the aristocratic Romantics, this "Song" exemplified Shelley's "overblown, profuse and confused imagery." His poetry infuriated them because no image was what it seemed to be; his images flowed only to disappear into universal thoughts, new ideas. Such creative leaps, of which we all desire to be capable, were Shelley's purpose and subject in poetry. From his *Defence of Poetry*:

[a poem] is the creation of actions according to the unchangeable forms of human nature, as existing in the mind of the Creator, which is itself the image of all other minds.

And in the same:

The great secret of morals is love, or a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person not our own.

Shelley was expressing uniquely Platonic ideas about the relation of the One (Beauty and Truth) to the many, creative actions in the minds of individuals:

Plato was essentially a poet—the truth and splendor of his imagery, and the melody of his language, is the most intense that it is possible to conceive. He rejected the . . . epic, dramatic and lyrical forms because he sought to kindle a harmony in thoughts, divested of shape and action . . .

and that was Shelley's purpose as well. "This is unusual in modern poetry," wrote Shelley, polemically, of himself. He knew the degeneration of English poetry after Shakespeare and Milton, continuously, for two centuries. Its stock, in the Romantic generation before Keats and Shelley, had become images of nature, of childish innocence, "rural simplicity," or chivalric "passions."

In his *Defense*, Shelley wrote that poetry at its happiest—when it may celebrate an age of human progress and freedom—was "of the imagination and the intellect."

But when culture decays, poets "retreat to pleasure, passions, and natural scenery"—they become "erotic poets." Then, if social corruption hardens even these erotic pleasures to dull and bestial forms, poets descend and still attempt to touch men and move them, even through such rude passions. If still ignored even thus, poetry's "voice is heard, like the footsteps of Astraea [goddess of Justice], departing from the world."

Shelley could have been forecasting the Twentieth century. In fact, he might have been forecasting the Nineteenth-century course of poetry, except for his own and Keats' powerful influence, after their deaths, especially upon Edgar Allan Poe and other American poets. For Shelley, poetry, even at the worst—when seeking to draw smiles of joy from stones—always seeks to lure its listeners higher, back to its core: "the imagination and the intellect."

William Wordsworth, the celebrated, "revolutionary" poet of Shelley's boyhood, had become by 1814 an active political Tory, a reactionary in a time of great repression and growing poverty; an apostasy which angered many of his fellow men-of-letters. Shelley wrote a biting sonnet which, alone, cut to the mental link between Wordsworth's Romanticism and his political betrayal. This was the degeneration of his own creative powers, owing to the loss of *agapē*.

To Wordsworth (1815)

Poet of Nature, thou hast wept to know
That things depart which never may return:
Childhood and youth, friendship and love's first glow,
Have fled like sweet dreams, leaving thee to mourn.
These common woes I feel. One loss is mine
Which thou too feel'st, yet I alone deplore.
Thou wert as a lone star, whose light did shine
On some frail bark in winter's midnight roar:
Thou hast like to a rock-built refuge stood
Above the blind and battling multitude:
In honored poverty thy voice did weave
Songs consecrate in truth and liberty,—
Deserting these, thou leavest me to grieve,
Thus having been, that thou should'st cease to be.

When Wordsworth had thus "ceased to be," he was forty-five years of age, with thirty-five more years to live. Mourning the "lost innocence" of childhood, Wordsworth—and this is Shelley's ironic point—did not mourn the lost promise of 1789 for freedom and justice in Europe, nor the crushing of the human spirit in cruel political reaction after the French Revolution's disaster. Rather, Wordsworth embraced that reaction. *Agapē* was not among the Romantic emotions his poetry expressed. So, Shelley mourned *him*, as one dead.

Wordsworth vs. Shelley: What Is Poetry?

William Wordsworth and Samuel Taylor Coleridge launched the Romantic movement in English poetry with their 1800 volume of *Lyrical Ballads*, ostensibly as an assault on the reigning, didactic style of Dryden's Augustan age. It became immensely popular, and shaped the development of all subsequent poetry in English. Coleridge's "Rime of the Ancient Mariner" opened the book; but, as he wrote few other poems—and had trouble finishing even those—all the other lyrics in the volume, and its Preface, were by Wordsworth. An enthusiast of French Jacobinism, Wordsworth was by then very British; he spiked his Preface with a furious stab at Friedrich Schiller and his co-founders of the German Classical drama, Goethe and Lessing: "The invaluable works of our elder writers, I had almost said the works of Shakespeare and Milton, are driven into neglect by frantic novels, *sickly and stupid German tragedies, and extravagant stories in verse.*" [Emphasis added]

Here, at the opening of the Romantic deluge to follow, was pungent evidence of the profound impact of Schiller and Goethe on English writers during the American Revolutionary period, even upon those writers who deeply resented that influence, like Wordsworth and Sir Walter Scott. When Shelley wrote in *A Defence of Poetry*—"the connection of poetry and social good is more observable in the drama than in whatever other form"—he showed his devotion to Schiller's dramas, which were unique for this connection. (Nowhere in Aristotle's *Poetics*' long discussion of drama, is this connection discussed, although Aristotle goes into great detail as to what is supposed to make tragic dramas *popular*.)

This Wordsworth "Preface" to the entire Romantic movement in poetry, makes a direct contrast to Shelley's *Defence of Poetry* of twenty years later: the contrast between *eros* and *agapē*, and between populism and republicanism. Listen to Wordsworth:

The reader will find that personifications of abstract ideas rarely occur in these volumes. . . . I have wished to keep my reader in the company of flesh and blood.

Whatever portion of this faculty [imagination] we may suppose even the greatest poet to possess, the language which it will suggest to him must, in liveliness and truth, fall far short of that which is uttered by men in real life, under the actual pressure of those passions. . . . [The poet] will feel that there is no necessity to trick out or to elevate Nature.

Now, Shelley:

For [the poet] not only beholds the present as it is, and discovers those laws according to which present things ought to be ordered, but he beholds the future in the present. . . . A poet participates in the infinite, the eternal, and the One.

And just after asserting, again, that "Plato was essentially a poet," Shelley adds:

Shakespeare, Dante, and Milton (to confine ourselves to modern writers) are philosophers of the very loftiest power.

Not so Wordsworth. From his Preface, again:

I have said that poetry is but the spontaneous overflow of powerful feelings; it takes its origin from emotion, reflected in tranquility, till [the emotion] does itself actually exist again in the mind. . . . But these passions and thoughts and feelings are the general passions and thoughts and feelings of men. And with what are they connected? Undoubtedly, with our moral sentiments and animal sensations, and with the causes which excite these; with the operations of the elements and the appearances of the viable universe; with storm and sunshine, with the revolutions of the seasons, with cold and heat. . . .

Now, again Shelley:

The story of particular facts is as a mirror which obscures and distorts that which should be beautiful; Poetry is a mirror which makes beautiful that which is distorted.

To Shelley, poetry expresses the power of mind to have dominion over nature, to transform it and to draw from it what is eternal. To Wordsworth, as to Aristotle, poetry attempts only to initiate "real" senses and emotions, or to express the moral "laws" repeated and believed by ordinary men and women. Poetry's source, to Wordsworth, is the simple imitation of common life:

The principal object, then, which I posed to myself in these poems was to choose incidents and situations from common life [L]ow and rustic life was generally chosen, because in that condition, the passions of the heart find a better soil . . . because in that condition of life our elementary feelings co-exist in a state of greater simplicity . . . and because, from their rank in society, and the sameness and narrow circle of their intercourse, they convey their feelings and notions in simple and unelaborated expressions.

Such blessed dummies were, to him, the English common people, whose conditions of life had been declining steadily since 1750. Tory gentlemen owned their votes, and would soon own Wordsworth. Shelley, a convinced republican all his life, took his idea of poetry's source from Plato's *Republic*—*agapē*:

Robert Burns



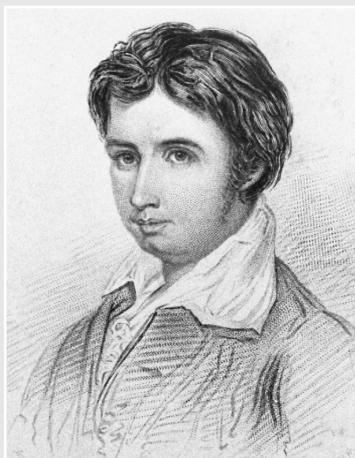
The Granger Collection



John Keats

The Granger Collection

Leigh Hunt



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Love, which found a worthy poet in Plato alone among the ancients, has been celebrated by a chorus of the greatest writers of the renovated world; and the music has penetrated the caverns of society, and its echoes still drown the dissonance of arms and superstition . . . planting, as it were, trophies in the human mind of the sublimest victory over sensuality and force.

Wordsworth wrote that poetry could have to do with science *only after* the “things of science” became habitual impressions to the common man. Then, the poet might “carry sensation into the midst of the objects of Science itself.” Shelley’s conception was that poetry was the essential basis of scientific discovery:

The human mind could never, except by the intervention of these excitements of poetry, have been awakened to the invention of the grosser sciences . . .

Wordsworth’s *theory* for the method of the Romantic movement in poetry was nothing but that of Hobbesian materialism, and was definitely worse than Wordsworth’s poetry itself—although many of his “Lyrical Ballads” were, in fact, just versifications of a mindless, Daoist conception of Nature, bemoaning the evil of human civilization:

Sweet is the love which Nature brings,
Our meddling intellect
Misshapes the beauteous forms of things—
We murder to dissect.

Enough of science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart.
That watches and receives.

—from “*The Tables Turned*” (1798)

There are many such. Note how the stanzas of the following ballad of Wordsworth, show not the least shift, of thought nor state of mind, from the first to the last. They are related only as reinforcing logic: *the first two stanzas could have served for the whole poem*. This is the complete absence of paradox and Metaphor, which in Classical poetry move us toward truth.

Lines Written in Early Spring (1798)

I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played;
Their thoughts I cannot measure:—
But the least motion that they made,
It seemed a thrill of pleasure.

The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from Heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

One almost hears the small tinkling of the ice in the glasses in the hushed parlor of the Queen's Club, just when one of the gentlemen lets out a sigh over the drift of things: Tsk, tsk! What man has made of man!

Is "I'd rather be a flower!" the whole truth and emotion we can expect from the most important and celebrated Romantic poet in English? This sounds like Alexander Pope; and indeed, we find Wordsworth, in the Preface to *Lyrical Ballads*, remarking that

we see that Pope, by the power of verse alone, has continued to render the plainest common sense interesting, and even frequently to invest it with the appearance of passion.

'A Very Resolved Republican'

Shelley's poetry could truly be contrasted to all Romantic poetry, by the philosophical expression of G.W. Leibniz:

The excellence of minds [is such] that God considers them preferable to other creatures; that minds express God rather than the world, but that the other substances express the world rather than God. (*Discourse on Metaphysics*)

Shelley strove more strongly than any poet of his time or since, that his poetry express the beauty of the mind, and "God rather than the world." He even polemicized with Keats about this, against any trace of mere style or sentiment, no matter how lovely. His purpose in poetry was to reform human civilization, by arousing the love of beauty and the passion for truth. Yet Shelley was, in the "media-public opinion" of his time,

the veritable monster at war with all the world, excommu-

nicated by the Fathers of the Church, deprived of his civil rights by the fiat of a grim Lord Chancellor, discarded by every member of his family, and denounced by the rival sages of our literature as the founder of a Satanic school

—the words of a British traveller shocked to meet Shelley in Italy, as though coming face-to-face with the Antichrist himself.

At nineteen, Shelley wrote a college friend:

What, then, can happiness arise from? Can we hesitate? Love, love—and though every mental faculty is bewildered by the agony which is, in this life, its too constant attendant, still is that not to be preferred to the sensations of epicureanism? . . . Love, love, *infinite in extent*, external in duration, yet perfectible; but can we suppose that this reward will arise spontaneously, or that our nature itself could be without some cause—a first cause—God? Do I love the person, the embodied entity, if I may be allowed the expression? I love what is superior, what is excellent, or what I conceive to be so; and I wish to be profoundly convinced of the existence of a deity, that so superior a spirit might derive happiness from my exertions: for love is heaven, and heaven is love.

Before the age of twenty, Shelley had read, re-read, and begun to make translations from the Greek of Plato's dialogues. He wrestled with the radical materialist doctrines of the British and French Enlightenment—which he also studied in his teens—and Plato conquered the materialists Hume and Locke, Voltaire and Rousseau. He rejected the favors of British radical Rousseauvian anarchist and Romantic novelist, William Godwin, who had been the teenaged Shelley's political/intellectual ideal, and whose daughter was Shelley's wife, Mary—author of *Frankenstein*, *Valperga*, and other Romantic novels. At twenty-seven, Shelley was to write:

The doctrines of the French and material philosophy are as false as they are pernicious. . . . This materialism is a seducing system to young and superficial minds. Man is a being of high aspirations, "looking before and after," whose "thoughts wander through the infinite," . . . existing but in the future and the past; being not what he is, but what he has been and shall be. ("On Life," 1819)

The gulf between the Classical and Romantic poets of England, Scotland, and Germany, put them on opposite sides of the fight over the new American ideal of republicanism. Shelley held to that ideal *after* the French Revolution's failure and the disaster of Bonapartism. In 1814, during the worst period of reaction in Europe, Shelley wrote his associate and friend Leigh Hunt: "I certainly am a very resolved republican . . . I always go on until I am stopped, and I am never stopped." He continued to publish political pamphlets up through that time. Only

slowly did he realize, that *poetry* was the means of reform, through beauty, which would survive him—his “talent”—and that “poets are the unacknowledged legislators of the world.” In “The Revolt of Islam” (1814), America appears thus in the hero’s words:

“There is a people mighty in its youth,
 A land beyond the Oceans of the West,
 Where, though with rudest rites, Freedom and Truth
 Are worshipped; from a glorious Mother’s breast,
 Who, since high Athens fell, among the rest
 Sate like the Queen of Nations, but in woe,
 By inbred monsters outraged and oppressed,
 Turns to her chainless child for succour now,
 It draws the milk of Power in Wisdom’s fullest flow.

“That land is like an Eagle, whose young gaze
 Feeds on the noontide beam; whose golden plume
 Floats moveless on the storm, and in the blaze
 Of sunrise gleams, when Earth is wrapped in gloom;
 An epitaph of glory for the tomb
 Of murdered Europe may thy fame be made,
 Great People! As the sands shall thou become;
 Thy growth is swift as morn, when night must fade;
 The multitudinous Earth shall sleep beneath thy shade.

“Yes, in the desert there is built a home
 For Freedom. Genius is made strong to rear
 The monuments of man beneath the dome
 Of a new Heaven; myriads assemble there,
 Whom the proud lords of man, in rage or fear,
 Drive from their wasted homes: the boon I pray
 Is this—that Cythna shall be convoyed there—
 Nay, start not at the name—America!
 And then to you, this night, Laon will I betray.

“With me do what you will. I am your foe!
 The light of such of joy as makes the stare
 Of hungry snakes like living emeralds grow,
 Shone in a hundred human eyes—‘Where, where
 Is Laon? Haste! fly! drag him swiftly here!
 We grant thy boon.’—‘I put no trust in ye,
 Swear by the Power ye dread.’—‘We swear, we swear!’
 The Stranger threw his vest back suddenly,
 And smiled in gentle pride, and said ‘Lo! I am he!’

Shelley was aware that the most celebrated English Romantic poets and novelists he knew, or knew of, had all become anti-republican Conservatives: Wordsworth, Robert Southey, Samuel Coleridge; Lord Byron and Sir Walter Scott had always been aristocratic reactionaries, despite Byron’s “revolutionary” adventures in Greece; William Godwin was an anarchist preaching that *all* associations of citizens were wrong and that progress would never result from them. Shelley wrote his republican friend Leigh Hunt, in 1819, “I doubt whether I ought not to expose this solemn lie; for such, and not a man, is

Godwin.” Shelley’s friend and fellow-poet, Thomas Love Peacock, went to work for the British East India Company, and wound up publishing an essay claiming that poetry was nothing but a useless adornment to modern life. It was against this piece of apostasy, that Shelley wrote *A Defence of Poetry*.

The powerful Duke of Norfolk, who controlled Wordsworth politically by 1814, made a serious effort to “catch” and control Shelley, whose father the Duke knew. Shelley was several times cordially invited to Norfolk’s ancestral estate, Greystoke—which was the source-location for another Romantic nature-myth, “Tarzan.” There, Shelley—in very bad financial circumstances—was introduced to William and Raisley Calvert, gentlemen brothers who coordinated Wordsworth’s political activity for the Conservative Party, and helped Wordsworth financially. At about the same time, *Blackwood’s Edinburgh Magazine*, the influential Tory-linked literary magazine controlled by Sir Walter Scott and his family, tried to lure Shelley into abandoning his principles. While other journals, and even popular newspapers, were making Shelley notorious as an enemy of society and a mad, evil poet, *Blackwood’s* began to praise his “genius”—while clucking, “If only he would reform his morals.”

Shelley’s notes to his wife make clear that he placed Sir Walter Scott personally behind this operation. When *Frankenstein* appeared as Mary Shelley’s first novel, *Blackwood’s* publicly affected to believe that Percy Shelley was the real author. And they praised to the skies this work of pure Romanticism, which portrayed man’s fate as a *creature of chemicals*, seething with uncontrollable emotions. (That this Romantic outburst against science had been written by *Mary Shelley*, Sir Walter Scott knew directly from Lord Byron—it was Byron who had suggested the story to her.)

These aristocratic messages to Shelley—that if he abandoned the “intellectual beauty” of his poetry, and became a Romantic, “erotic” author, his complete ostracism from the public might be reversed—failed to lure him from his life’s mission. In 1821, Byron told Shelley that Byron’s publisher, the Tory John Murray, was urging him to stick to “my Corsair style, to please the ladies.” Byron insisted Murray was right:

[A]ll I have yet written has been for the women. You must wait until I am forty; their influence will then die a natural death, and I will show the men what I can do.

Shelley, horrified by Byron’s self-description as an erotic “little me,” replied:

Do it now—write only what your conviction of the truth inspires you to write. You should give counsel to the wise,

not take off from the foolish. Time will reverse the judgment of the vulgar.²

Shelley and Byron

In 1813 Britain was again attempting to destroy America by war; Leigh Hunt and other republican publishers were in prison, for such crimes as affronting the Prince Regent (the future George IV); Shelley, in his pamphlet, *Letter to Lord Ellenborough*, was denouncing that Prince for spending £120,000 on a single lavish dinner, while Englishmen were hung for debts or imprisoned for printing Tom Paine's *Age of Reason*. At some of those same lavish dinners, the Prince Regent's favored guests included Lord Byron and Sir Walter Scott. Scott presented Byron with an antique bejewelled sword. Byron presented Scott with a large silver vase, full of dead men's bones! Byron wrote Scott:

Let me talk to you of the Prince Regent. He ordered me to be presented to him at a ball; and after some sayings, particularly pleasing from royal lips, as to my own attempts, he talked to me of you and your immortalities; he preferred you to every bard past and present, and asked which of your works pleased me most.

The opposed mental and moral qualities of Shelley and Byron were recorded by many who knew them both or observed them together. This included, memorably, their opposition on an issue of fundamental importance to poetry: the work of Shakespeare. During Shelley's lifetime, Shakespeare was not seen, in Britain particularly, as Schiller had seen and studied him—a guide to tragic drama;—nor as Lincoln saw him—a guide to statecraft and wisdom;—nor as he is seen today by all who care about civilization and culture. Shakespeare's plays had been driven from the British stage by John Dryden's imitations in the Seventeenth century. The Eighteenth-century British and French Enlightenment despised him. Samuel Pepys, the famous "diarist," called *Romeo and Juliet* the worst play he had ever seen. Voltaire denounced Shakespeare as a drunken barbarian and clown, and excoriated *Hamlet*. Byron's attitude, that Shakespeare was an "uncultivated genius" whose tragedies made no sense, was the conventional "wisdom" of the English literary world by the later Eighteenth century.

Shelley wrote a dissertation on *Hamlet*, which appeared in 1830 in the *New Monthly Magazine*, as part of a "conversation of Byron and Shelley on the Character of Hamlet." We will leave aside this "conversation," recorded only by a third party. Byron thought the ghost of Hamlet's father "seems to come and go without any reason at all." But to Shelley, the ghost "makes us think

upon the inviable world around us, and within us, and whose purposes . . . are to us most awfully accountable." This merely points our attention to the crucial passage of Shelley's actual dissertation. There, he characterized *Hamlet* as showing forth the method of Plato's *Parmenides* dialogue:

The lessons of the tragic poet [Shakespeare—PG] are like the demonstrations, *er absurdo*, of Parmenides; since the mind's eye is so blinded, so "drunk-asleep," to use Hamlet's words, as not by intuition to recognize the beauty of virtue; [rather] to prove it, as it were, by the clashing contradiction of two opposite extremes; as if a man derived a more sensible consciousness of health . . . from having previously been in sickness.

Shakespeare's employment of the paradoxes in Hamlet's character, to waken in the spectators' minds a new idea of the demands of statecraft and government, has been uniquely developed by Lyndon LaRouche.³ It is the spectator to the tragedy who receives a newly sensible consciousness of virtue, from watching the fatal contradiction of extremes in Hamlet's behavior: the contemplative who cannot act or change under the demands of a changed situation; the "practical man of action," who suddenly acts as if ideas and thought were worthless. So Shelley described Shakespeare's art, with skillful reference also to the conflicts of Hamlet with Polonius.

Shelley considered tragedy as built upon Platonic dialogue. At the end of his Preface to *Prometheus Unbound*, he stated that in reworking, from Aeschylus, the elements of tragedy and of human history, he "would take Plato as my model." Both Shelley and Keats thought Shakespeare's *King Lear* the greatest example of this principle of tragedy. In *A Defense of Poetry*, Shelley developed the principle again:

It is difficult to define pleasure in its highest sense, the definition involving a number of apparent paradoxes. For, from an inexplicable defect of harmony in the constitution of human nature, the pain of the inferior is frequently connected with the pleasures of the superior portions of our being. Sorrow, terror, anguish, despair itself, are often the chosen expressions of an approximation of the highest good.

Shelley's Political Writings

All Classical poetry's aim is to draw the listener or reader up, from sensual images or emotions, through imagination (the effect of creative Metaphor), to see the beauty of an enduring truth. This was also the aim of Shelley's pamphlets—to draw people from obsession with immediate oppressions and disputes, up to some under-

standing of the beauty of human reason in action. We have seen that Shelley believed in Plato's method of leading minds upward through paradox and metaphor; and that he considered Plato's quality of paradox *in prose* to be as metaphorical as poetry. At nineteen, he began pamphleteering, first with the goal of independence for Ireland.

The philosophical ammunition for this came not only from Plato. Shelley was ardently attracted to the music of Haydn and Mozart; and according to his youthful friend Thomas L. Peacock, "Schiller's *Robbers* and *Maid of Orleans* and Goethe's *Faust* took the deepest root in Shelley's mind and character." In addition, while at prep school and Oxford College, Shelley was mightily attracted to the works of Benjamin Franklin, whose experiments with electricity Shelley attempted to perform himself. "He swore by Benjamin Franklin as proof of the triumph of the mind," wrote Shelley's cousin Thomas Medwin.

Young Percy Shelley was a devotee of two teachers and "apostles" of science: Adam Walker, who lectured on the new breakthroughs of Benjamin Franklin in electricity, Lavoisier in chemistry, Herschel in astronomy; and the Scot Dr. George Lind, who belonged to the Lunar Society of Franklin's friends Joseph Priestley and James Watt, and who gave Shelley works by Franklin, Condorcet, Lucretius, and Pliny, and started him learning German. While still at prep school, Shelley started experiments with electrical batteries and devices, microscopes, burning glasses, etc., and constructed a small steam engine, which exploded. Ten years later, in 1820, he was to finance construction of a steamboat to work the Bay of Naples. But already at Oxford, Shelley took to writing letters to political or religious leaders, and in them, he forecast the practical use of electricity, new means of heating, irrigation, synthetic fertilizers, and the wide use of air-balloon flight and railroads. Science, he would later predict, "will end African slavery forever."

At twenty, while living in western Wales, Shelley "organized a paying water district" to enable Member of Parliament John Madox, and his engineer John Williams, to build a long courseway/embankment across the swampy delta of a river. This "great work" created a small lake, controlled flooding and created new farmland; it became known as "Tremadoc." Shelley travelled the district raising funds, and during one storm, took the emergency decision to sink a loaded vessel in the breach of the uncompleted dam, saving it. Madox later wrote of

Mr. Shelley's numerous acts of benevolence, his relieving the distresses of the poor, visiting them . . . and supplying them with food and raiment and fuel during the winter.

The pamphlets Shelley wrote, with the exception of *A Defence of Poetry*, were not influential. Their tiny circulation was only enough to incense their aristocratic targets against him. But they show the same quality of mind as his poetry. To Shelley, the most beautiful image was neither lake nor mountaintop, nor carefree child; but rather, a citizenry raising itself to act in the spirit of reason, for freedom and justice. His first pamphlets were *An Address to the Irish People* and the immediately following *Proposals for an Association of Philanthropists* (both 1812), in which "I propose an association which shall have for its immediate objects Catholic emancipation and the repeal of the Act of Union between Great Britain and Ireland." Shelley's letters show his hope that this would spark a wave of movements for freedom all over Europe. Yet, the slogan of the *Address* was that Irishmen must "Think, Read, and Reflect."

The *Proposals* brings out the idea of a special period, of political mass strikes:

Occasions like these are the proper ones for leading mankind to their own interest by awakening in their minds a love for the interest of their fellows—a plant that grows in every soil . . .

I regard the present state of the public mind in Ireland to be one of those occasions which [we] dare not leave unseized. I perceive that the public interest is excited; I perceive that individual interest has, in a certain degree, quitted individual concern, to generalize itself with universal feeling. . . . I desire that means should be taken with energy and expedition, in this important yet fleeting crisis, to feed the unpolluted flame at which nations and ages may light the torch of Liberty and Virtue!

. . . [T]he hearts of individuals vibrate not merely for themselves, their families and their friends, but for posterity, *for a people*, till their country becomes the world . . .

Shelley ended the *Address* by appealing to the American Revolutionary spirit:

I conclude with the words of LaFayette, a name endeavored by its peerless bearer to every lover of the human race: "For a nation to love liberty, it is sufficient that she know it; to be free, it is sufficient that she wills it."

In 1814, Shelley wrote *A Declaration of Rights* and the far bolder *Letter to Lord Ellenborough*—a public defense of the publisher D.I. Eaton, who had been imprisoned and bankrupted by the Lord Chancellor Ellenborough for publishing Tom Paine's *Age of Reason* in England. This pamphlet included an attack on Lord Shelburne's head of British Secret Intelligence, Jeremy Bentham. Shelley wrote, but did not publish, a fragment of an attack on capital punishment in 1813, *On the Punishment of Death*, in which again the *cognitive* idea of a "mass

strike period” was seen in the opening lines:

The first law, which it becomes a reformer to propose and support at the approach of great political change, is the abolition of the penalty of death.

By 1817, when Shelley published his pamphlet *On the Death of the Princess Charlotte*, the English “Chartist” movement was mass-distributing his poem “Queen Mab,” with its radical Preface. After the notorious “Manchester Massacre” of peacefully demonstrating English workingmen in 1819, the Chartists also took up Shelley’s poetic denunciation of Lord Castlereagh, “The Masque of Anarchy.” This continued for twenty to thirty more years, although Shelley considered his youthful “Queen Mab” a bad poem, and an embarrassment to the cause of truth and reason he fought for.

It is in “The Masque of Anarchy,” that there is heard the first idea of peaceful civil disobedience. Karl Marx would later claim that Shelley was “a revolutionist”; but Shelley wrote in 1819 to Leigh Hunt,

The great thing to do is to hold the balance between popular impatience and tyrannical obstinacy, to inculcate with favor both the right of resistance and the duty of forbearance. You know my principles incite me to take all the good I can get in politics, forever aspiring to something more. I am one of those whom nothing will fully satisfy, but who are ready to be partially satisfied [by] all that is practicable.

On the Death of the Princess Charlotte was daringly written to say that the English people, then being led by the royals in mourning the Prince Regent’s popular and “liberal” younger sister, should instead be mourning the corpse of Liberty, killed by the oligarchy. The pamphlet traced the growing national indebtedness of the British Isles to the 1694 founding of the Bank of England, which had created a “second aristocracy” (of finance, rather than land), and since 1750 had reduced the British subjects’ real standard of existence by half.

Shelley’s most extraordinary political pamphlet was one never published in his century. By the end of 1819, when he wrote *A Philosophical View of Reform*, he was so widely vilified in both literary journals and general publications, that he could not get a publisher to print it, even at his own expense. He had few allies or friends. In Pisa, Italy, early in 1820, an English officer who happened to see Shelley picking up mail, was so incensed to be in the presence of the “arch-fiend and atheist” that he assaulted Shelley with deadly force right there in the post office. Swiss newspapers printed slanders against him, although he had not been there in three years. He carried, and practiced with, pistols. In Wales he had escaped assassi-



William
Wordsworth

The Granger Collection



Samuel
Taylor
Coleridge

Prints and Photographs Division, Library of Congress



William
Godwin

The Granger Collection

nation, in 1814, by a man whose motives were never made clear. And, when his boat sank in a storm in the Bay of Naples in 1822, drowning him and a close friend, an inquiry established that the boat had been (deliberately or accidentally) rammed and stove in, by another boat which then made no effort to save the victims, nor make a report.

A Philosophical View of Reform (“of the existing institutions of the English government”) was the most difficult of statements to make in Europe after the 1815 Congress of Vienna—a direct appeal for *American* principles of sovereign self-government:

The system of government of the United States of America was the first practical illustration of the new philosophy. . . . America holds forth the victorious example of an immensely populous, and, as far as the external arts of life are concerned, a highly civilized community administered according to republican forums. . . . Lastly, it has an institution by which it is honorably distinguished from all other governments which ever existed. It constitutionally acknowledges the progress of human self-improvement.

Shelley was here clearly pointing to the commitment to “promote the General Welfare” in the U.S. Constitution’s Preamble. Aside from reform of the miserable condition of suffrage in Britain, this pamphlet detailed the British national debt, as the means by which the old landed aristocracy had deliberately created a second—financial—aristocracy from its ranks:

If this [second] aristocracy had arisen, with a false and depreciated currency, to the exclusion of the other [aristocracy], its existence would have been a moral calamity and disgrace. . . . But the hereditary aristocracy, who held the political administration of affairs, took the measures which created this other, for purposes peculiarly its own.

The results of this double-aristocracy’s actions and existence, Shelley showed to include the real halving of the English laborers’ standard of life during the Eighteenth century. He called for the reduction, and then abolition of interest to national debt-holders, and for putting the burden of taxation on this speculation. He counselled massive non-violent civil disobedience, as he portrayed it in “The Masque of Anarchy” composed at the same time, if government refused reform. Back in 1812, in a letter about a meeting with Robert Southey (one of the Romantic poets who had “gone Tory”), Shelley had stated the guiding conception of his political efforts:

Southey says expediency ought to [be] made the ground of politics, but not of morals. I urged that the most fatal error that ever happened in the world was the separation of polit-

ical and moral science; that the former ought to be entirely regulated by the latter, as whatever was a right criterion for an individual, must be so for society.

1789 and Schiller

Percy Shelley’s view of the nature of poetry and its importance was so much like the view which radiated from Friedrich Schiller twenty-five years earlier, as to be virtually identical. When Schiller wrote, in the “Letters on the Aesthetical Education of Man” in 1793,

Art has to take leave of reality, and elevate itself above want, with honest boldness, for Art is a daughter of Freedom, and it will receive its prescriptions from the necessity of the mind, and not from urgent need;

and

[Beauty] must be sought in an abstraction—because it cannot be derived from any concretely given example, but, instead, this abstract notion must justify and guide our judgement of each concrete case—and this abstract notion must be capable of demonstration out of the possibility of sensuously reasoning nature. In a word: it must be demonstrable that beauty is a necessary condition of mankind;

he could have been writing Shelley’s 1820 *Defence of Poetry*, or inspiring Shelley’s great “Hymn to Intellectual Beauty” of 1816. When Schiller wrote *The Theatre as a Moral Institution*, he could have been shaping Shelley’s views of *Hamlet* and *King Lear* twenty-five years later, as reported above.

And again, we find this in Plato’s *Phaedo* dialogue, where Socrates passes from discussing his own “music making” as philosopher and poet, to speaking of “absolute beauty and goodness”:

[D]id you ever reach them with any of the bodily senses? . . . Would not that man [reach them] most perfectly who approaches each thing, so far as possible, with the reason alone, not introducing sight into his reasoning nor dragging in any of the other senses along with his thinking, but who employs pure, absolute reason in his attempt to search out the pure essence of things. . . . Is this not the man, Simmas, if anyone, to attain to the knowledge of reality?

Shelley spoke and translated in Greek, Latin, and four modern languages besides English; but he knew German least well, and there is no evidence from his correspondence, that he knew any of Schiller’s historical or critical works, or his poetry. He did know, from 1812 on, the English author who twenty years earlier had begun writing and lecturing about Schiller’s dramas—M.G. “Monk” Lewis—and he was profoundly moved by

Schiller's and Goethe's plays, from which he attempted to translate scenes.

While Shakespeare's plays gathered dust, or were "re-written," in Seventeenth- and Eighteenth-century England, Schiller had studied and wrestled with them intensely, internalizing Shakespeare's revolutionary ability to make tragedy arise from the truth of human character itself, and of turning points in human history. Goethe's and Schiller's decisions about the *style* of dramatic verse were to have a powerful impact in England.

A century and a half before Shelley and Keats were born, a terrible degeneration of English poetry had been brought on by John Dryden and the so-called English Enlightenment.⁴ From the 1650's, all English poetry was squeezed into rhyming couplets, of lines of ten sing-song syllables each. Every couplet—virtually every line—was composed as a self-enclosed "sound-bite," marked off by ending rhymes which jingled like the carriage-return of an old typewriter.

Schiller and his German fellow-poets Lessing, Goethe, and Körner had taken as *their* models, the unrhymed "blank verse" of Shakespeare and Milton. They built a new German dramatic theater on the love of justice and human freedom. They boldly wrote Europe's first "non-rhyming plays" (in blank verse) since Shakespeare's time.

Beginning 1788, the plays of Schiller and Goethe were introduced into Britain, first by the Scot Henry MacKenzie and M.G. Lewis. Their effect was profound. Among other things, the English stage saw a revival of full, undoctored plays of Shakespeare!

Schiller's impact was such, that it struck even Sir Walter Scott, the arch-feudalist and bitter opponent of the American republic.⁵ Scott wrote, of his own youth, that "like the rest of the world, I was taken in by the bombast of Schiller," and that he then had wished to write plays like Schiller's. Obviously, Scott rejected Schiller's majestic optimism about human freedom and progress, and came to idealize Dryden. But many English poets were liberated from the deadly Augustan sing-song style and its rules. Wordsworth and other Romantics were among the first to be so liberated, although they shared Scott's *resentment* of Schiller's optimism, which set forth the beauty of the human soul as the love of freedom and justice for all men. Samuel T. Coleridge, Wordsworth's Romantic collaborator, became known as translator of Schiller's *Wallenstein* trilogy of tragic dramas, in 1798-1800. But Coleridge's correspondence with William Godwin shows Coleridge complaining bitterly about having Schiller to translate, and Godwin commiserating with anti-Schiller sentiments. Coleridge wrote

his famous "Rime of the Ancient Mariner" at that time, but very little poetry afterwards.

Byron, from 1800 to 1850 the most "popular" Romantic poet in any language, disliked Schiller's tragedies, as well as those of Shakespeare. Here can be seen one of the sharpest contrasts between Schiller and Shelley, on the one hand, and the Romantics, on the other, showing the universal antagonism between them. Schiller wrote his beloved play *Wilhelm Tell*, as an inspiring and beautiful portrayal of the Swiss Cantons' battle for independence from the Austrian Hapsburg Empire. Byron wrote a long poem arising from the same struggle in history, entitled "The Prisoner of Chillon" (1814). Byron's poem is "spoken" by François de Bonnavard, Sixteenth-century Swiss patriot imprisoned for six years in a Hapsburg dungeon at Chillon, on Lake Geneva (*below* the lake level), whose father and brother died in chains beside him. The verse style of the poem is free and often solemnly powerful, as Byron exploits the horrors of de Bonnavard's captivity, and its pathos. But, where Schiller brought the human spirit of Tell to triumph over all the brutal torments of the Hapsburg tyrant Gessler, Byron did the opposite. In the concluding Canto XIV of "The Prisoner of Chillon," Byron willfully portrays the *failure* of human freedom:

It might be years, or months, or days—
I kept no count, I took no note—
I had no hope my eyes to raise,
And clear them of their dreary mote;
At last men came to set me free,
I asked not why, and recked not where,
It was at last the same to me
Fettered or fetterless to be;
I learned to love despair.
And thus when they appeared at last,
And all my bonds aside were cast,
These heavy walls to me had grown
A hermitage—and all my own!
* * *
My very chains and I grew friends,
So much a long commission tends
To make us what we are;—even I
Regained my freedom with a sigh.

So this long Romantic poem ends as if Byron wished to say: "There is no beauty to truth!" And if one reads "The Prisoner of Chillon" again, now with this conclusion in mind and memory, many of the poem's beauties fade. Byron was consistent in this—he despised Keats' poetry. He hated Keats most for his attack on Pope and the Augustan style; although Byron, superficially, was freed from that style himself.

Reawakening Metaphor

English poetry won, then, a new “freedom of style,” although it is clear that the emotions of Romantic poetry were quite opposed to that emotion of *agapē* which inspired Schiller, who had, more than any other, brought that new freedom. To see this new freedom, we can start—by way of contrast—with a poem by Samuel Felton Matthew, a close personal friend of John Keats, and a serious, though minor, poet. Matthew, like many Nineteenth-century English poets, continued to use the Augustan style of closed, rhyming couplets:

On Socrates (c.1835)

When he of Grecian oracles confest
To be of men the wisest and the best—
The good old Socrates was doomed to death,
For teaching Greece a more enlightened faith,
Bidding her spurn tradition’s crafty lies,
And learn of simple nature to be wise;
How looked, what said he in that trying hour,
Which was to prove his spirit’s utmost power?
The poisoned cup into his hand was given,
Which firmly taking, he looked up to heaven,
And said with sweet composure, whether or no
My deeds have pleased my God, I do not know,
But this I know, my purpose it hath been,
And that my purpose hath by him been seen.
Conscious of this, my soul, upheld by faith
In his great mercy, fearlessly meets death.
Erasmus, when he read this, tho’ allied
To Rome’s proud church, yet all unbigoted,
Kissing the book, cried out in ecstasy,
“Ora pro nobis, Sancté Socraté.”

When Matthew wrote this, just so had English poets written for two hundred years, in the mold of Hobbes and Dryden. As Keats wrote, they were taught

. . . to smoothe, inlay, and clip, and fit,
’Til, like the certain wands of Jacob’s wit,
Their verses tallied. Easy was the task;
A thousand handicraftsmen wore the mask
Of Poesy

Worse, Matthew composed his “On Socrates” without sensing any need for the paradox and ambiguity of Metaphor, to stir the mind as Socrates had, from “facts” or “events,” toward Truth. Matthew juxtaposed two images which were each just like the other: Socrates’ nobility in meeting death; Erasmus’ piety in exalting the noble Socrates.

But Socrates taught, in Plato’s *Republic*, that *only* when human reason is baffled by a *difference* between the possible meanings of events, a discrepancy between

images in the mind, is the intellect moved actively to seek truth. Matthew, in his poem, ignored Socrates’ own principle of paradox—Metaphor.

Now, look at one of William Wordsworth’s best-known sonnets. Here appears a certain degree of freedom of verse, letting the poetic phrases be governed by the poetic ideas, rather than by a sing-song rule of rhyming couplets. But, is there Metaphor, any idea that is not on the literal, “sensible” surface?

The World Is Too Much With Us (1801)

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
The Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.—Great God! I’d rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

There is a Romantic mourning over national scenery and a vaguely “Greek” nature-mythology. But the mind is not moved from one thought, or state, to another. The Romantics wrote endless such pretty complaints. Here is Sir Walter Scott, who so resented the Schiller who taught him poetry. This is from Scott’s much-celebrated “Lady of the Lake”:

Time rolls his ceaseless course. The race of yore,
Who danced our infancy upon their knee,
And told our marvelling boyhood legends’ store
Of their strange ventures happed by land and sea,
How they are blotted from the thing’s that be!
How few, all weak and withered of their force,
Wait on the verge of dark eternity,
Like stranded wrecks, the tide returning hoarse
To sweep them from our sight. Time rolls his ceaseless
course.

The Romantics might have strayed into the temples of those ancient Chaldean mystery-religions, against which the early Christian church fought. These cults all worshipped two primordial deities—Time, and Space (the Deep)—and taught that all matter, including human life, was cursed.

The following Wordsworth sonnet has still more poetic freedom and lyrical quality—but the same, unchanging state of mind.

It Is a Beauteous Evening (1805)

It is a beauteous Evening, calm and free;
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heav'n broods o'er the Sea:
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear Child! dear Girl! that walkest with me here,
If thou appear'st untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year,
And worshipping'st at the Temple's inner shrine,
God being with thee when we know it not.

What difference between the little girl and the Sea? Both given the same “dear and divine” nature, because untouched by human thought! The evening worships . . . the child worships . . . nothing is present at the sonnet's concluding couplet, which has changed in any way from the “natural feeling” of the opening. Here, Metaphor does not operate, banned by the old Hobbesian dogma of “images of sensual experience.”

Next is Wordsworth in another meter, rediscovered in that period: the Italian “sesta rima” (“six-line rhyme”) of Dante and Petrarch. If such emotions as this—“how pleasant is Nature”—were poetry, we were all poets; or, more accurately, we had then no need of poets:

I Wandered Lonely As a Cloud (1807)

I wandered lonely as a Cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden Daffodils;
Beside the Lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:—
A poet could not be but gay,
In such a jocund company;
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;

And then my heart with pleasure fills,
And dances with the Daffodils.

Keats

What a difference is the Classical character of John Keats' poetry: lyrically and beautifully free in its verse; but also obeying the art of Metaphor. Keats wrote the following dedicatory sonnet for his first major poem, *Endymion*; he composed it in minutes, in a roomful of friends correcting his book-galleys and waiting for the printer's messenger. Keats drew a storm of opposition to the book by dedicating it to Leigh Hunt, the English republican editor and publisher, who had already been imprisoned for affronting the Prince Regent. The sonnet *seems* to have the theme of Wordsworth's sonnet, “The World Is Too Much With Us,” but a singular change takes over the concluding “sextet” of lines. That shift of thought, even in this slight, friendly dedication, is the work of Metaphor:

To Leigh Hunt, Esq. (1815)

Glory and loveliness have pass'd away;
For if we wander out in early morn,
No wreathed incense do we see upborne
Into the East, to meet the smiling day:
No crowd of nymphs soft-voic'd and young, and gay,
In woven baskets bringing ears of corn,
Roses, and pinks, and violets to adorn
The shrine of Flora in her early May.
But there are left delights as high as these,
And I shall ever bless my destiny,
That in a time, when under pleasant trees
Pan is no longer sought, I feel a free,
A leafy luxury, seeing I could please
With these poor offerings, a man like thee.

Glory and loveliness, then, have not passed away! They lie in the power of human perfectibility, of *change*: beauty is not worshipped in the Nature-god Pan, but in the human beauty of free minds, like that of Leigh Hunt. This change begins at the ninth line. The real “turn” of Metaphor is the delightful irony of “a free, a leafy luxury”—republican freedom of thought!

Given more than a few minutes for a sonnet, Keats created more complex Metaphor from a simple idea—in the following, a woman's remembered beauty. Romantic poets dwelt on images of nature; classical poets transcended them with “longing” for a higher state of mind. Even in the opening quatrain is felt the discrepancy between the relation of time to natural processes, and the transformation of time in human mental processes.

*George Gordon,
Lord Byron*



The Granger Collection



Sir Walter Scott

*Robert
Southey*



The Granger Collection

To — (1817)

Time's sea has been five years at its slow ebb,
Long hours have to and fro let creep the sand,
Since I was tangled in thy beauty's web,
And snared by the ingloving of your hand.
And yet I never look on midnight sky,
But I behold thine eyes' well-remembered light;
I cannot look upon the rose's dye,
But to thy cheek my soul doth take its flight;
I cannot look on any budding flower,
But my fond ear, in fancy at thy lips,
And harkening for a love-sound, doth devour
Its sweets in the wrong sense:— thou dost eclipse
All my delights with sweet remembering,
And grief unto my darling joys dost bring.

“The natural sensations” or emotions are confused and baffled, as a memory of human beauty—more powerful than they—carries them away and changes them. Although the senses are sharply aware, they are, at the same time, eclipsed by the presence of memory of human love, which is present but lost. Thus, the more sensual delight, the greater grief and melancholy. Keats constructed one of his later, great odes—the “Ode to Melancholy”—out of the same paradox.

In Classical poetry in all its themes, this is the only real meaning of “images of natural beauty”: they are an ephemeral and lower species than human beauty, which is itself only passing, but points to the *inner* beauty of the mind and spirit, the spark of divine potential which may endure. Classical poets create Metaphor—beginning, as Socrates said, from discrepancy and even confusion among sense images and emotions—to evoke the longing for the more lasting beauty “of the imagination and the intellect.” This sonnet of Shakespeare, for example, was composed of the same metaphor we just saw recreated by Keats:

Sonnet XCVIII

From you have I been absent in the Spring,
When proud-pied April, dressed in all his trim,
Hath put a spirit of youth in everything,
That heavy Saturn laughed and leaped with him;
Yet nor the lays of birds, nor the sweet smell
Of different flowers in odor and in hue,
Could make me any Summer's story tell,
Or from their proud lap pluck them where they grew:
Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,
Drawn after you, you pattern of all those.
Yet seemed it Winter still, and, you away,
As with your shadow I with these did play.

Shelley

In a Classical poem, there is always opened an interval, or pathway, from a lower state of mind, bound by erotic images and passing desires, to a relatively higher or more beautiful state of mind, characterized by *agapē*. Even if the poem shows the descent of a state of mind *down* that pathway, it creates a longing, in the listener, for the higher, more agapic state, characterized by an unselfish love of truth and of fellow humanity. The poem's pathway is often clearest when, from the standpoint of the concluding couplet, one is made to reexperience the opening lines in a different way.

Helga Zepp LaRouche gave a comprehensive concept of this effect, comprehending both Classical tragedy and poetry, in a presentation to a 1996 conference on education of the Russian State Duma (lower house of Parliament):

In Classical tragedy, the audience can observe whether the hero succeeds in finding a solution on a higher level, to prevent a tragic outcome, or fails to meet the challenge. The audience “sees,” as it were, the method of hypothesis-formation played out on the stage. In a Classical poem, the content is never located on the literal, prosaic level. Rather the composition as a whole contains a metaphor—a meaning—which goes beyond what is said directly. In both cases, the composition addresses that level of the intellect, which is capable of grasping that the pathway of human progress passes through absolute discontinuities; that is, points of absolute separation between one set of basic assumptions, connected to a given domain of experience, and another, different set of assumptions. That is why the experience of Metaphor in Classical poetry involves the same level of reason, which is responsible for revolutionary discoveries in science.

No classical poet is more focussed than Shelley on creating metaphors of such “*longings*” of *human Reason, for higher powers of Reason*. One more sonnet of Keats will lead us to this characteristic of *all* Shelley's poetry. Lyndon LaRouche has often written, that the significance of an individual's life is the “talent” he or she is given from earlier generations (“talent” in the sense of the parable); and that the “test of death” is whether, and how, that individual has been able to pass on that talent, to create, in future generations, a greater one. Here is how Keats, briefly, expressed this:

When I Have Fears . . . (1818)

When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,
Before high-piled books, in charactery,
Hold like rich garners the full-ripened grain;
When I behold, upon the night's starr'd face,
Huge cloudy symbols of a high romance,

And think that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love;—then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

This poem rises above a sense of loss—not of objects of beauty, as in Romantic poetry, but rather of *powers* of creating beauty. The opening lines mock the human desire for fame; but also raise the real fear of death; the fear that one has “one talent which is death to hide,” and may not live to be able to pass that talent on. At the ninth line, a higher emotion appears—the joy of the intellect which a poet feels, while composing poetry which he or she believes *will* endure, and move others.

Keats took his own delight in creating beauty, and imagined *that* as a lover he would lose in death. But at the last three lines, there is a “turn” of Metaphor. “Unreflecting love”—even of one's own creative powers of mind—gives itself up and reflects on a more external potential. The threatening grief passes. This “fair creature of an hour”—the hour of composition, of creativity—does not really belong to the poet, but to future humanity.

Percy Shelley, insisting that the subjects of Classical poetry were the operations of the imagination and the intellect, had this idea of the “talent” of poetic beauty. He wrote that poets, in exercising it, became “the unacknowledged legislators of the world”:

The great instrument of moral good is the imagination; and poetry and ministers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight, which have the power of attracting and assimilating to their own nature, all other thoughts. . . . Poetry strengthens that faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens a limb. (*A Defence of Poetry*).

This was Schiller's ideal of classical beauty and drama as well. Poetic beauty is *not* the precise pointing of images, recalling their sensations and emotions; rather, it is moving and expanding the powers of the mind, through the creation of what Shelley called, in one of his most celebrated odes, “Intellectual Beauty.” In many Classical poems, the power of beautiful song is, itself, made the subject of the poem, to examine the operations of the minds the relations among creative thought, joy (love of one's own creativity and its effects), and *agapē* (love of that same creative potential in mankind and for mankind).

Such a poem, was the song from *Prometheus Unbound*, above. Shelley's works are full of examples of the poet speaking to his own poetry—celebrating the way that creative beauty transforms thinking. “Hymn to Intellectual Beauty” (1816) is the most famous example. But we can take another simple “Song,” below. It is a set of paradoxes, of a despondent mind—uncreative, erotically fixed in gloom—against the state of creative happiness which it remembers, and longs to reach once again. It is a universal experience of mind. How can such despondence, no matter what it “tries to think of,” touch that creative joy and passion which is completely discontinuous from it, and will not stoop to it nor commiserate with it?

Song (1820)

Rarely, rarely comest thou,
 Spirit of delight!
 Wherefore hast thou left me now
 Many a day and night?
 Many a weary night and day
 'Tis since thou art fled away.

How can ever one like me
 Win thee back again?
 With the joyous and the free
 Thou wilt scoff at pain.
 Spirit false! thou hast forgot
 All but those who need thee not.

As a lizard with the shade
 Of a trembling leaf,
 Thou with sorrow art dismayed;—
 Even the sighs of grief
 Reproach thee, that thou art not near,
 But reproach thou wilt not hear!

Let me set my mournful ditty
 To a merry measure;
 Thou wilt never come for pity,
 Thou wilt come for pleasure;
 Pity then will cut away
 Those cruel wings, and thou wilt stay.

I love all that thou lovest,
 Spirit of delight!
 The fresh earth in new leaves drest,
 And the starry night;
 Autumn evening, and the morn
 Where the golden mists are born.

I love snow, and all the forms
 Of the radiant frost:
 I love waves, and winds, and storms—
 Everything almost
 Which is Nature's, and may be
 Untainted by man's misery.

I love tranquil solitude,
 And such society
 As is quiet, wise, and good;—
 Between thee and me
 What difference? but thou dost possess
 The things I seek, not love them less.

I love Love—though he has wings,
 And like light can flee;
 But above all other things,
 Spirit, I love thee—
 Thou art love and life! Oh, come,
 Make once more my heart thy home!

The poem's “longing voice” travels an upward, changing path to reach the “spirit of delight,” which paradoxically flees. First, the appeal to erotic “true emotions”—sorrowful complaint; righteous reproach; solicitousness of the “trembling leaf” trying to shield the ungrateful lizard from the sun. The spirit of delight is unmoved, no nearer, not even reproached.

Then, deceitfulness, with the “merry measure” of the song itself—at which point (fourth stanza) the meter itself acquires a more musical, rhythmical tone. But “pleasure” is not delight—“pleasure” is erotic, and would cut off the wings of delight and ground it! Then are worked the beautiful images of Nature, and its alleged everlastingness (Shelley is clearly mocking the Romantics). The sad paradox only reappears in the next-to-last stanza. The “longing voice” longs finally for love; not for its images, and not in a mere desire to be in love—no, for *creative* love, poetry. In creative passion the spirit of delight appears at last to come. So, a listener can remember and hear, in the last lines, the opening again (“Rarely, rarely comest thou”), with a new tone: “O come! Make once more my heart thy home!”

And one can still hear that longing voice from the depths, beneath this new “welcoming tone” of joy.

Rarely, rarely did any Romantic poet compose images of the operations of the mind, *and its creative powers of discovery*, in this way. As in the case of Byron's “Destruction of Sennacherib” [SEE Box, p. 56], Wordsworth came close to this domain of *agapē*, only when he accepted a poetic theme presented him from elsewhere. With Byron, it was the book of *Isaiah*, and he fell far short of his model. Even when Byron wrote his well-known little ballad, which is not cynical nor erotic like so much of his poetry,

So, we'll go no more a-roving,
 So late into the night,
 Though the heart be still as loving,
 And the moon be still as bright. . . .

he was, for the most part, repeating the refrain of an older Scottish song, “The Jolly Beggar.”

Wordsworth, in 1805, read a manuscript of a *Tour of Scotland* by one Thomas Wilkinson. There he found the following description, of a metaphor of the human mind's beauty, or creative power:

Passed by a female who was reaping alone; she sang in Erse [Scots-Gaelic] as she bended over her sickle, the sweetest human voice I ever heard. Her strains were tenderly melancholy, and felt delicious long after they were heard no more.

A "natural scene," not by flowery images or down-home country expression, but by virtue of an actual germ of truth—that nature is made memorable by human work and art. The memory of this solitary human voice persists, more beautiful than it actually was, to make the singer a metaphor of creative beauty. With this, Wordsworth wrote a poem comparable to Keats' sonnet, "To —," quoted earlier:

The Solitary Reaper (1805)

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts, and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of Travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In springtime, from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
Or battles long ago:
Or is it some more humble lay,
Familiar matter of today?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er her sickle bending;—
I listened, motionless and still;
And when [as] I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

This is not a Romantic poem—it violates Wordsworth's own dogmas of "familiar language, familiar passions, well-known sensations," from his Preface. It is investigating an unknown quality of a human mind, known only by the beauty it has created.

Keats' 'Grecian Urn'

This germ of a Classical poetic idea which Wordsworth was fortunate to receive from the Scottish traveller, is of the same type as the idea of Metaphor which guided John Keats' great "Ode on a Grecian Urn." But Keats always worked with Metaphor—with ordered change to more elevated states of mind, the discovery of truth by seeking beauty. Thus, he expressed more powerfully the truth Wordsworth merely came upon for the incident of one poem.

Keats' "Ode" is constructed by paradoxes on the question: "What is that truth of ancient Greek civilization, which is kept so powerfully alive by this painted urn, sitting silently for two thousand years? Where, in the mere 'scenes from natural life' painted on it, is that truth?" The "Ode" questions all of the forms of *eros* visible on the urn—natural joys and pleasures, natural sorrows and pains. It proves, poetically, that *agapē* is higher and more true, than these erotic pursuits frozen in mid-act in ancient times.

Heard melodies are sweet, but those unheard
Are sweeter—therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:

This is the paradox Wordsworth was given: "Will no one tell me what she sings? / . . . / The Maiden sang, / As if her song could have no ending." Keats finally answers that the urn's truth is nothing else but the beauty of its "silent form." This form, of art, passes down to us the "fair attitude" of Greek Platonic thought. The "Ode" concludes:

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest marches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty,"—that is all
Ye know on earth, and all ye need to know.

This is the method of Classical poetry as Shelley defined it in his *Defence of Poetry*.

The Principle of Balshazzar's Feast

During their lifetimes and for twenty years afterward, Keats' and Shelley's poetry remained, incredibly, essentially unknown. Meanwhile, the Romantic "Corsair," Lord Byron, was the most popular poet in the world, commanding £2,000 or more, sight unseen, for a major new poem, before the galleys were set. But Shelley instructed him: "time will reverse the judgment of the vulgar"; not just the passage of time, but the fullness of time. There, the relative *truth* of their poetry would be judged, and also the truth or falseness of that moment of European culture which was praising one poet and villifying the other.

Both wrote poetry on that very question: what, of human life, has the power to endure? In Byron's long work, *Childe Harold's Pilgrimage*, there is a brief "Apostrophe to the Ocean," expressing the Romantic poet's idea of what endures—the powers of Nature, and human reverence of them. The opening couplet and final stanza express the character of this interlude,

To the Ocean (1818)

Roll on, thou deep and dark blue ocean,—roll!
Ten thousand fleets sweep over thee in vain;
* * *
Thy shores are empires, changed in all save thee—
Assyria, Greece, Rome, Carthage, what are they?
Thy waters washed them power when they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts—not so thou,
Unchangeable save to thy wild waves' play.
Time writes no wrinkle on thine azure brow
Such as creation's dawn beheld, thou rollest now.

But Byron could compose better than such a hymn to Gaia—he *could* write poetry whose subject appeared to be: what, of *human* life and stirring, endures? Such a poem was "The Destruction of Sennacherib." For the power of its imagery, it is widely known and quoted; and indeed, it may be the best Byron ever wrote, in great part because the subject was not his, nor the framing of it. They came from the Bible's *Book of Isaiah*. Yet, there is much more Metaphor in a few lines of *Isaiah*, Chapter 37, than in Byron's poem.

The Destruction of Sennacherib (1811)

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on old Galilee.

Like the leaves of the forest when Summer is green,
The host with their banners of sunset were seen:
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.

For the angel of death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved—and forever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent—the banners alone—
The lances uplifted—the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!

The quatrains are unquestionably beautiful, although with a curious *sameness*. The great power of God acts in a sudden stroke, which is described in every possible effect, and in the final couplet, summarized. The poem is describing a great change, using many images—but is there *change* in the poem itself?

Is God only power and will—or is God also wisdom and perfection, and *thus* the highest cause of the ways of men? To the Romantic poet (and of course, to the British Lord, Byron), God is power and will, almost like Ocean. But to Isaiah, God, in those days of the early Seventh century B.C., was using evil to bring about good; using Sennacherib to try Israel and Egypt, and to bring forth a more-perfected "remnant" of Israel, through the faith and courage of Isaiah and King Hezekiah. Against the blaspheming Assyrian might of Sennacherib, conquerer of all oth-

er cities, who had twice demanded Jerusalem's surrender, and had demoralized and "turned" Hezekiah's own lieutenants,

Hezekiah prayed unto the Lord, saying, . . . "Incline thine ear, O Lord, and hear; open thine eyes, O Lord, and see; and hear all the words of Sennacherib, which hath to reproach the living God."

. . . Then Isaiah the son of Amoz sent unto Hezekiah, saying . . .

"This is the word which the Lord hath spoken concerning him; The virgin, the daughter of Zion, hath despised thee [Sennacherib], and laughed thee to scorn; the daughter of Jerusalem hath shaken her head at thee."

. . . "And the remnant that is escaped in the house of Judah shall again take root downward, and bear fruit upward. (*Isaiah* 37).

And God, pleased through such *human faith and courage*, thus smote the arrogance of Sennacherib and destroyed it, leaving his personal destruction to come later, at the hands of his faithless sons. *Isaiah* is Classical poetry, expressing sacred love through the metaphor of the "daughter of Jerusalem." Byron's poem lacks what is manifest in these verses of *Isaiah*: higher state of mind, and lower; the potential of mental and emotional change—perfection.

What, of human life, truly has power to endure? Compare Byron's rolling, Romantic verses, to Shelley's sonnet, "Ozymandias." In it appears the *mind* of such as Sennacherib, and in contrast, that true quality of human mind, which endures:

Ozymandias (1817)

I met a traveller from an antique land,
Who said: Two vast and trunkless legs of stone
Stand in the desert. . . Near them, on the sand,
Half-sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the hand that fed.
And on the pedestal, these words appear:
'My name is Ozymandias, king of kings—
Look on my works, ye mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

In the opening quatrain is created an image, but an image in the mind of a traveller "from human history," who indicates this image partly by the amazement he manifests. At the words, "whose frown," this traveller's communication changes, becomes more impassioned. More than the mere size of the huge wrecked monument in the desert, he is astonished that Ozymandias' brutal passions still seem to live, "stamped on these lifeless things." And this is the work of another mind, and "hand," from history, that of the sculptor, who saw those passions so well he was able to mock them in stone. What can be known of this sculptor?—what, of his life, endures?

In the sextet—the six-line closing section from "And on the pedestal . . ."—the traveller's mind seems to step back in awe, and the poem "turns" on the great double-irony of the carved words. Though these are Ozymandias' words—carved at his command—at this turning point, this voice is not that of Ozymandias. This voice is mocking him and "his works"—which are obliterated without a trace—but at the same time it is mocking "ye mighty" of Shelley's time, the British imperial elite in its growing power, which saw itself as heir to the power of ancient empires. The voice is mocking the "mighty" of all time.

At the point of the words on the pedestal, Shelley creates a voice speaking above the mental images of the poem, and above time: "Ye mighty . . . despair!" Here there are actually simultaneous voices as in polyphonic music, and only when recording and re-hearing the sonnet, reflecting on it, does the mind recognize each one. The traveller is still telling his story in amazement; the words are those of Ozymandias' arrogant folly; but this ironic voice is that of the sculptor.

So, it is also the voice of the poet himself.

Thus, nothing of the life of Ozymandias endures, although he is the powerful "image" of the sonnet. The artist endures—in the quality of his mind and art, which was able to stamp a truth of life upon "lifeless things."

This is the quality of Metaphor, which Byron completely ignored in what he chose to compose from *Isaiah*: "The virgin, the daughter of Zion, hath despised thee [Sennacherib], and laughed thee to scorn; the daughter of Zion hath shaken her head at thee."

Metaphor Is Beauty

The characteristic opposition of Shelley's poetry and Wordsworth's, of Classical poetry and Romantic, is so indelible that it is recognized in poems of any length, even the shortest. A poet cannot write to pass erotic pleasures on to a reader or hearer, no matter his skill at describing such pleasures, and at the same time seek to work "a spirit of good" in that hearer, nor reach for what Socrates spoke of—"absolute beauty and goodness."

These two, opposed, sciences of the mind stand apart even more sharply in longer lyrical poems. In such, while still speaking "musically," the poet seeks not just the momentary influence of a song upon the hearer's mind. He or she seeks to work an effect upon the listener's memory and understanding, to incite an emotional and intellectual process which will cause both a pleasurable and a moral impact. What kind of pleasure? What kind of moral impact?

Wordsworth's 1802 poem, "The Leech-Gatherer; or, Resolution and Independence," was guided precisely by the method he presented in the Preface to *Lyrical Ballads*, which we contrasted to Shelley's *Defence of Poetry*. That method was to portray common sensation and common people from rural life, to describe them vividly "as they are." We will see now, that in a longer poem especially, this evokes a *sense of the permanence of the existing order of things*—whatever its injustice and ugliness, it endures, and one atones by making a pact with it. (*It is just the same with today's Romantics, street poets and "rap" singers, for all the complaints they put into their rhymes!*)

"Resolution and Independence" employs an old stanza of Geoffrey Chaucer (1340-1400), used by that founder of English poetry for his beautiful poems on courtly and universal love. The meter and rhyme create a characteristic "turn," or change of thought and feeling, between lines 4 and 5 of the stanza. Here's how Chaucer used it, in his *Troilus and Criseyde*.^{*} In the first stanza, Criseyde's heart lifts in the night at lines 4-5 (and so does the heart of the nightingale's mate, listening); in the second example, lines 4-5 shift night into day:

A nyghtyngale, upon a cedir grene,
Under the chambre wal ther as she lay,
Ful loude song ayein the moone shene,
Peraunter,^{**} in his briddes wise, a lay

^{*} Readers unfamiliar with the Middle English of Chaucer's age, are encouraged to sound the lines out aloud. The relationship to modern English should become clear.

^{**} Perhaps

† carried her off

Of love, that made hire herte fresshe and gay.
That herkned she so longe in good entente,
Til at the laste the dede slep hire hente.†

* * *

On hevене yet the sterres weren seene,
Although ful pale ywoxen was the moone;
And whiten gan the orisonte shene
Al estward, as it wont is for to doone;
Then Phebus with his rosy carte soone
Gan after that to dresse him up to fare,
Whan Troilus hath sent after Pandare.

In twenty stanzas of "Resolution and Independence," Wordsworth seldom uses the potential for change embedded in the stanza by that extra rhyme between lines 4 and 5. But he does use his poetic skill in creating sensually-effective images. In the first three stanzas, he excites a pleasantly natural emotional effect—erotic, fixed, one-dimensional. Then in stanza four, he attempts to bring in *change*—to replace this fixed emotion with its opposite. We present here seven of the first eight stanzas, and then the final two:

from The Leech-Gatherer; or, Resolution and Independence (1802)

There was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods;
Over his own sweet voice the Stock-dove broods;
The Jay makes answer as the Magpie chatters;
And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors;
The sky rejoices in the morning's birth;
The grass is bright with rain drops—on the moors
The Hare is running races in her mirth;
And with her feet she from the plashy earth
Raises a mist; that, glittering in the sun,
Runs with her all the way, wherever she doth run.

I was a traveller then upon the moor;
I saw the Hare that raced about with joy;
I heard the woods and distant waters roar;
Or heard them not, as happy as a boy:
The pleasant season did my heart employ:
My old remembrances went from one wholly;
And all the ways of men, so vain and melancholy!

How then, in the upcoming stanza four, without remembrances, from nothing but pleasant sense-impressions, can Wordsworth—for his moral purposes in this poem—cause sadness to appear? He *asserts* it. We sense that the poem is suspended, or evaporated, while we receive an *explanation in logical terms*, as to why the poet

suddenly feels “low.” In stanzas five and six this explanation is extended and “explained.” By the time the old Man, of the rural People, appears, and the poem “restarts,” it had broken down completely, lost all semblance of beauty:

But, as it sometimes chanceth, from the might
Of joy in minds that can no further go,
As high as we have mounted in delight
In our dejection do we sink as low,
To me that morning did it happen so;
And fears and fancies thick upon me came;
Dim sadness—and blind thoughts, I knew not, nor could
name.

I heard the Skylark warbling in the sky;
And I bethought me of the playful Hare:
Even such a happy child of earth am I;
Even as these blissful creatures do I fare;
Far from the world I walk, and from all care;
But there may come another day to me—
Solitude, pain of heart, distress, and poverty.

My whole life I have lived in pleasant thought,
As if life’s business were a summer mood:
As if all needful things would come unsought
To genial faith, still rich in genial good:
But how can He expect that others should
Build for him, sow for him, and at his call
Love him, who for himself will take no heed at all?

* * *

Now, whether it were by peculiar grace,
A leading from above, a something given,
Yet it befell, that, in this lovely place,
When I with these untoward thoughts had striven,
Beside a pool bare to the eye of heaven
I saw a Man before me unawares:
The oldest man he seemed who ever wore gray hairs.

Why this breakdown in the poetic effect created in the opening stanzas? Because these stanzas, pleasant and well-drawn as they are, have within them no principle of change, no potential pathway for a shift in state of mind. They have no quality of Metaphor; and *without using Metaphor, it is not possible to make the poem’s listener experience a change in mental and emotional state*, no matter how you “describe it.” Let us again go to the *Phaedo* dialogue of Shelley’s beloved poet, Plato:

SOCRATES: If a man, when he has heard or seen, or in any other way perceived a thing, knows not only that thing, but also has a perception of some other thing, the knowledge of which is not the same, but different. . . .

CEBES: What do you mean?

SOCRATES: Let me give you an example. Knowledge of a

man is different from knowledge of a lyre.

CEBES: Of course.

SOCRATES: Well, you know that a lover, when he sees a lyre or a cloak or anything else which his beloved is wont to use, perceives the lyre, and in his mind, receives an image of the boy to whom the lyre belongs. . . . [R]ecollection is caused by like things and also by unlike things. . . .

Socrates was describing Metaphor: as when Shakespeare, in his sonnet about the sights of Spring when his lover was absent, wrote, “As with your shadow, I with these did play”; as when Keats recalled the memory of a woman’s beauty, and said his mind was “snared by the ungloving of thy hand.”

In this twenty-stanza narrative poem, Wordsworth thought to *describe* a mind dejected when it had been delighted. But Shelley, in a “song” we saw earlier, *created* that mental image in one six-line stanza, as Wordsworth did not do in 150 lines:

Rarely, rarely cometh thou,
Spirit of delight!
Wherefore hast thou left me now
Many a day and night?
Many a weary night and day
’Tis since thou art fled away.

We do not enter into the spirit of a mind in dejection, except by the recollection of a spirit of delight, whose absence and whose memory creates the sadness. That is why Shelley began this “song” not with images, but by directly evoking a spirit or state of mind, and creating a metaphor. Without Metaphor, such *movement of the mind* does not occur. This can be easily proven—here is the same stanza, without Metaphor:

Rarely, rarely now know I
Anything but woe;
Sighing now, my nights pass by,
Sadly the days go;
Many a weary night and day
’Tis since last when I was gay.

This is how Wordsworth, or Byron, would have attempted Shelley’s stanza. Do you enter into this described melancholy spirit? Of course not! You cannot truthfully, memorably experience a state of mind, but through the longing for another, different—higher—state of mind. Or, as Shelley and Schiller both wrote about tragedy, the opposite is also true: It is only by the mortification of your sensual, lower spirits—as when you weep to see King Lear going mad, as all truth, justice, and love in his kingdom is being destroyed around him, and no hope seems left—that your higher, intellectual

and moral powers derive pleasure and new strength. This, even in Shelley's little song-stanza, is Metaphor; remove it, and only "pretty description" is left. The fixed mind knows nothing—the mind in motion may know the truth.

Without Metaphor, "poetry" is nothing but virtual reality, pretty images for which a reader or listener may agree to forget the desire for truth; it is Aristotle's *Poetics*. Wordsworth's method of poetic composition specifically denied the use and value of Metaphor, like every English poet since Hobbes. Thus, when Wordsworth, in his fourth stanza, wants to change the narrator's state of mind from joy to sadness, the poem is suspended, and virtual reality enters. "While joyfully observing Nature, the thought of the uncertainty of my future prospects suddenly struck me; at the idea that I might become poor and wretched like other poets, I fell into dejection. How lucky, then, to meet an old Man who *was wretched*, yet remained cheerful."

Acknowledge, that there is nothing more than this in Wordsworth's stanzas four to eight (nor is there anything different, in the eleven stanzas we have omitted before the final two). This quality—of stanzas of pretty or "passionate" imagery, alternating with sections of didactic explanations and "moral" preaching—is the characteristic quality of the Hobbesian Enlightenment, of Dryden, Pope, and later, all the Romantic poets. (*Today we can hear "rap" stars following the same formula: "passionate" obscenities, alternating with "moral" lecturing.*) Wordsworth's poem ends with its state of mind absolutely unchanged from that of its beginning—except, that to the sense of a pleasant, permanent natural order at the beginning, Wordsworth has added the sense of a pleasant, permanent *social* order, in which change and uncertainty are undesirable. And that is just the kind of moral effect he wanted. That is Romanticism.

While he was talking thus, the lonely place,
The Old-man's shape, and speech—all troubled me:
In my mind's eye I seemed to see him pace
About the weary moors continually,
Wandering about alone and silently.
While I these thoughts within myself pursued,
He, having made a pause, the same discourse renewed.

And soon with this he other matter blended,
Cheerfully uttered, with demeanor kind,
But stately in the main; and when he ended,
I could have laughed myself to scorn to find
In that decrepit Man so firm a mind.
"God," said I, "be my help and stay secure;
I'll think of the Leech-Gatherer on the lonely moor!"

By contrast, see how the mind of Shakespeare's King Lear *is moved to reach out, and change*, when he meets a "poor beggar" in the storm on the heath:

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your loop'd and windowed raggedness, defend you
From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou may'st shake the superflux to them,
And show the heavens more just.

This too is Metaphor; mental change is necessary for the formation of any truthful idea, as Socrates said, from the perception of "like things and unlike things" at the same time. Now, from the recollection of Shelley's song, "Rarely, rarely comest thou," move to one of his great symphonies on the same theme—the power of *agapē* to move the mind and change the world. The "Hymn to Intellectual Beauty" states from its opening line its theme, the power of change, inconstancy, transformation. All "images" of the poem are subordinate to this power of change, which is its subject from the first stanza.

Proceeding through the stanzas, this power of transformation is itself repeatedly transformed: from the mere mutability of physical appearances ("nothing endures but change itself"); to the inconstancy of human fortunes; to the changes in human understanding; to the power of human inspiration to change physical reality; to the transformation of the human condition itself. Through the "Hymn," Shelley invokes the transformation of the mere power of change—Metaphor—into the power of perfection, which is Beauty. So, it is an epitome of Shelley's extraordinary life's work.

NOTES

1. See my "John Keats vs. the Enlightenment," *Fidelio*, Fall 1996 (Vol. V, No. 3), and "John Dryden's Attack on Shakespeare: The Origin of 'Sing-Song' Recitation in English Poetry," *Fidelio*, Fall 1997 (Vol. VI, No. 3). For a general report on the epistemological implications of Venice's Thomas Hobbes, see Lyndon H. LaRouche, Jr., "How Hobbes' Mathematics Misshaped Modern History," *Fidelio*, Spring 1996 (Vol. V, No. 1).
2. Reported by E.J. Trelawney, in *Recollections of the Last Days of Shelley and Byron* (1858) (Williamstown, Mass: Corner House, 1975), p. 27.
3. E.g., Lyndon H. LaRouche, Jr., "How To Rebuild the Democratic Party in this Time of Crisis: LaRouche Meets with Civil Rights Leaders in Birmingham, Alabama," *The New Federalist*, June 17, 1996 (Vol. X, No. 23).
4. I have detailed this in "John Dryden's Attack on Shakespeare," *op. cit.*
5. Mark Calney, *Robert Burns and the Ideas of the American Revolution: An Historical Perspective for the Development of Scotland* (Glasgow: Scots for Peace and Freedom, N.D.)^a

Hymn to Intellectual Beauty (1816)

The awful shadow of some unseen Power
Floats though unseen among us,—visiting
This various world with as inconstant wing
As summer winds that creep from flower to flower,—
Like moonbeams that behind some piny mountain
shower,

It visits with inconstant glance
Each human heart and countenance;
Like hues and harmonies of evening,—
Like clouds in starlight widely spread,—
Like memory of music fled,—
Like aught that for its grace may be
Dear, and yet dearer for its mystery.

2.

Spirit of BEAUTY, that dost consecrate
With thine own hues all thou dost shine upon
Of human thought or form,—where art thou gone?
Why dost thou pass away and leave our state,
This dim vast rule of tears, vacant and desolate?
Ask why the sunlight not for ever
Weaves rainbows o'er yon mountain-river,
Why aught should fail and fade that once is shown,
Why fear and dream and death and birth
Cast on the daylight of this earth
Such gloom,—why man has such a scope
For love and hate, despondency and hope?

3.

No voice from some sublimer world hath ever
To sage or poet these responses given—
Therefore, the names of Demon, Ghost and Heaven,
Remain the records of their vain endeavor,
Frail spells,—whose uttered charm might not avail to
sever,
From all we hear and all we see,
Doubt, chance, and mutability.
The light alone—like mist o'er mountains driven,
Or music by the night-wind sent
Through strings of some still instrument,
Or moonlight on a midnight stream,
Gives grace and truth to life's unquiet dream.

4.

Love, Hope, and Self-esteem, like clouds depart
And come, for some uncertain moments lent.
Man were immortal, and omnipotent,
Did'st thou, unknown and awful as thou art,
Keep with thy glorious train, firm state within his heart.
Thou messenger of sympathies,

That wax and wane in lovers' eyes—
Thou—that to human thought art nourishment,
Like darkness to a dying flame!
Depart not as thy shadow came,
Depart not—lest the grave should be,
Like life and fear, a dark reality.

5.

While yet a boy I sought for ghosts, and sped
Through many a listening chamber, cave and ruin,
And starlight wood, with fearful steps pursuing
Hopes of high talk with the departed dead.
I called on poisonous names with which our youth is fed;
I was not heard—I saw them not—
When musing deeply on the lot
Of life, at that sweet time when winds are wooing
All vital things that wake to bring
News of birds and blossoming,—
Sudden, thy shadow fell on me;
I shrieked, and clasped my hands in ecstasy!

6.

I vowed that I would dedicate my powers
To thee and thine—have I not kept the vow?
With beating heart and streaming eyes, even now
I call the phantoms of a thousand hours
Each from his voiceless grave: they have, in visioned
bowers
Of studious zeal or love's delight,
Outwatched with me the envious night—
They know that never joy illumed my brow
Unlinked with hope that thou would'st free
This world from its dark slavery,
That thou—O awful LOVELINESS,
Would'st give what'er these words cannot express.

7.

The day becomes more solemn and serene
When noon is past—there is a harmony
In autumn, and a luster in its sky,
Which through the summer is not heard or seen,
As if it could not be, as if it had not been!
Thus let thy power, which like the truth
Of nature on my passive youth
Descended, to my onward life supply
Its calm—to one who worships thee,
And every form containing thee,
Whom, SPIRIT fair, thy spells did bind
To fear himself, and love all human kind.

Shelley In America

In Britain, continued obscurity (except for the radical Chartist press) buried Shelley's poetry even more deeply than Keats', for decades after their deaths. But in America, their influence soared beyond that of Byron, Wordsworth, *et al.*, from the 1829 appearance of a general edition of Keats', Shelley's, and Coleridge's poetry. Only by Harvard University's influential *North American Review* were the Romantics lionized, especially Byron and Coleridge.

Edgar Allan Poe played an important role, from his first awareness, in 1830, of this "Galignani Edition." Poe had difficulty with the conception of Shelley and Keats, that Beauty—Metaphor—was also the most rigorous Truth. But he knew their method to be superior. Finally in 1848, Poe wrote in the Preface to his essay "Eureka":

I offer this book of truths, not in its character of Truth-Teller, but for the Beauty that abounds in its Truth, constituting it true.

Poe fought the *North American Review*, and fought "wars" with Henry Wadsworth Longfellow, the leading American Romantic poet. In one such critique of Longfellow, published in 1842 and then included in Poe's *Philosophy of Composition*, he is speaking as if in Shelley's voice in *Defence of Poetry*:

Poetry is the imaginative, the inventive, the creative. . . . Its first element is the thirst for supernal BEAUTY—a beauty which is not afforded the soul by any existing collocation of earth's forms—a beauty which, perhaps, no possible combination of these forms would fully produce. . . .

He who shall merely sing, with whatever rapture, in however harmonious strains, or with however vivid a truth of imitation, of the sights and sounds which greet him . . . has yet failed to prove his divine title. There is still a longing unsatisfied, which he has been impotent to fulfill. This burning thirst belongs to the *immortal essence* in man's nature. . . . It is not the mere appreciation of beauty before us, but the striving to reach the beauty above, a forethought of the loveliness to come. (*Graham's Literary Magazine*, 1842) [Emphasis in original]

Poe successively studied phases of Shelley's and Keats' work, eulogized both, while treating Byron with contempt. Other critics in Poe's circle followed suit, especially in the *Southern Literary Messenger*, of which Poe was editor. In an 1845 review of Elizabeth Barrett Browning's poetry, Poe wrote:

If ever mortal "wreaked his thoughts upon expression," it

was Shelley. If ever poet sang (as a bird sings) impulsively, earnestly, with utter abandonment, to himself solely, and for the mere joy of his own song, that poet was the author of "The Sensitive Plant." Of art—beyond that which is the inalienable instinct of genius—he had little or disdained all. (*Broadway Journal*, May 1845)

Poe understood and praised Shelley's method in this way: that "in these exquisite lines, the faculty of comparison [images—PG] is but little exercised—that of ideality in a wonderful degree." And of Keats, he wrote, "He is the sole British poet who has never erred in his themes. Beauty is always his aim."

The first full edition of Shelley's poetry was published in Philadelphia in 1845, edited by G.G. Foster and financed by Horace Greeley. It sold out in eighteen months, and went through four editions before the Civil War. The leading Philadelphia magazine, *American Quarterly Review*, placed Shelley on the level of Dante and Milton; it said that where Byron's poetry demonstrated youth, Shelley's inspired them with the admiration for truth and moral courage. Poe noted that leading American poets imitated Shelley, most notably William Cullen Bryant and James Russell Lowell; the same poets held Schiller and Goethe as ideals (although Poe did not). Shelley's "The Sensitive Plant" was especially loved in America; his only long "ballad-like" narrative poem, it presents, metaphorically, human dominion over nature, in a way which recalls Milton's *Paradise Lost*. (The New England "transcendentalist" Ralph Waldo Emerson disliked Shelley's poetry, but acknowledged, "Shelley is wholly unassuming to me, but his power is so manifest over a large class of the best persons . . .")

The three contemporary poets most read and beloved in America in the Nineteenth century were all Classical composers, although of very different philosophical power. First was Schiller himself; John Greenleaf Whittier, "the slave's poet," who trained himself on Robert Burns' poetry; and Frances E.W. Harper, a freed slave whose books of poetry sold an astonishing 60,000 copies between 1845 and 1885. One of Frances Harper's poems will show their simple but Classical quality—irony, and evocation of the human mind's power of creative change.

Learning To Read

Very soon the Yankee teachers
Came down and set up school;
But, oh! how the Rebs did hate it,—
It was agin' their rule.

Our masters always tried to hide
Book learning from our eyes;
Knowledge didn't agree with slavery—
'T would make us all too wise.

But some of us would try to steal
A little from the book,
And put the words together,
And learn by hook or crook.

I remember Uncle Caldwell,
Who took pot liquor fat,
And greased the pages of his book,
And hid it in his hat.

And had his master ever seen
The leaves upon his head,
He'd have thought them greasy papers,
And nothing to be read.

And there was Mr. Turner's Ben,
Who heard the children spell,
And picked the words right up by heart,
And learned to read 'em well.

Well, the Northern folks kept sending
The Yankee teachers down,
And they stood right up and helped us,
Though Rebs did sneer and frown.

And, I longed to read my Bible,
For the precious words it said,
But when I begun to learn it,
Folks just shook their heads.

And said, there is no use trying,
Oh! Chloe, you're too late!
But as I was rising sixty,
I had no time to wait.

So I got a pair of glasses,
And straight to work I went,
And never stopped 'til I could read
The hymns and testament.

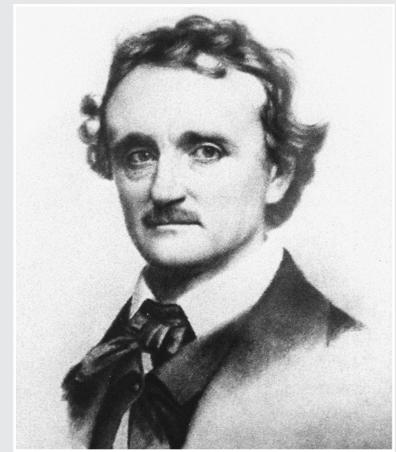
Then I got a little cabin,
A place to call my own,
And I felt as independent
As the queen upon her throne!

After Frances Harper came the extraordinary African-American writers William L. Chesnut, the author of tragedies in novel form, and the poet Paul Lawrence Dunbar. Dunbar's poem "The Lesson" immediately evokes Shelley's song, "Rarely, rarely comest thou!" It is the same Socratic dialogue between states of mind: sorrow; creative art in song; joy; and *agapē*.

The Lesson (1900)

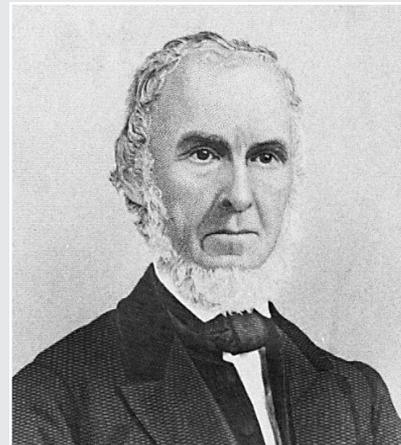
My cot was down by a cypress grove,
And I sat by my window the whole night long,
And heard well up, from the deep, dark wood,
The mockingbird's passionate song.

And I thought of myself so sad and done,
And my life's cold winter, that knew no spring;



*Edgar Allan
Poe*

EIRNS/Alan Yue



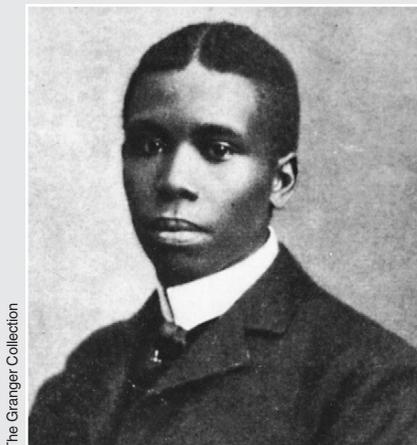
*John Greenleaf
Whittier*

Prints and Photographs Division, Library of Congress



*Frances E.W.
Harper*

The Granger Collection



*Paul Lawrence
Dunbar*

The Granger Collection

Of my mind so weary, and sick and wild,
Of my heart too sad to sing.

But e'en as I listened to the mock-bird's song,
A thought stole into my saddened heart,
And I said, I can cheer some other soul
By a carol's simple art.

For oft from the darkness of hearts and lives,
Come songs that brim with joy and light,
As out of the gloom of the cypress grove,
The mockingbird sings at night.

So I sang a lay for a brother's ear,
In a strain to soothe his bleeding heart,
And he smiled at the sound of my voice and lyre,
Though mine was a feeble art.

But at his smile I smiled in turn,
And into my soul there came a ray:
In trying to soothe another's woes,
My own had passed away.

Robert Frost, born in 1874, may have been the last English-speaking poet capable of composing Classical, metaphorical poetry—although as he lived on, long into the Twentieth century, he rarely did so, adopting the populist Romantic philosophy of Wordsworth's poetry instead. One of Frost's best-known poems is a true metaphor, constructed of paradox—even to the title, as the poem's idea seems to be “the road taken.”

The Road Not Taken (1914)

Two roads diverged in a yellow wood,
And, sorry I could not travel both
And be one traveller, long I stood,
And looked down one as far as I could,
To where it bent in the undergrowth—

Then, took the other, just as fair,
And having perhaps the better claim,
As it was grassy, and wanted wear;
But as for that, the passing there
Had worn them, really, about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I'd save the first, for another day!
But knowing how way leads on to way,
I doubted that I would ever be back.

I shall be telling this with a sigh,
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,—
I took the one less travelled by,
And that has made all the difference.

At the opening, the voice of someone measuring two possible paths: their direction; their “horizon”; which one offers a fairer prospect;

which has been travelled by others? Everywhere, this “measuring” finds ambiguity, small discrepancies: but, is there a real *difference*? We think we hear clear suggestions—but always denied. Finally, this voice admits that its own thought—“It makes no difference; I can undo my choice later”—is untrue. The paradox remains.

Then, abruptly, we hear another voice, as of the conscience, which speaks (as if in surprise) opening the last stanza: “I have to see this choice from the future which these roads are leading to!” And in the last three lines, this “conscience” looks back from the future, on the choice that had to be made, and now sees “all the difference” which was so undetectable before. It springs out all the more strongly, because it was paradoxically not seen, or denied, before. This gives the poem that metaphor of human courage, which stamps it.

Frost went along with the Romantic tide; he had to move to England in 1915 to be published; he wrote scores of populist narrative poems, seeming to seek the most literal, almost “tactile” meanings possible. He wrote, largely, in the mode of Wordsworth's “poetry of plain sensations,” although he had shown his skill at creating its opposite, Classical Metaphor. He chose to hide his devout belief in God, and to allow himself to be portrayed as a “saint of skepticism” after being “discovered” by British critics during World War I. When finally, as Poet Laureate, he recited at President John F. Kennedy's inauguration, in addition to his poem “The Gift Outright,” he composed for the occasion Augustan couplets in the style of Pope!

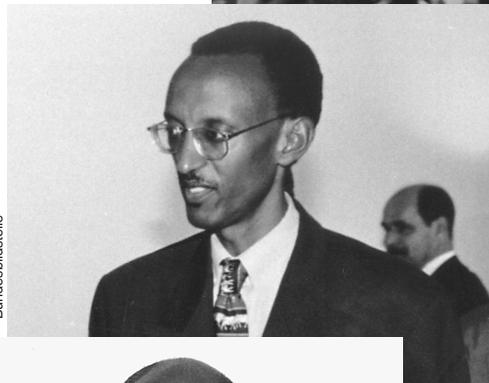


Poet Laureate Robert Frost recites at the inauguration of President John F. Kennedy, January 20, 1961.

Nyerere's 'Kindergarten'

Dar Es Salaam University and The Black Faces of The New British Colonialism

by
Dennis Speed



*M*ulticulturalism is the great "trade secret" of tyranny. The most tightly controlled empires have always been multicultural. They have always fostered ethnic, tribal, linguistic, and religious differences, and then used these differences for domination. When the Persian King Darius rebuilt the Temple in Jerusalem for his Israelite subjects, he was being neither altruistic, nor "politically correct"; rather, he was being a talented imperialist.

In contrast, a well-ordered republic can never be multi-

Top: Julius Nyerere is handed the reins of power in Tanganyika (Tanzania) by Prince Philip (left), and British Governor General Sir Richard Turnbull (right), December 1961. Left: Henchmen of Britain's new African colonialism (top to bottom): Laurent Kabila (Congo), Paul Kagame (Rwanda), Yoweri Museveni (Uganda).

cultural. The culture of a republic is that which unites the state, and transmits to succeeding generations that body of ideas through which the nation and all of its citizens can thrive, can grow in their "pursuit of happiness." America, for instance, is not now multicultural, nor has it ever been. It has only one culture: the American republican culture. Of course, America contains scores of different religious denominations and ethnic groups. These differences exist—indeed, are cherished as contributions to the national identity, as opposed to being suppressed—precisely because we are a monocultural republic.

If you wish to destroy a republic, then make it multicultural, and convince every little group that they are "special," or "chosen," or somehow fundamentally different from their fellow citizens.

The Persians with their satrapies understood this, and they transmitted the idea to the Roman Caesars, who developed multiculturalism to a high art. In the modern era, no one has surpassed the oligarchs of the British Empire in this practice. What else but the scrupulous use of multiculturalism, could allow a tiny Imperial elite in London, backed by only a few tens of thousands of soldiers and sailors, to dominate the lives of hundreds of millions of "wogs" in colonies around the world?

The imperialists promoted any belief-structure that might prove useful in eroding the concept of the unified nation-state. This explains the British secret services' support through the Twentieth century for such seemingly contradictory ide-

ologies as that of the "revolutionary Marxist" Frankfurt School, the proto-Nazi Friedrich Nietzsche, the actual-Nazi Martin Heidegger, and the Nazi-Communist existentialist Jean-Paul Sartre. What linked all these theories, was a total commitment to spreading what Frankfurt School founder Georg Lukács called "cultural pessimism"—"a world abandoned by God"—a world in which the growth of nation-states was meaningless.

When, during and after World War II, the British oligarchs moved to modernize their Imperial system, they centralized most of the Empire's operations for psychological manipulation of belief-structures at the London Tavistock Clinic. In 1945, the Clinic's director, John Rawlings Rees, announced that the psychiatric profession would have to come forward to scientifically determine the cultural differences that could be used to sustain the Empire in the second half of the century. "If we propose to come out in the open," announced Rees in a lecture in late 1945, "and to attack the social and national problems of our day, then we must have shock troops. . . . We must have mobile teams of well-selected, well-trained psychiatrists, who are free to move around and make contacts with the local situation in their particular area."

As Dennis Speed's article demonstrates, it was in Africa that the criminal talents of Tavistock, the Frankfurt School, and the Heideggerians came together in a particularly deadly form of psychological manipulation.

In the years 1966-1967, two events took place that express the thirty-year history of psychological warfare and deconstruction that has now resulted in the seemingly relentless spread of genocide throughout the African continent, with little protest from the populations of the United States or Europe. The first, was a symposium held at the University College, Dar Es Salaam, in June 1966, entitled "The University's Role in the Development of the Third World." The second was a two-week "anti-symposium," from July 15 to July 30, 1967, titled "The Congress on the Dialectics of Liberation," held in London at the Roundhouse on Chalk Farm, and initiated by two of the major agents of British psychological warfare, R.D. Laing and D.G. Cooper. "This was really the founding event of the Anti-University of London," Cooper stated.

Now, thirty years later, it becomes clear, that the deconstructionist ideology and "practice," called "revolutionary suicide" by some, and "existentialism" by others, was *taught* to many of the participants in these events

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first-hand, by the likes of Jean-Paul Sartre, Herbert Marcuse, and their students, such as Frantz Fanon. The subsequent deployment of educational and psychiatric "shock troops" designed through, and at the conclusion of, these two symposia, played a pivotal role in the wholesale extermination of millions of Black Africans, all justified as "revolutionary activity." Some of the most fanatical advocates of existentialist deconstruction were themselves the victims, sometimes called "subjects," of "anthropological field experiments" conducted by the ideological heirs of what were then the just-concluded fascist movements of Europe. These "lab experiments" were to result in what we call today the "rock-drug-sex counterculture," but which was, fleetingly, called in the 1960's, the "New Left."

Actually, this was in no way out of the ordinary. The pseudo-science of "ethnology" had been born in France in the aftermath of the destruction of the Ecole Polytechnique, through the efforts of people such as Augustin Cauchy. The Nineteenth-century creation of sociology, and the subsequent appearance of ethnology, were the conclusion, not the beginning, of the decline of thought in France. As Lyndon LaRouche stated, in the unpublished 1988 manuscript *A New Anthropology Based Upon*

the Science of Physical Economy, the Ecole “had been the world’s leading and most vigorous center of advancement of the physical sciences during the 1794-1814 period of the great Gaspard Monge’s leadership. . . . The Metternichean [1815 Congress of Vienna–DS] destruction of the Ecole is more than analogous to the circumstances under which the social pseudo-sciences were established. Ethnology was a product of the positivism, the latter the neo-Cartesianism which the Metternicheans adopted as a replacement for what French science had been under Carnot and Monge.”

Post-World War II education of the students from former and still-emerging colonies in Africa, was the application of “ethnology” in the classroom. Africans were encouraged, as Julian Huxley states in his autobiography, to stay away from physics. Students who showed scientific aptitude, were “sidetracked” into the pseudo-sciences, that they might voluntarily adopt, through acquiring a “terminal degree” in the same, the very set of pseudo-scientific prejudices that were the basis of the colonial system.

The Case of Frantz Fanon

In the case of Frantz Fanon (1925-1961), although he was trained as a physician at the University of Lyons, it was also there that he became an avid reader of Martin Heidegger, Friedrich Nietzsche, Karl Jaspers, and Jean-Paul Sartre, the “Negro handler” who was later to author the introduction to Fanon’s most famous writing, *The Wretched of the Earth*. Fanon attached a quote from Nietzsche’s *Thus Spake Zarathustra* to the top of his 1952 doctoral dissertation. Fanon was then, after he successfully completed the academic requirements for a degree in psychiatry, tracked to the hospital at Blida, Algeria, where he, a decorated World War II veteran, joined the National Liberation Front (F.L.N.).

In 1945, in the city of Setif, Algeria, 40,000 Muslims were killed by the French Algerians in one month, in what was referred to as “Open Season on Arabs.” Nine years later, a terrorist war was to begin in earnest, in which Fanon would play a significant role, including as the representative of the provisional government of the Algerian revolution at the 1960 All-African Peoples Congress in Accra, Ghana. It was in the context of the Algerian War that Fanon would discover his “vocation to violence,” a “typically French” calling that had been preached earlier by anarcho-syndicalist Georges Sorel, in his *Reflections On Violence*—as well as having been the theme that had exhausted most of the leadership, good and bad, of the French Revolution.

Fanon had volunteered, as a loyal French subject, to fight on the side of the Free French in World War II. In

fact, he had been decorated with the Croix de Guerre by Col. Raoul Salan, who would later become the head of the O.A.S., the “secret government” organization that would attempt multiple times to assassinate Charles de Gaulle. He did not realize, however, that he would be recruited by the ethnology project of British Intelligence of which Heidegger-follower Sartre was the main public proponent. Fanon would be recruited as a member of the “extended psychological warfare division” of the Tavistock Institute, becoming far more influential after his death than he was at any time in his short career.

By the time the “colonials” were arriving in Europe to be trained to “take over” their countries, the cultural pessimism that had plunged the world into two world wars completely dominated the universities of Europe. It was that cultural pessimism which was then introduced, by way of these students, into the colonies and former colonies, as “anti-Western” ideology. This would, in turn, inform the “choice of curriculum” for the “revolutionary universities” of the newly emerging African nations in places like Dar Es Salaam, a key area of British influence in Africa.

There may still be those Baby Boomers who view the psychedelic, associative political antics of the 1960’s “New Left” with nostalgia, and even a hidden, wistful pride. However, for the sake of the millions whose lives are being snuffed out in the most concentrated genocide in history, it is time that we set the record straight. It is the “New Left” ideology of the 1960’s, particularly as expressed in the writings of psychiatrist Frantz Fanon, and the writings of one of Fanon’s major influences, Nazi Heidegger-follower Jean-Paul Sartre, which are the primary reason for the collapse of the political “immune system” of the United States and Western Europe, and its consequent moral indifference to African genocide, today.

For example, there should be no surprise whatsoever, in the transition of Yoweri Museveni from being an ultra-revolutionary devotee of Mao, Lenin, and Fanon, to being the “bargain-basement” auctioneer of the patrimony of Uganda. That is the *lawful conclusion* of adherence to the doctrine of “revolutionary violence” and “societal decolonization” that is at the core of the curriculum taught at Dar Es Salaam, and the “extracurricular activity” advocated by the Dialectic of Liberation Congress. Museveni still “expropriates land,” but now, it is from his countrymen.

This is not to say that those who were, in the 1960’s, “along for the ride,” necessarily knew, particularly in their usually mind-altered state, what political vehicle they were getting into, or what ideological horse they were riding. This is similar to those who ended up in Hitler’s S.A., or S.S., but, arguably, never intended to

become mass murderers. The question is, what sorts of decisions do people make, or have made for them, that can cause them to commit such monstrous acts as we see occurring today?

‘Black Handlers’: Jean-Paul Sartre and Jean Genet

While the British and the French are both legendary for their racism, there is a difference in *style* between the two. This is also true, to a degree, in the training of colonial intelligence officers. The French prefer a catamite-like relationship to their colonials, particularly the Black Africans, whom they find simultaneously fascinating and repulsive—unlike the British, who simply revile them. For example, the British would never have recruited Josephine Baker to London in the 1920’s to dance naked, clothed only in a string of bananas around her waist, as she did, to great acclaim, in pre-Hitler Paris. Away from the mother country, or at least the stage, that kind of entertainment for Englishmen might be allowed, but creating a spectacle of such a thing at Albert Hall just wouldn’t do (at least, not until the 1960’s “Winds of Change” policy of Harold Macmillan made Jimi Hendrix possible).

The call for the destruction of Western civilization did not originate with Africans from the colonies, or “Third World people,” but with the decadent French elite itself. By the turn of the century, France was the headquarters for the anti-musicians known as “Les Six,” including Claude Debussy and Erik Satie, for various faddists in painting, such as Marcel Duchamp, and for the “automatic writing” of Gertrude Stein. This would escalate, in post-Versailles France, into the Dadaist and Surrealist Movements. Opium-soused “dramatists” like Antonin Artaud, or film-maker Jean Cocteau, would call for the “killing” of Western civilization. They saw “the Blacks” as their allies in this, since the “Blacks” were completely untouched by civilization, or were, despite themselves, possessed of a Jungian “collective unconscious” that rejected Western civilization “instinctively.”

“Existentialism” was simply a variety of fascist ideology that sought to propagate a method for the destruction of Western civilization. It was this “method” which Fanon learned at the University of Lyon, in his study of Martin Heidegger, Karl Jaspers, and, of course, “the Black intellectual’s best friend,” Jean-Paul Sartre.

It was Jean-Paul Sartre, the French sycophant-follower of the Nazi philosopher Heidegger, who was the French Intelligence, and British Intelligence, “Negro

Frantz Fanon realized that ‘the native is an oppressed person whose permanent dream is to become the persecutor.’ He recognized this as a slave’s mentality, and, as a doctor and psychiatrist, recognized it as a malady.

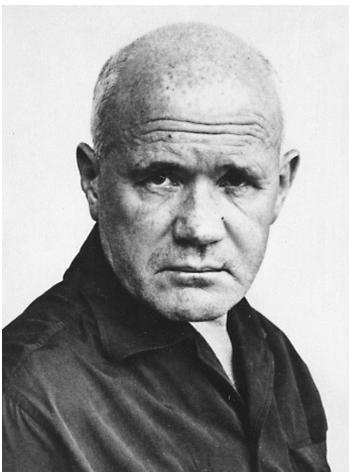


UPI/Corbis-Bettmann

handler” for Africans, African-Caribbeans, and African-Americans, from at least the 1940’s, and possibly earlier. Sartre was one of the board members and sponsors of *Présence Africaine* magazine, together with Aimé Césaire (Martinique), and Leopold Senghor (President of Senegal), the leaders of what was called the “Negritude” movement, and African-American author Richard Wright. In 1947, Sartre wrote the essay “Black Orpheus” as the introduction to a collection of “Negritude” poetry. He also wrote the introduction to Frantz Fanon’s *The Wretched of the Earth*, as well as to the selected speeches of Patrice Lumumba, slain in the Congo in 1961.

Sartre’s simultaneous fascination with “things African,” and emulation of Heidegger, with whom he had studied in Nazi Germany in 1933, were not, in fact, contradictory. Sartre’s first, and most famous novel, *Nausée*, is primarily a description of Heidegger’s famous *Geworfenheit*, or “being-thrown-ness.” Writes Heidegger: “The actuality of true life lies in the being-thrown-ness. . . . Man . . . is not the self-conscious, self-righteous subject for whom the world is an object, but man is eternally in the world; he is part of it, and he must live with it, in sorrow.”

For Sartre, Africans, and African-Americans, appreciate this “profound absurdity of their existence” instinctively, thus removing any need on their part to tempt fate by the rather dicey enterprise of taking Heidegger’s Nazi



The Granger Collection

Theorists of “revolutionary violence.” Far left, Jean-Paul Sartre chairs Bertrand Russell’s Stockholm “War Crimes Tribunal,” May 1967. Left, pornographer Jean Genet. Below, Tavistock brainwasher R.D. Laing. In the 1960’s, Fanon’s “*The Wretched of the Earth*” was a popular campus paperback, with the subtitle, “*The Handbook for the Black Revolution.*”



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philosophy courses at the University of Freiburg in 1933. Rather, Sartre speculates, “Blacks” demonstrate their “instinctive grasp” of “being-thrown-ness” in jazz:

For a moment, the jazz is playing; . . . there is no melody, only notes. . . . They race, they press forward, they strike me a

sharp blow in passing and are obliterated. . . . I must accept their death; I must even *will* it; I know few impressions stronger or more harsh. . . .

A few seconds more and the Negress will sing. . . . If I love this beautiful voice it is . . . neither for its fullness or sadness, rather because it is the event for which so many notes have been preparing, from so far away, dying that it might be born. . . . The last chord has died away. In the brief silence which follows I feel strongly that there it is, that *something has happened*. Silence.

“Some of these days

“You’ll miss me honey. . . .”

What has just happened is that the Nausea has disappeared.

Disappeared, that is, for Sartre—not necessarily the reader.

Sartre’s Heideggerian racism, though, was more than embarrassing. It was lethal. Some Africans and African-Americans once close to Sartre, like Richard Wright, discovered that something was wrong, although almost

always too late. Others, like Fanon, never knew what hit them—in part, because they *agreed* (as did Fanon), with the Nietzschean premises of existentialist thought.

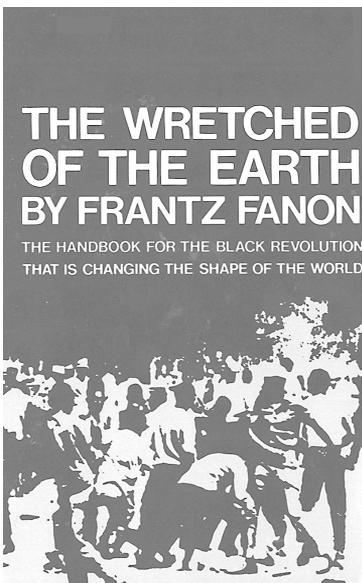
When Tavistock Institute’s R.D. Laing and D.G. Cooper composed a book titled *Reason and Violence: A Decade of Sartre’s Philosophy*, a handbook to instruct their psychological warriors in how to develop revolutionary shock-troops *en masse*, Sartre composed an introduction to their text as well, stating, “It is, I am happy to say, a very clear, very faithful account of my thought. . . . [W]hat attracted me in this and your earlier works was your constant concern to find an ‘existential’ approach to the mentally sick.”

Sartre’s ideas on violence would seem at first to be identical to those of Fanon. In reality, they are far more vicious. The recent events in Zaire-Congo, almost directly reproduce Sartre’s “theory of revolutionary violence,” as rendered in his introduction to the 1972 edition of Lumumba’s speeches:

Those fighting, unite in order to win a skirmish, but also to escape the perils of death: Reprisals by the colonial power put the seal on secret pacts. Violence is brought to bear at one and the same time against the enemy and against the particular interests playing the enemy’s game; if the group organized is armed, it blows off locks and door hinges, liquidates the enemy leaders, the “tribal chieftains,” and wipes out feudal privileges, everywhere replacing the officials put in positions of power with its own political cadres *as the struggle is going on*. At the same time a popular war implies the unity of the army and of the people, and therefore the unification of the people themselves: Tribalism must disappear or the insurrection will be drowned in a sea of blood; the liquidation of these vestiges is carried out during the struggle, through persuasion, through political education, and if necessary through terror. . . . If two insurrectional movements happen to coexist at the beginning and do not merge forces, either they will both be massacred by the colonial army or else one of them is sure to annihilate the other. Once the battle is won, the leaders are at once soldiers and politicians: They have shattered the old structures and everything must be rebuilt from the ground up, but it does not matter; they will create *popular* infrastructures; their institutions will not be a copy of European ones; as mere stop gaps their aim will be to ward off the dangers threatening the young state by *reinforcing unity at the expense of traditional freedoms*. [Emphasis in the original]

Or, as Sartre’s wife Simone de Beauvoir mused, in her introduction to a volume of the writings of the Marquis de Sade, “ ‘Nothing resembles virtue more than a great crime,’ said Saint-Just.”

One of the “mentally sick” that Sartre used as a guinea-pig for his brand of “existential psychoanalysis,”



was the pederast, thief, homosexual prostitute, and “genius” author, Jean Genet. Genet was the subject of a several-hundred-page tome by Sartre called *Saint Genet*, and became a sort of *cause célèbre* in the France of the late 1940’s and early 1950’s, the “genius-criminal” (not an unfamiliar preoccupation of the post-Hitler period). Genet, who authored several novels, was also the author of a 1950’s play called *The Blacks: A Clown Show*. This nearly incomprehensible tract, which required for performance an “all-Black cast,” including those who are seen only in “white face” masks, was widely viewed at the time as a “revolutionary drama,” in which many African-American actors, unable to work in a still-segregated entertainment industry, premiered or appeared.

This gave Genet a ticket into the “Black movement,” which he cashed in, in 1970, coming to America to “slum”—that is, tour—with the Black Panther Party. Genet, who was not without insight, was a “New Age ethnologist” with a keen, and pornographic, eye. “When the Panthers’ Afro haircuts hit the Whites in the eye, the

ear, the nostril . . . they were panic-stricken. How could they defend themselves in the subway, the bus, the office, and the lift against all this vegetation, this springing, electric, elastic growth like an extension of pubic hair? The laughing Panthers wore a dense furry sex on their heads”

Genet sees the Panthers’ use of violence in erotic terms:

[The Panthers’] violence was almost violence in the raw, but as a response to white violence it had a meaning beyond itself. The Panthers had to open breaches, make gashes, in order to make contact with the world: Hence marches in which arms were carried openly, murders of policemen, bank hold-ups. Their coming into the world caused fear and admiration. At the beginning of 1970, the Party still had both the suppleness and the rigidity of a male sex organ: and it preferred erections to elections.

What is significant in this, is that the Panthers’ susceptibility to the profiling operation run by Genet, was

Cheikh Anta Diop: African Liberation and Scientific Development

Yoweri Museveni’s cynical glorification of violence as the means of creating the new, liberated man in African society is only supported by a handful of African leaders. Others in Africa have, over the years, presented quite a different view of man. One of them, for example, was the West African philosopher Cheikh Anta Diop.

In an interview in 1977, Diop said the following about the character of man:

Without a systematic reference to Egypt, there can be no true cultural renaissance in Africa. After all, what is our objective, if it is not that of recovering and promoting the creativity of our peoples? Man’s mission is creation. African renaissance, Black renaissance, is inseparable from the restoration of the Black world’s creativity. To assume his destiny, man must be a creator irrespective of his race. The loss of our national sovereignty strangled our independent creativity.

In his famous book *Black Africa, The Economic and Cultural Basis for a Federated State*, Diop discussed the need for science to be at the center of development in modern Africa, and called for the establishment of African university institutions for scientific research, which would be at the frontiers of science:

Basic research will always remain essentially a univer-

sity concern. Therefore, right at the start, the university will be rightfully entitled to claim the required funds for the construction of high-energy accelerators, for example, to contribute to the further elucidation of elemental particles, behavior of matter at high levels of energy, and other such problems. If we wish to see the African Nation everyone is talking about these days adapt itself to the needs of the modern technical world, we have from its very beginning to provide those technical institutions that guarantee the life of a modern nation. We should forthwith create the following institutes:

- (a) an institute of nuclear chemistry and physics;
- (b) an electronics institute;
- (c) an aeronautics and astronautics institute;
- (d) an institute of applied chemistry for industry and agriculture;
- (e) an institute of tropical agronomy and biochemistry;
- (f) an institute of health, specialized in the study of tropical diseases.

Today, the West has to ask itself: *Why is it that leaders such as Museveni, with their cynical view of man, enjoyed the support of governments, while at the same time those other spokesmen of Africa, who stood for the noble character of man, did not?*

—Uwe Friesecke

their admiration for Frantz Fanon. Bobby Seale of the Party claimed to have read *The Wretched of the Earth* six times. Former Black Panther Minister of Information, and “loose cannon ball,” Eldridge Cleaver, said, “The feelings and thoughts and passions that were facing us were incoherent and not connected until we read Fanon.” Criminal minds like those of Fanon and Heidegger-follower Sartre were cool observers, and manipulators, of “Black rage,” and leeringly admiring of its “primordial” nature, as well. They admired Africans as a taxidermist admires a butterfly. Genet described the Black Panthers with the precision, and voyeurism, of an undersexed zoologist. It was his and Sartre’s “anthropology” reports, which were used to destroy whatever was left of the post-Martin Luther King Civil Rights movement internationally.

Yoweri Museveni on Fanon

Sources familiar with the University of Dar Es Salaam have joked that “anyone in Dar Es Salaam’s Political Science Department, could get a degree from the school by reading three authors—Marx, Lenin, and Fanon.” In fact, research files have provided a document entitled “Fanon’s Theory on Violence: Its Verification in Liberated Mozambique,” by Yoweri Museveni, the product of a “field trip” to Mozambique he undertook on behalf of the University, with six other students, in 1969.*

The document has the advantage that it reveals, not only Museveni’s thinking about the work of Fanon, but his understanding about what Fanon means by the use of violence. It also demonstrates how *field applications* of Fanon’s theory are the basis today for the destruction of African people, in the image of Cambodian mass-murderer Pol Pot.

Museveni begins his essay with a quote from Fanon: “At the level of individuals, violence is a cleansing force.” He assures the reader:

Fanon did not advocate violence for its own sake. If he had, he would have been a homicidal maniac, not a revolution-

* Museveni’s 1969 trip was sponsored by the University’s Department of Political Science. Museveni’s “study” appeared in a volume entitled *Essays on the Liberation of Southern Africa*, published by Tanzania Publishing House, Dar Es Salaam, 1971. Among others who made contributions to this “How To Make a New Dark Age” manual, was Brazil’s Paulo Freire, head of the Educational Division of the World Council of Churches in Geneva in 1971, and a follower of Fanon. Investigation of the role of Freire in South America, would demonstrate that the same “Fanonist” outlook was applied there as well, in the laboratory creation of “indigenous peoples’ movements,” as a way to destroy the nation-state, and to carry out the same raw materials grab that is now going on in Africa, led by the “cultural anthropology” experiments, called “narco-revolutionaries,” that litter the South American landscape.

ary. . . . Fanon advocated violence in order to bring about total and authentic decolonization. He says: “Decolonization which sets out to change the order of the world, is, obviously, a programme of complete disorder. But it cannot come as a result of magical practices, nor of a natural shock, nor of a friendly understanding.” . . .

[Fanon] goes on, “The naked truth of decolonization evokes for us the searing bullets and blood-stained knives which emanate from it. For, if the last shall be first, this will only come to pass after a murderous and decisive struggle between the two protagonists” In other words, Fanon acknowledges violence as the highest form of political struggle. He also says that it is only reasonable, if we are talking about fundamentally changing the colonial society which, to him, means making the last first, and vice versa, to expect to use violence. In other words, like Chairman Mao, he acknowledges the fact that it is naive to rely on the “good sense” of imperialism, or to expect that exploiters are going to abdicate their seats peacefully. He further adds that this colonial situation is perpetuated by the use of colonial violence, and to end it, you must use revolutionary violence.

Of what does Museveni-Fanon’s revolutionary violence consist?

Political commissars, many of them trained in Algeria between 1962 and 1964, agreed that the first obstacle to overcome before enlisting people’s support, was to convince them that they could kill a European. This sometimes was overcome by the guerrillas organizing an ambush against the colonialists in the neighborhood. Once the people got to see a dead white man, killed by Africans, then the ball would have been set rolling; more important still, it was more remunerative to get the masses themselves to kill enemy troops. Such *visual aids* help the “native”—the dehumanized Black man—to realize his potentiality and power vis-à-vis his enemy. . . .

Here in Mozambique it has been found necessary to show peasants fragments of a Portuguese soldier blown up by a mine or, better still, his head. Once the peasant sees guerrillas holding the head of the former master, the white man’s head cold in death, . . . he will know, or at least begin to suspect, that the picture traditionally presented to him of the white man’s invincibility is nothing but a scarecrow.

Museveni, however, presents a “politically correct” view of the use of Fanonist violence: “However, once the peasants’ passions are aroused, they usually swing to the other extreme; that all white men are devils, and all white prisoners must be killed. . . . This position is not entirely wrong, but needs to be corrected in the interests of waging a scientific struggle.”

Museveni also tries to stress that he does not wish to separate the “field work” of the “revolutionary student” from the “revolutionary peasantry,” “who still have to be trained by the revolutionary cadre force”: “A high-rank-

ing military cadre will augment the peasant's awakening by political lectures to the soldiers." (This is exactly what Laurent Kabila's forces established in the holocaust areas of Zaire, where political indoctrination apparently also involves mass exterminations as "laboratory work.") Museveni also indicates, in this early paper, the "borderless revolution" thesis that we see today in his dream of a "greater Tutsi empire": "The military cadre might have been trained in Algeria, North Korea, Cuba, China, or the Soviet Union. The peasants themselves might be sent to Tanzania for military training or on various missions"—perhaps like those of the Rwandan "search and destroy" units loose in the Zaire-Congo bush, as refugee workers reported to the Associated Press and *New York Times* earlier this year.

Education, to be truly revolutionary, Museveni asserts, must be directly connected to violence.

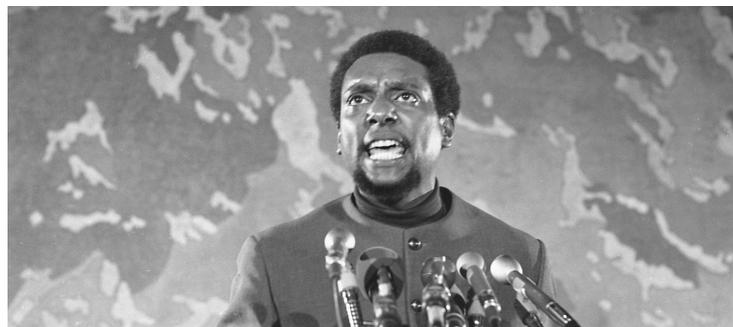
It might be said that one can conduct such political education without fighting, so that Fanon's theory on violence becomes a superfluity or mere romanticism. I do not share that view. Without a revolution, a revolutionary social convulsion, one cannot get the necessary discipline to mobilize the population. One cannot create a new order unless one shakes the old one; that is why the Chinese bourgeois revolutionaries, like Dr. Sun Yat Sen [!] and the communists were opposed to the old Chinese society, to Confucianism—which acted as a stabilizing element of the Chinese empire by providing it with an ethical basis.

We see in Museveni's hostility to Confucianism, that he is not simply a hater of "Western civilization," but of the stabilizing influence of civilization *as a whole*. Of course, that should not surprise us, given that he believes that decolonization, as Fanon states, "is, obviously, a programme of complete disorder." This is probably what recommends Museveni as "a model for African leadership" to his State Department Office of Population Affairs supporters, his friends at CSIS, to "free enterprise" raw materials pirates, such as the "Cobalt Club's" Michael Ledeen, and to the I.M.F. and World Bank, the most "anti-civilization" forces loose in the world today.

'Limiting the Search for Truth'

During the discussion period after the first session of the 1966 Dar Es Salaam symposium, attended by representatives from over twenty nations, and sponsored by World University Service (headquartered in Geneva, Switzerland), a Dr. Bockstiegel, a professor from Germany, advanced the following ominous proposition:

I would like (and this is where I differ from my friend from the U.S.A.) to submit that in today's world, no country can



UPI/Corbis-Bettmann

The "Black Revolution" in America. Far right and right, Black Panther Party leaders Huey P. Newton and Bobby Seale, and a Black Panther rally in Oakland, Cal., July 1968. Top right, Angela Davis, protégé of Frankfurt School/State Department operative Herbert Marcuse, 1967. Above, Pan-Africanist jive artist Stokely Carmichael.



UPI/Corbis-Bettmann

afford to regard the university other than in an almost exclusively utilitarian way. . . . I would also like to say something about the production of ideas. The use of brains makes it possible to meet the needs of society in new and better ways. This implies something which may sound like something terrible to a great number of German university professors at least, but *it implies a limitation of the search for truth in the university. This may sound really terrible, but, on the other hand, I think we have to do it. The unlimited range of search for truth simply makes it necessary.* [Emphasis added]

Bockstiegel's conclusion was intended to bolster a speech given earlier by Mr. Griffith Cunningham, principal of the Kivukoni College at Dar Es Salaam, the official "party school" of the Tanganyika African National Union (TANU), "the single political party of Mainland Tanzania." As Griffith explained in his speech, "Kivukoni College . . . was established in 1958. . . . We came into operation in 1961. Tanzania was under colonial rule in 1958, and the party was not allowed to set up a college because the British Colonial administrators felt that it would become a party college, and this would be a bad thing. Instead, TANU set up an independent trust, which

Criminal minds like those of Fanon and Heidegger-follower Sartre were cool observers, and manipulators, of 'Black rage,' and leeringly admiring of its 'primordial' nature, as well. *They admired Africans as a taxidermist admires a butterfly.*



programme called 'Tell The Nation'. . . a very practical programme about why you have to pay taxes and what local government is and how it works . . . very, very simple, using a vocabulary of 200 to 300 words of no more than two syllables—all in Swahili." In order to avert the problem of college students "adopting European values," Cunningham fully endorsed what he referred to as the Tanzanian government's program of "national service." "It means that every student, when he graduates, has to go out and put on a pair of army boots, and get up at five in the morning, and live in a tent."

Alarmed delegates from various nations either openly objected, or tried to muddy the embarrassing clarity of Cunningham's presentation, but found his position not only seconded, but furthered, by Bockstiegel's "New Dark Age" attack on truth and the search for truth.

Julius Nyerere, President of Tanzania, himself a school teacher, had said, in his 1970 speech, "The University's Role in the Development of the New Countries,"

There are some people who would undoubtedly challenge the assumption that the University should cooperate with the government. . . . Yet this is to say that a University could, and should, live divorced from its society. It implies too, that there is an automatic conflict with Government—that Government is not concerned with truth! . . . I fully accept the task that the University is to seek for truth, and that its members should speak the truth as they see it, regardless of consequences to themselves. But you will notice the words "to themselves"; *I do not believe they should do this regardless of the society.* [Emphasis added]

As Nyerere should remember, from the experience of apartheid in South Africa, colonialism in his own country, fascism in Germany, and recent injustices, such as that against Lyndon LaRouche in the United States, it is decidedly dangerous to equate the terms "government" and "society." It is in the combination of this equation, of "government" with "society," and what Bockstiegel called the "limitation of the search for truth," that produced the nightmare student of the 1960's, Yoweri Museveni, who could describe violence as "a laxative, a purgative, an agent for creating new men." Museveni, and his fellow graduates Kabila, Afwerki, Zenawi, Garang, and others, now are proving the merit of the education they received—a kind of "on the cheap" version of British Colonial Office "special forces" training in psychological warfare, not appreciably different from, although perhaps not as thorough as, that gained by Serbian war criminal Radovan Karadzic from London's Tavistock Institute.



turned around and set up a party college anyway."

A furor had erupted when Cunningham clearly outlined to his listeners that his program for education amounted to little more than what would have been called at the time a Maoist "serve the people" indoctrination, masquerading as a several-years'-long "curriculum":

The course we provide is in the social sciences. It is not vocational. . . . Besides this, we do a short course programme which is devoted almost entirely to helping the political party. . . . [I]t provides government servants with some political education, so that they know how to work with the party. This is important, in a one-party state. Many of the civil servants were raised in the British tradition, and they do not really understand how the one-party democracy works.

Cunningham also proudly described the radio propaganda efforts of his students. "Once a week we have a

Tavistock's R.D. Laing, and D.G. Cooper, in their openly admitted organizing of the "Dialectics of Liberation" conference of 1967, pitched that conference to emphasize an attack on the United States and its war in Vietnam. To that end, they used the speech of Stokely Carmichael, then the leading spokesman of the "Black Power" tendency in the United States, as the "vector" to catalyze an emotional "feedback loop" in the conference's participants. Carmichael, who, according to Museveni's autobiography, was also at Dar Es Salaam, opened his speech by quoting from "one of my patron saints, Frantz Fanon." Carmichael also made it clear that he was creating a division between the "Old" and "New" Left, and that the dividing line was color. "There will be new speakers. They will be Che, they will be Mao, they will be Fanon. You can have Rousseau, you can have Marx, you can even have the great libertarian John Stuart Mill."

R.D. Laing, a formidable clinician, viewed this confrontation with intense interest. In his lecture called "The Obvious," Laing presented the conference, as was his wont, with an "inside look" at the mind of the psychiatrist, and at the "meta-psychiatric" awareness of the contemporary political terrain that Tavistock, for purposes of effective mind-control, demanded of its psychological warfare experts. "Someone is gibbering away on his knees, talking to someone who is not there. Yes, he is

praying. If one does not accord him the social intelligibility of this behavior, he can only be seen as mad. Out of social context, his behavior can only be the outcome of an unintelligible 'psychological' and/or 'physical' process, for which he requires treatment."

Laing admonishes his audience that, to make this presumption, is to miss the truly "clinically interesting": "Someone whose mind is imprisoned in the metaphor cannot see it as a metaphor. . . . The unintelligibility of the experience and the behavior of the diagnosed person is created by the person diagnosing him, as well as by the person diagnosed." For Laing, the same rule holds for politics, as in clinical work. The "Black American struggle," or the war in Vietnam, were not necessarily governed by rules of social behavior any different than those by which a schizophrenic might find himself the victim of the irrational behavior of his family. A little later, Laing's work would be used to form the Heidelberg Mental Patients Collective, out of which would come the Baader-Meinhof Gang, one of the major "cover stories" for British Intelligence-related assassinations and "wetworks" in Germany to this day.

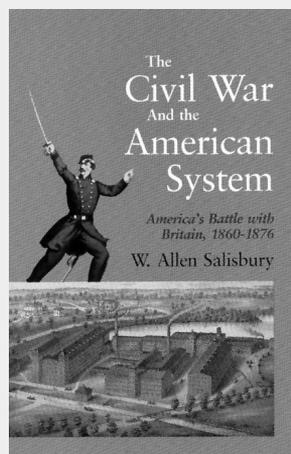
D.G. Cooper made it clear that he and Laing were completely aware that they were making a political intervention into the radicalism of the time. "I would like to outline . . . why we, the organizers, arranged this meeting between these particular people, why we generated

The Real History of America

The unfortunate popularity of attacks on "European civilization," makes it especially easy for the British Intelligence services to deploy African agents of influence, like Museveni, to advocate the most intense looting of Africa since the colonial period, and yet appear to be "anti-Western radicals." That is because they *are* anti-Western radicals, in the same image as the main anti-Western institution—that is anti-nation state, anti-autonomous government currency, anti-infrastructure, anti-scientific research and development, and anti-universal education forces: the British oligarchy, and its global co-thinkers and

lackeys, of the which, Fanon himself, and probably against his will, was one.

The intelligence term for this is "dupe." The solution to the problem, is to study economics. Readers should familiarize themselves with the *real* American System of Franklin, Hamilton, the Careys, and Abraham Lincoln, by reading the work of Lyndon LaRouche's colleague and friend, the scholar Allen Salisbury, an African-American, whose



work, *The Civil War and the American System: America's Battle with Britain, 1860-1876*, first published in the 1970's, resurrected the American System in the Twentieth century.

As time goes by, and the Eurasian and Continental Land-Bridges are built, it will be recognized, and acknowledged, that Salisbury's work is the thread of the most important historical research carried out in the United States in this century. —DS

this curious pastiche of eminent scholars and political activists.” He writes,

Our experience originated in studies into that predominant form of socially stigmatized madness that is called schizophrenia. Most people who are called mad and who are socially victimized by virtue of that attribution . . . come from family situations, in which there is a desperate need to find some scapegoat. . . . The doctors would be used to attach the label “schizophrenia” to the diseased object, and then systematically set about the destruction of that object by the physical and social processes that are termed “psychiatric treatment.”

All of this seemed to us to relate to certain political facts in the world around us. One of the principal facts of this sort was the war of the United States against the Vietnamese people.

Thus, it is clear that both Laing and Cooper approached their “Congress” as a clinical experiment in mass-psychiatry, along the lines of some of the guidelines offered by Tavistock Institute head John Rawlings Rees in his book *The Shaping of Psychiatry by War*. In this work, Rees calls for the creation of mobile psychiatric teams, what he refers to as “psychiatric shock-troops.” The clinic becomes indistinguishable from a city street, a jungle ritual, a cocktail party, or a lecture hall. Angela Davis, who attended the conference on her way back to the U.S. to infiltrate the Black Panther Party for U.S. State Department operative Herbert Marcuse (who also spoke at the conference), distinctly remembered that “in the enormous barn-like structure, its floor covered with sawdust, the air reeked heavily of marijuana, and there were rumors that one speaker, a psychologist, was high on acid.”

Fanon’s Economic False Consciousness

The hereditary mistake contained in Fanon’s thought, is most carefully delineated in the conclusion to *The Wretched of the Earth*. There, in the name of turning Africa away from imitation of the decadence of European culture, he demonstrates that his ignorance of economics will condemn him—and anyone who follows his ideas—to *surpassing* the oppression practiced by the former colonial powers:

That same Europe where they were never done talking of Man, and where they never stopped proclaiming that they were only anxious for the welfare of Man; today we know with what sufferings humanity has paid for every one of their triumphs of the mind. Come, then, comrades, the European game has finally ended; we must find something different. We today can do everything, so long as we do not imitate Europe, so long as we are not obsessed with the

desire to catch up with Europe. . . .

When I search for Man in the technique and style of Europe, I see only a succession of negations of man, and an avalanche of murders. The human condition, plans for mankind, and collaborations between men on those tasks which increase the sum total of humanity are new problems, which demand true inventions.

Let us decide not to imitate Europe; let us combine our muscles and our brains in a new direction. Let us try to create the whole man, whom Europe has been incapable of bringing to triumphant birth.

Two centuries ago, a former European colony decided to catch up with Europe. It succeeded so well that the United States of America became a monster, in which the taints, the sickness, and the inhumanity of Europe have grown to appalling dimensions.

Fanon, like almost everyone educated in any university in Europe or America today, shows complete ignorance of the fundamental superiority of the American Revolution, and the American System of political economy, over anything accomplished in post-Enlightenment Europe, particularly the French Revolution, which was run by British Intelligence. Fundamentally, Fanon’s “justifications for violence” are essentially no different than the arguments of the Terror of Robespierre and Saint-Just.

More important, however, the fact that it was the American System, practiced by the Philadelphia school founded by Benjamin Franklin and his protégés, Alexander Hamilton and Mathew and Henry Carey, which accounted for the success of the United States—not the slave system, which accounted for the *backwardness* of the United States, and the large fortunes of a Southern and Boston oligarchy—was unknown to Fanon, just as it is unknown to virtually all graduates of American and European universities in this century [SEE Box, page 74].

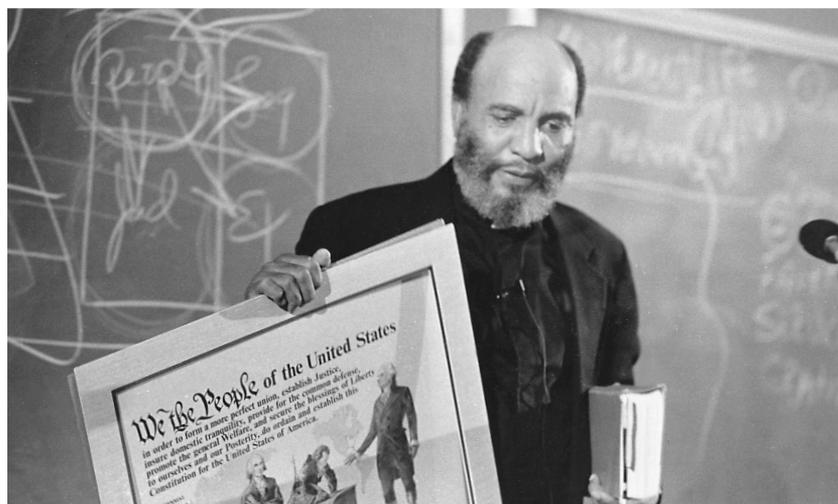
Fanon’s criticisms of Europe are true for the Enlightenment, and the British and Dutch East and West India Companies that financed the culture of the Enlightenment. They are *not* true, for the networks of Gottfried Leibniz, inherited by Philadelphia Anti-Slavery Society founder Benjamin Franklin, who attempted, unsuccessfully, to ensure the dissolution of the British Empire with a successful revolution in France, in gratitude for the efforts of the Marquis de Lafayette, and the scientific circles that would be guillotined by the Terror, such as Antoine Lavoisier, who would be executed in implementation of the Pol Pot-like ukase, “The Revolution has no need of scientists.”

The targetting of the United States by the “Dialectics of Liberation” conference, was largely a targetting of Martin Luther King, Jr., and his non-violent movement. King had, partially at the urging of the Rev. James Bevel, on April 4, 1967 at New York’s Riverside

Church, given a speech opposing the war in Vietnam—a speech which had polarized America. He had been roundly criticized for the speech by the established Civil Rights organizations. The “Black Power” advocates, who perceived themselves to be more “radical” and therefore more “serious” than King, were used by various intelligence agencies, including by way of police-authored urban disruptions, to divide the forces that King could have assembled, slightly a year before the opening of the 1968 Presidential campaign.*

King had more than noticed the fascination with Fanon that raged in the United States. “Over cups of coffee in my home in Atlanta and my apartment in Chicago, I have often talked late at night and over into the small hours of the morning with proponents of Black Power who argued passionately about the validity of violence and riots. They don’t quote Gandhi or Tolstoy. Their Bible is Frantz Fanon’s *The Wretched of the Earth*.” Eyewitnesses and participants in these discussions, such as the Rev. James Bevel, who acted as the Director of Direct Action for King, as well as the head of the Mobilization to End the War in Vietnam, assert that the difference between those who advocated violence, and those who did not, was largely a difference between the

Martin Luther King differed from his ‘Black Power’ critics, including in their attack on the United States. He wrote, ‘The hope of the people of color in the world may well rest on the American Negro, and his ability . . . to turn the technology and wealth of the West to the task of liberating the world from want.’ This was the anti-colonial outlook that had been enunciated by Franklin Roosevelt at the close of World War II, but left unfulfilled.



EIRNS/Stuart Lewis

theology students, who had formed the backbone of King’s early non-violent movement, and the political science students, who saw the movement only in “political,” rather than spiritual, terms.

King differed from his “Black Power” critics, including in their attack on the United States: “The hard cold facts today indicate that the hope of the people of color in the world may well rest on the American Negro and his ability to reform the structure of racist imperialism from within and thereby turn the technology and wealth of the West to the task of liberating the world from want.” This was King stating his commitment to the anti-colonial outlook that had been enunciated by Franklin Roosevelt at the close of World War II, but left unfulfilled. Against the notion of violence, King had earlier stated, “If every Negro in the United States turns to violence, I will choose to be that one lone voice preaching that this is the wrong way.”**

King’s advocacy of non-violence, was an advocacy of *agapē*, one that he had voiced at least as early as 1956, when he was twenty-seven years old:

Agapē is not a weak, passive love. It is love in action. *Agapē* is love seeking to preserve and create community. . . . *Agapē* is a willingness to go to any lengths to restore community.

* Many of today’s “African-American” radical socialists, including Connie Tucker, scribbler Manning Marable, and others, are sponsored by foundations that act as “operations intelligence” agencies on behalf of the financial oligarchy now engaged in a raw materials grab in Africa. It should be noted, however, that their major intelligence assets deployed in the “de-Africanization” of Africa, are the graduates of the 1960’s and 1970’s Black Studies and African Studies programs that were established in the heyday of “New Left” radicalism.

To make it plain: Bankers, and financiers, are at present imposing fascism throughout Africa, with the direct participation of, complicity of, or silent approval of the majority of “African Studies,” “Black Studies,” “Black Caucus,” “African-American think tank,” “Pan-Africanist,” etc., associations of the United States and Europe. To find the “slave mentality” that is enslaving Africa, look at the chairmen and financiers of America’s African Studies programs. Look at the “African-American” radicals. There is an easy litmus test. Who, among them, is engaged in a consistent, relentless battle against that “first-class devil” George Bush, the man whose fanatical commitment to stopping African, and African-American, births, brought the notorious racists William Shockley and Arthur Jensen to testify before the Republican Select Committee on Earth Resources and Population in August of 1969—the very year that Shockley had written, “our nobly intended welfare programs may be encouraging dysgenics—retrogressive evolution through disproportionate reproduction of the genetically disadvantaged”?



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Above: Martin Luther King, Jr., expounded the principle of agapē, as coherent with true liberation and economic development. Left: His colleague, the Rev. James Bevel, continues to organize for the principles of the American Revolution against British oligarchism.

. . . The Cross is the eternal expression of the length to which God will go in order to restore broken community.
 . . . He who works against community is working against the whole of Creation. Therefore, if I respond to hate with a reciprocal hate I do nothing but intensify the cleavage in broken community.

And, in another location, King stated,

Agapē means . . . understanding, redeeming good will for all men. It is an overflowing love which seeks nothing in return. When we rise to love on the *agapē* level we love men not because we like them, not because their attitudes and ways appeal to us, but because God loves us.

** It should be noted that the post-Mecca statement of El-Hajj Malik Al-Shabazz (Malcolm X), in the which he had made clear his intent to reject the idea of racism against whites, should be added to his attempts to form what he referred to as the “Organization of Afro-American Unity.” Numerous attempts had been made, including by African-American expatriates in France, such as author Richard Wright, to unify the cause of Africans and African-Americans. Malcolm X’s increasing willingness to work with the King movement, as seen by his presence in Selma, Alabama, only about three weeks before his death, meant that he was willing to explore *the possibility* of non-violent direct action, as he had indicated in his “The Ballot, or the Bullet” speech. Such an alliance between King and Malcolm X, had the two men lived, would have meant that the “Black Power” movement *would not have evolved in the form in which it did*. That is not to say, that this was the cause of “Gay” Edgar Hoover’s secret-government-inspired assassination of Malcolm X. It is to point out, that the rank incompetence in organization exemplified by the “big talkers” of the “Black Power” movement, and the strident rhetoric they used as a substitute for activity, could not have “occupied the same space” as Malcolm X.

Frantz Fanon realized that “the native is an oppressed person whose permanent dream is to become the persecutor.” He recognized this as a slave’s mentality, and, as a doctor, recognized it as a malady. His admiration for Nietzsche, his manipulation by Sartre, and his anger at the mass-murdering racism of the French in Algeria, caused him to write a tract that is now used to justify the acts of mass-murder being carried out by his followers, the British agents Kabila, Kagame, and Museveni.

Yet, that is *no justification* for the conclusions to the which

Fanon came. The conclusions were wrong. Patrice Lumumba, in the Congo, had, in contrast, terrified the Belgian colonial establishment by organizing Belgian students as the international flanking force of his Congolese National Movement. Like Martin Luther King, Jr., Lumumba, at the Free University of Brussels in 1959, had stated,

We want to secure our independence through the united effort of all. We want the Belgians to put a stop to their divisive policy. We must understand each other, and they must join forces with us. This is how we can build the Congolese nation, through the friendship of all. I think—I am in fact convinced, and optimistic to believe that despite everything, despite the insults, the moves to intimidate us, the threats that have been made, we have chosen the path we will follow and the sort of struggle we will wage, one that will continue to be non-violent. . . . We too decry violence. We have chosen just one weapon for our struggle, and that weapon is non-violence, because we believe that whatever the goal, it can be reached by peaceful means. That is what our struggle represents, and that is why I call for the moral support of every friend of humanity, of all those who believe that every human being, whatever the color of his skin, whatever his social status, can and must enjoy the same freedoms as every other citizen of humanity.

In not learning what the young Martin Luther King knew—that “injustice anywhere is a threat to justice everywhere,” that the power of ideas, such as that of *agapē*, is greater than any force, including military, on the planet—Fanon never escaped that permanent dream of the oppressed. Neither will the Fanonist graduates of the Dar Es Salaam Political Science Department, who today threaten to plunge Africa into an unstoppable Dark Age on behalf of the British Empire.

LaRouche: The Coming ‘Pearl Harbor’ Effect



EIRNS/Philip Ulanowsky

*Lyndon H.
LaRouche, Jr.:
“We must mobilize
the population.”*

*Helga Zepp
LaRouche: “Moral
education of the
child determines
character.”*



EIRNS/Stuart Lewis

‘We Must Infect the Population with Optimism!’

More than nine hundred people attended the semi-annual conference of the Schiller Institute, convened in Northern Virginia over Labor Day weekend, to prepare themselves for leadership in the upcoming cataclysms of the international financial and political system.

In his keynote speech, entitled “The Coming Pearl Harbor Effect,” Lyndon LaRouche argued: “There is a mood shift in progress now, which is like the

sand on the beach leading to the ocean. Our problem is that we must be intellectually prepared, on two grounds. First of all, we must know—not as a matter of learning it, but as a matter of truthful awareness, that it will work—*what has to be done*. And, we must mobilize people, to get their politicians, and others in positions of influence, to agree to do it. We’ve got to get enough support for this President, for his doing *this, that he has to do*, to make it happen. And we *can*—

if we can act like a virus, and become infectious. Infect the population with optimism, with a sense that there must be alternatives. If you’re on the Titanic, and there’s a lifeboat, shouldn’t you get into the lifeboat if the ship is sinking? What do you think of the guy who says ‘No, I’m going to stay with mainstream thinking’? That goes all the way down.”

The subjective requirements for organizing the American population around the solutions, were then presented by Helga Zepp LaRouche, under the theme “How Aesthetical Education Determines the Moral Character,” an excerpt of which appears in this issue [SEE page 5].

The Invisible Empire

The final panel of the conference featured four editors of *Executive Intelligence Review* magazine, the authors of *EIR*’s recent feature on “Britain’s Invisible Empire Unleashes the Dogs of War.” Jeffrey Steinberg reviewed the “three faces” of the British Empire today: the visible empire, consisting of the Monarchy and the Commonwealth; the “invisible empire,” which includes the Club of the Isles, the modern-day British East India Company cartel, the World Wildlife Fund, etc.; and the “empire of

Please turn to page 80

Labor Leaders Sign for LaRouche Exoneration

The AFL-CIO met Sept. 22-25 in Pittsburgh, Pa. at its 22nd Constitutional Convention, the first convention since John Sweeney assumed the presidency of the labor federation. Organizers from the LaRouche political movement confronted delegates and other participants with the urgent necessity of winning full exoneration for Lyndon H. LaRouche, Jr., and found a receptive audience. Of the 1,000 delegates attending the convention, nearly 100 signed the Open Letter to President Clinton, including national, state, and local labor union leaders from the U.S. and Canada,

Ibero-America, and Eastern Europe.

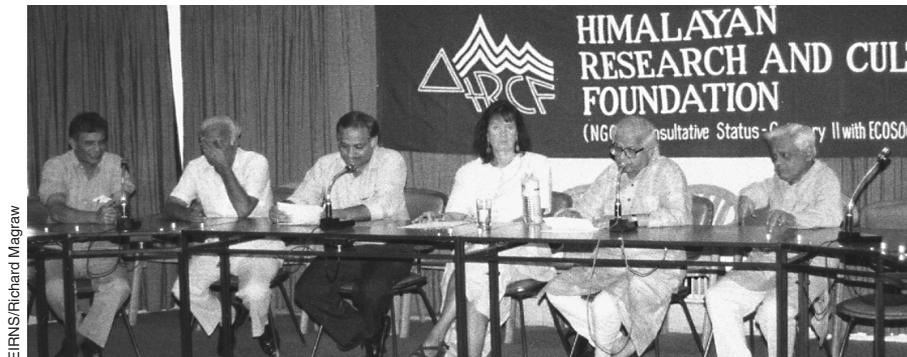
Support in the United States for the exoneration of LaRouche has reached unprecedented proportions, as 834 current and former state representatives of both major political parties had, by Nov. 7, signed the same Open Letter.

In addition, the call has been endorsed by 30 former U.S. Congressmen, 532 elected U.S. municipal and county officials, 174 religious leaders, 555 human rights and community leaders, including 445 officials of the NAACP, and over 745 trade union officials from around the world, including 677 from the U.S.

The ‘Silk Road Lady’ Tours China, India

In late September and early October, Schiller Institute founder Helga Zepp LaRouche travelled to Beijing during the 15th Chinese Party Congress, and then to New Delhi, India. In Beijing, she had numerous private meetings, and received prominent coverage for her advocacy of the “New Silk Road” in the *People’s Daily*. This was Zepp LaRouche’s second trip to China in recent years; in May 1996, she led a delegation to, and was an official speaker at, the International Symposium on Economic Development of the Regions Along the New Eurasian Continental Bridge, held in Beijing. [SEE page 88 for Mrs. LaRouche’s report on the Party Congress.]

In India, Mrs. LaRouche gave numerous public presentations on both the international financial collapse, and the Eurasian Land-Bridge. Lyndon and Helga LaRouche last travelled to India in 1983, when Indira Gandhi was still alive, and was still leading the Non-



EIRNS/Richard Magraw

Helga Zepp LaRouche (center) speaks on “The Eurasian Land-Bridge—Imperatives for India,” at the Himalayan Research and Cultural Foundation, headed by former Indian ambassador to the Soviet Union T.N. Kaul, and presided over by former Foreign Secretary of India, S.K. Singh (right of Mrs. LaRouche).

Aligned movement for a just, new world economic order.

Zepp LaRouche’s public appearances in India were reported in three leading English-language newspapers, two of which are business papers. In addition,

she spoke at the government think-tank on Research and Information Systems for the Non-Aligned and Other Developing Countries. This is one of the three most powerful such government-financed economics think-tanks.

D.C. Seminar on U.S.-China Strategic Partnership

Addressing an audience of representatives from fourteen countries, officials of trade organizations, journalists, and LaRouche-Democrat activists who packed a hotel ballroom in Washington, D.C. on Oct. 22, Democratic Presidential pre-candidate Lyndon H. LaRouche, Jr., reported that the summit between President Clinton and Chinese President Jiang Zemin would provide a unique moment in history, on whose outcome future generations’ well-being will depend.

Also addressing the seminar was LaRouche’s wife, Helga Zepp LaRouche, who has recently returned from China.

The setting for the event, in addition to the Jiang-Clinton summit, was the tumultuous collapse of the Asian financial markets, which LaRouche reviewed, forecasting that it would soon strike Europe and the United States.

LaRouche emphasized that Jiang “is



EIRNS/Stuart Lewis

Lyndon LaRouche presents today’s Pacific-centered strategic picture.

coming to Washington, not for a U.S.-China negotiation, but for an attempt to reach a partnership between the leading military power of the world, and the largest nation of the world, a partnership on which the survival of civilization depends.”

“China has many problems, but its problems are, essentially, a legacy of the world’s problems,” he said. “It cannot

solve its problems by Chinese methods alone. It requires partners, just as we in the United States require partners, without which we cannot solve our problems. Therefore, this is the greatest occasion of this decade . . . the arrival of the President of China to deal with the President of the United States.”

LaRouche discussed the idea of statecraft from a republican standpoint, defined as the opposite of an oligarchic outlook. He discussed the case of Benjamin Franklin, who never held elective office, but was perhaps the highest-ranking individual citizen in the history of the American Republic. Abraham Lincoln served little more than one term as President, and was a one-term Congressman; he, too, achieved his greatness by first qualifying as a leading citizen. LaRouche contrasted these examples of citizenship with the situation today, in which politicians are slaves of the financial interests standing behind them, and in which truth and justice have no place

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Bonn Symposium Draws Participants from Across Eurasia/Africa Organize for a New Bretton Woods System!

Over 150 people participated in a symposium entitled “For a New Bretton Woods System!” in Bonn, Germany on Nov. 5. Speakers and guests, many from the international diplomatic corps, came from nations across the Eurasian continent, as well as from a significant number of African countries.

In his remarks, Lyndon H. LaRouche, Jr., proved, by drawing on the scientific tradition of Kepler, Leibniz, Gauss, and Riemann, that the current crisis is not “cyclical,” but *systemic* in nature. “It is not like a planetary orbit,” he said, “but like a comet heading directly into the sun.” Thus, there is no way precedents can be used to find answers to the breakdown.

The causes of the crisis, he explained, are “not economic, but ideological and political.” He traced the unfolding of the process to the 1960’s cultural paradigm shift—away from a commitment to technological progress, to the idea of a post-industrial society—and to the con-



Symposium panelists and audience hear report from France’s Jean Royer.

EIRNS/Christopher Lewis

comitant monetary and financial policy shift, which led to a decoupling of finance from reality.

Just how devastating the effects of

this policy shift have been, was detailed in several contributions, outlining the state of different national economies:

- **Russia:** A paper by Dr. Sergei

‘Pearl Harbor’

Continued from page 78

the mind,” which is the combined Tavistock/Frankfurt School/Church of England apparatus.

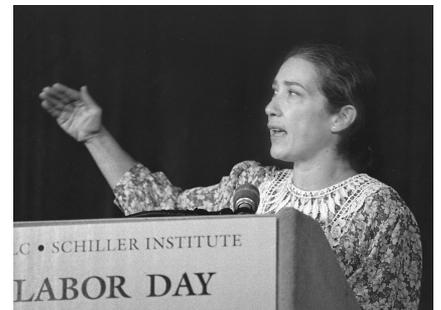
Next, Dennis Small and Linda de Hoyos, who head *EIR*’s Ibero-America and Africa desks, respectively, covered four areas of British operations: the takeover of banking, the takeover of raw-materials wealth, the move to destroy the nation-state, and the fostering of murderous, irrationalist



EIRNS/Stuart Lewis

*Anton Chaitkin:
British-spawned cult
penetration of the U.S.
military.*

*Linda de Hoyos:
British operations to
destroy Africa, grab
mineral wealth.*

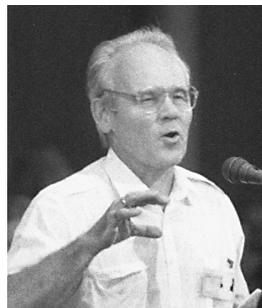


EIRNS/Stuart Lewis

ideologies. Both continents were shown to be being besieged on all fronts, by the same forces.

Finally, *EIR* history editor Anton Chaitkin reviewed the penetration by a bunch of insane British cults into the

United States, including into the U.S. military. What was evident in the presentation, was that the U.S. is mortally threatened by a network headed by Jim Ammerman, the head of a chaplaincy in the U.S. military, the F.B.I., and the prisons, which is preaching *outright insurrection* against the American Constitution and the government in Washington.



EIRNS/Philip Ulanowsky

*Speakers from the
conference floor.
Left: Josef Mikloško,
former vice premier of
post-Communist Czecho-
Slovakia. Right: Herman
Laurel, chairman of the
KATAPAT organization,
Philippines.*



EIRNS/Stuart Lewis

Glazyev, head of the Information and Analytics Department of the Council of Federation Staff in Moscow and a former Minister of the Russian Federation, was read to the symposium, which presented the disastrous condition of the Russian economy and population. Through the “shock therapy” policies imposed by the International Monetary Fund (I.M.F.) since the end of the Soviet era, the costs of rent and heating for citizens have doubled; industry and the energy sector have been handed over to foreign interests; the external debt service has skyrocketed; and living standards have plummeted.

• **Armenia and Ukraine:** A similar picture emerged from the report given by Hrant Khachatryan, of the Union of Constitutional Rights Party in Armenia, a former Member of Parliament, who chronicled the process by which Armenia has become a “hostage to the I.M.F.” And, according to the report submitted by Natalya Vitrenko, a member of the Ukrainian Parliament and co-initiator of the “Urgent Appeal to President Clinton To Convene a New Bretton Woods Conference,” Ukraine is no less a victim of the “reforms.”

• **India:** In the words of K.R. Ganesh, a former Union Minister of Finance and a senior political figure in India, who sent a paper to be read at the symposium, the “free market” liberal policies which have also been thrust upon the developing sector, have “made the [old] Bretton Woods system a threat to all nations, and the I.M.F. the most dreaded words among the poor.”

• **Germany:** Even more dramatic were the dimensions of the crisis as experienced in Germany. Helga Zepp LaRouche drew on studies of the physical state of the German economy to document the de-industrialization process, which has drastically reduced the pro-

ductive capacities in industrial plant and, most important, qualified labor power.

• **France and Italy:** French parliamentarian Jean Royer, who has held ministerial posts in national government, addressed comparable problems in



EIRNS/Stuart Lewis



EIRNS/Christopher Lewis



EIRNS/Christopher Lewis



EIRNS/Christopher Lewis

Reports and papers were presented by representatives from throughout Eurasia. Top: Russia's Dr. Sergei Glazyev (in a Washington, D.C. appearance). Above: Prof. Qian Jiang, China (left), and Hrant Khachatryan, Armenia (right). Left: France's Jean Royer.

France; and further presentations echoed the point for Italy.

What It Is To Be Human

What such case studies brought home, is the point that not only are such policies failures, but they express the ultimate in immorality. Zepp LaRouche, referring to the abject poverty she had recently seen during a trip to India, drove the point home, that to be indifferent to such suffering, is not human. To be human, she said, is to “have a noble desire to be a part of the solution” to these problems affecting most of humanity.

The solution, as Lyndon LaRouche put it, is “to define a new frontier of economic development.” Given that the center of world population is in Asia, Southeast Asia, and India, the center of

economic development for world recovery must be focussed there.

What this means, said all the speakers in different ways, is a return to the methods of *national economy*. It means shifting back to investment in the true source of social wealth: human beings. Dr. Oskar Weggel, of the Hamburg Institute on Asian Studies, presented the manner in which this approach is reflected in the Asian economic models, which are based on Confucian philosophy.

Jean Royer introduced a complementary approach, proposing that capital be matched with labor to produce real wealth, as opposed to chasing after mone-

tary profits through speculation. Italian parliamentarian Publio Fiori recalled this approach as the tradition of Enrico Mattei, who built Italy's energy sector.

In this context, LaRouche stressed the extreme importance of the summit between U.S. President Clinton and Chinese President Jiang Zemin, who has demonstrated the quality of leadership of a De Gaulle or an Adenauer. Professor Qian Jing, a member of the Chinese Academy for Social Sciences and adviser to Chinese enterprises, from Beijing, told the conference that, at that summit, “international financial problems” had been on the agenda. As Prof. Qian Jing related in his speech, the influence of LaRouche's ideas has been significant in China. In closing, Qian Jing expressed his confidence that the “era of the Land-Bridge economy” has arrived.

Washington, D.C. Seminar

Expose the Reality of Museveni's Uganda

On Sept. 10, the Schiller Institute and *Executive Intelligence Review* magazine sponsored a seminar in the nation's capital on the theme "The Culture of Violent Change of Government, and The Myth of Economic Revival in Uganda." The featured speaker was Cecilia Atim-Ogwal, a member of the Parliament of Uganda and chairman of the Interim Executive Council, Uganda People's Congress—one of the two oldest political parties in Uganda which spearheaded the people's struggle for independence.

The seminar culminated a two-week visit to this country by Ogwal, who began by telling the audience that she wanted to testify to the desire of the people of Uganda to have democracy and political parties, despite what the current president, Yoweri Museveni, has said. "Ask Museveni, how did he decide Ugandans don't need political parties?" Museveni, who has banned parties, sustains himself in power "by the might of the gun," she said.



EIFNS/Stuart Lewis

Uganda MP Cecilia Atim-Ogwal reports the truth about Uganda under British puppet Museveni.

'We Have Known Only War'

It is important to put what is happening in Uganda in the correct perspective, she said. It is claimed that peace and stability prevail under Museveni, but they are only a dream. From the advent of Museveni's dictatorship in 1986, we have only known war, Ogwal reported. The NRA—Museveni's party—was the

architect of all these wars, which have resulted in the massacre of innocent people, the destruction of property, and massive displacement of people—which, for peasants, means death.

Then, there is the so-called "success story" of Uganda's economy. In fact, Uganda is worse off today than it was in the 1960's or '70's, or even the 1980's. Then, even the poorest of the poor could send their children to school, or could get some measure of medical care. Today, there are no drugs in the hospitals. Parents sell their children—their own flesh and blood—for cassava root to eat. The foreign debt in 1986 was \$1.6 billion; today, it is \$3.5 billion. The number of children in school in 1986 was 639,000 (out of 13 million total population); by 1996 there were but 424,000 children in school (out of a total population which had, by then, reached 20 million). Corruption and military expenditures for foreign adventures have eaten up our resources.

Ogwal concluded by saying: We must democratize our parties in Africa, and I appeal to you to disseminate this information to stop more such occurrences as that which happened in Rwanda—mass murder.

LaRouche 'Telephone Tour' of Mexico Reverberates

On Aug. 28, Lyndon H. LaRouche, Jr., was denied a visa to participate as the keynote speaker at a conference sponsored by the Technological Institute of Advanced Studies of Monterrey, Guadalajara campus. After a wave of protest, on Sept. 3 the government decided to grant him permission; however, owing to a denial of adequate security protection, LaRouche, regrettably, could not accept the invitation to travel to Mexico. Instead, LaRouche conducted the scheduled tour to the country's three most important cities—Guadalajara, Mexico City, and Monterrey—"by telephone," on Sept. 18-24.

In the course of the "tour,"

LaRouche, both by telephone and through his personal representative Dennis Small, addressed some 1,000 Mexicans, on the nature of the world economic crisis, and how to survive it. Many of them, including hundreds of university students, are already pounding Mexican President Ernesto Zedillo with demands that the government ensure LaRouche can visit Mexico soon, safely.

Explosive Attendance, Media Coverage

An explosive reaction to LaRouche was seen at every stop of the tour. For example, LaRouche had been invited to speak at the Autonomous University of Nuevo

Leon, a state school, by a group at the Graduate School of Accounting. The University campus was covered with posters advertising his speech on the "Alternative to Neoliberalism." Three hundred students turned out, and there would have been more, but the auditorium seated only 250.

Others around the country were provided by the daily media with a synopsis of how LaRouche sees the world economic crisis breaking, and what to do about it. Twelve news articles, most covering LaRouche's economic warnings, were published in various national dailies in September, including Mexico's leading newspaper, *Excelsior*.

Festivities Celebrate LaRouche's 75th Birthday

"This *Festschrift* radiates the love that the contributors have for you, and for all that you have done for them, and for the world," said Schiller Institute vice-president Marianna Wertz, in presenting a *Festschrift* of writings to Lyndon LaRouche during a celebration held at a Washington hotel on Sept. 8, his 75th birthday.

The *Festschrift*, a 250-page volume of celebratory writings from people around the world, including Mother Teresa, whose prayer for him was given shortly before her death, was presented at the conclusion of a three-hour-long tribute.

The festivities were opened by Helga Zepp LaRouche, who described her husband as the "most beautiful soul and the most outstanding individual of our time." The opening toast was given by the internationally renowned baritone William Warfield, who then led the gathering of about



Lyndon and Helga LaRouche congratulate violinist Ana Rosario Quijano.

EIRNS/Stuart Lewis

150 friends, associates, and collaborators of LaRouche in singing "The Battle Hymn of the Republic."

Josef Mikloško, the former vice premier of post-communist Czechoslovakia, served as master of ceremonies,

interspersing his own recollections of, and tributes to, LaRouche, between *laudatios* and musical and poetic offerings. Mikloško at one point recalled his visit to LaRouche in prison, saying that five years in jail was a long time. "It was necessary to suffer, but we are now stronger. . . . You drank

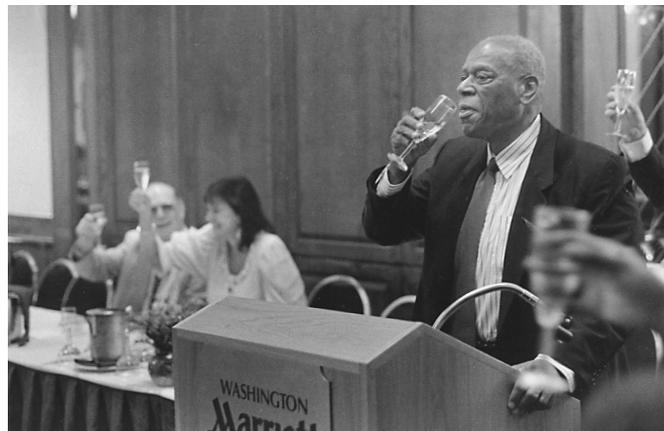
of your cup, your Gethsemane."

Musical gifts were presented by soprano Detra Battle, bass Aaron Gooding, soprano Kathy Wolfe, violinist Ana Rosario Quijano (aged 8), baritone Daniel Mikloško, pianist Raymond



EIRNS/Stuart Lewis

Above: Presentation of the *Festschrift*.
Right: William Warfield leads the toast.



EIRNS/Stuart Lewis

Russian Economics Weekly Marks LaRouche Birthday

The prominent Russian weekly *Ekonomicheskaya Gazeta* honored Lyndon LaRouche's 75th birthday with a front-page article in its Sept. 14-21 issue, under the headline "The New World Order of Lyndon LaRouche, Founder of Physical Economy."

The author of the article was Prof. Taras Muranivsky, Ph.D., who is president of the Schiller Institute for Science and Culture (Moscow).

Muranivsky introduced LaRouche as "a true friend of Russia," and wrote that he is known around the world "as an uncompromising fighter against injustice and evil, speculation, usury, drug-trafficking, terrorism, looting through privatization, and other means of destruction of society's productive forces by a little handful of sharks of the world financial oligarchy."

In an editorial note, the *Ekonomicheskaya Gazeta* editorial board joined in congratulating LaRouche on the occasion of his 75th birthday. *Ekonomicheskaya Gazeta* was founded in 1993 as an independent paper (not a continuation of the Soviet-era weekly of the same name), which indicates on its masthead its collaboration with specialists at Russian state economic agencies.

Jackson, tenor John Sigerson, soprano Monica Spencer, the Washington, D.C. Schiller Institute Chorus, and, of course, William Warfield. Singers were accompanied by Sylvia Olden Lee, Raymond Jackson, and Alan Ogden.

William Warfield sang Schubert's setting of Goethe's *Der Erlkönig*, and later recited the Paul Lawrence Dunbar poem, "When Melindy Sings."

Laudatios were presented by Civil Rights leader Amelia Boynton Robinson, and by long-time associates of LaRouche: Nancy Spannaus, Muriel Mirak Weissbach (on behalf of his European co-thinkers), Anton Chaitkin, Craig and Nolene Isherwood (on behalf of LaRouche's Australian supporters), Robyn Quijano (on behalf of the Ibero-American Labor Committees), Dennis Speed, Philip Rubenstein, and Marianna Wertz. LaRouche's long-time attorney, Odin Anderson of Boston, also spoke, and read a message from former U.S. Attorney General Ramsey Clark.

A future issue of Fidelio will present a selection of the Festschrift's greetings from around the world.

U.S.-China Seminar

Continued from page 79

in the political arena. Citizens must hold these politicians accountable, but citizens must abandon their "mainstream opinions," which are shaped by Hollywood.

LaRouche referred to his own youth, in which he studied Gottfried Leibniz and became devoted to the idea that the United States must be the good friend to all mankind. This is the purpose of education, he said—to develop citizens capable of assimilating new technologies. The Soviet Union collapsed because it was a two-tiered economy: In the civilian sector, there was prejudice against technological progress. This was an oligarchical notion, whereby no citizen could rise above his station. Today in the U.S., Hollywood and Wall Street shape the constituencies, and the oligarchical system rules, through the power of Wall Street. To defeat this mess, we must build a small army of Good Samaritans.



Maestro Georg Christopher Biller directs the Thomanerchor of Leipzig, Germany.

Gert Mothes

World's Foremost Boys' Choir To Perform in Washington, D.C.

The world's oldest and foremost boys' choir, the Thomanerchor of Leipzig, Germany, under the direction of Maestro Georg Christopher Biller, will perform Saturday, Feb. 7, 1998 at 4:00 P.M., at the Basilica of the National Shrine of the Immaculate Conception, in Washington, D.C.

The Thomanerchor has been in existence for over nine hundred years. It derives its supreme quality from the highest musical standards and religious zeal of its most famous mentor—Johann Sebastian Bach, who directed the choir from 1723 to 1750, composing many works especially for it.

The Thomanerchor is synonymous with the best tradition in choral and church music. For centuries, it has demonstrated the significance of excellence in education through great music. Today, its exclusive recordings by Philips and Gramophone receive the highest acclaim from experts and the general public alike.

The concert will feature works by Johann Sebastian Bach, Felix Mendelssohn, Siegfried Thiele, and Volker

Brautigam.

The Washington performance is one of three exclusive concerts to be performed by the Thomanerchor during its first post-World War II visit to the U.S. (Prior to Germany's unification, the Communist regime in East Germany prohibited the Thomanerchor from performing in the U.S.) The other concerts will take place in Dallas, Texas and in New York City.

In addition to the concert, Maestro Biller and the Thomanerchor will participate in a symposium on "Excellence in Education through Music," to be held at Ward Hall at Catholic University, Saturday, Feb. 7, from 9 A.M. to 2 P.M. Reservations are required for the symposium, owing to limited seating. The concert and the symposium are being presented by the Committee for Excellence in Education through Music, in which the Schiller Institute is a prominent participant, in arrangement with Intermuse and Contours Performing Artists Agencies.

For more information call Diane Sare at (202) 544-8704.

The world can be changed, in the words of the Apostle Paul, “in a moment, in the twinkling of an eye.” As a subject people began to murmur and cry at the sight of Princess Diana, their “queen of hearts,” being excluded from the honors of state by the House of Windsor, Mother Teresa said simply, “I can’t breathe any more,” and died. On Saturday, Sept. 13, India conducted a state funeral with full honors for “The Saint of the Gutters.”

In one of the last conversations I had with her before she “went home to Jesus,” as her Sisters say, Mother Teresa told me, “Some people think miracles just happen, but you and I know they take very hard work.” How many miracles of the virtue of faith has Mother Teresa worked in the hearts of the poor and frightened throughout the world? How many people has she taken by the hand and taught to pray for perfect love and for His will “to be done on earth as it is in heaven”? I am one of those who cherish the discoveries to which she led me. The world now knows of Mother Teresa’s love for Princess Diana and the lessons she taught her about love for “the poorest of the poor.”

President William Clinton, in his weekly radio address to the nation on Sept. 6, eulogized Mother Teresa and Princess Diana, saying, “Today the world mourns the loss of two remarkable women. Their lives were very different, but ultimately bound together by a common concern for and commitment to the dignity and worth of every human being, especially those too often overlooked, the desperately poor, the abandoned, the sick and the dying.” He said, “Hillary and Chelsea will never forget visiting her mission in Calcutta, and we will always treasure the time we spent with her and be especially grateful for the home for abandoned babies she and her order opened in Washington, and the chance Hillary had to help in getting it established.”

On June 19, 1995, Will Wertz and I attended the blessing and dedication of the home President Clinton referred to in his remarks. In our report, published in the weekly *New Federalist*, we referred to it as “an extraordinary event . . . which brought together Mother Teresa, Hillary Clinton, James Cardinal

what her Sisters describe as her “great gift of discernment,” where she met you inside your own soul, and brought to your command the divine spark you hadn’t yet found there. The First Lady said to Mother Teresa, “We take great inspiration from your work and from your ceaseless pursuit of what you believe in.” Mrs. Clinton continued, “Earlier, on another occasion when I was speaking with Mother, she looked at me and said, ‘This is a gift of love, but I’ve been told I cannot give the gift of peace because I don’t give anyone any peace.’ ”

In President Clinton’s radio address, also, it was clear that he had taken a part of Mother Teresa’s beautiful soul into his own, when he said, “Anyone who has ever met Mother Teresa could see that within her very small frame, she carried a big heart. Big enough to follow God’s will to show compassion and love for all our children, especially the sick and forgotten.”

How many, like Bill and Hillary Clinton, have responded to Mother Teresa’s spiritual guidance. Her friend and biographer, Eileen Egan, a founder of the Catholic Relief Service, told me of the medals this diminutive general handed out—in anticipation of good service. “When she goes to a new city, where she wants to start a new hospital or AIDS clinic, or orphanage, or leprotorium, she walks about the city until she sees a house she thinks

will do the job,” Egan said. “Then she puts a little tin ‘miraculous medal’ of Mary on the step with a note that says, ‘I want your house, Mother Teresa.’ And she usually gets it!”

At the end of June 1995, Mother Teresa was in the Bronx for the inauguration of Daily Eucharistic Adoration at St. Anthony of Padua Church. She was dismayed that this beautiful church was locked up before and after every Mass

God bless you, Mother Teresa



Courtesy of Msgr. Robert Hupp

A Personal Reminiscence

Hickey, and D.C. Mayor Marion Barry, based upon a common commitment to the sacredness of human life and the necessity of caring for the poor. Contrary to those in the so-called pro-life movement who have vilified President and Mrs. Clinton as anti-life, this event pointed to a unique collaborative alliance between the Clinton administration and the Catholic Church.”

When Mrs. Clinton spoke, it was obvious that she had experienced Mother Teresa’s tenacious love for the poor and

for fear of the drugs and violence in the neighborhood. She insisted to Bishop Garmendia that the church be opened 24-hours a day so that people could worship “and discuss their troubles with Jesus,” she told the congregation attending the ceremony. “If someone is killed because they are in the church visiting Jesus, their example will only convince everyone more quickly that the killing will have to end.” As I walked with the neighborhood crowd, people were saying, “Everything will be peaceful. Everyone will listen to Mother instead of the drug pushers.”

I went to the house of the Missionaries of Charity nearby, one of the first established in the United States after Mother Teresa had been invited by Cardinal Cook in 1970 to bring the Missionaries of Charity to the archdiocese of New York. Egan, who was with her as she toured the Bronx at that time, remembers Mother Teresa asking Father McPeake, a priest of the archdiocese, if the people in the neighborhood, which resembled a war-torn scene, were hungry. “Is this Calcutta Number Two?” Mother Teresa asked. The priest told her that the way the people looked, with limp and drooping bodies, was due to drugs and not hunger. He asked her, “With all the need in India, why would you have to come here?” Mother Teresa replied, “*We* can be a bridge between those who have and those who have less.”

When I entered the house, a Sister showed me a map on which dozens of pins were stuck in every continent, each designating a Missionaries of Charity house. A young couple was brought to the table where Mother Teresa sat. The young woman was crying. “She is crying because we have been married for four years and we have no children,” her husband explained in broken English. “No more crying. It will make you too heavy-hearted,” Mother Teresa insisted. “This is what stops you from having babies. I will pray that you will have babies. If necessary, I will give you some of mine from Calcutta. But I want you to go home and get to work at it. These things take a lot of work, you know.”

I gave Mother Teresa a copy of Lyndon LaRouche’s book, *The Science of Christian Economy*. “There’s something I want you to do,” she told me. She picked up my copy of Pope Paul VI’s Encyclical letter, *Populorum Progressio*, and pointed to the concluding section where I had underlined the words, “development is the new name for peace.” She handed me one of her “miraculous medals.” “I want you to make these the words of your country. I want you to make your country the light of justice and peace in the world, and chase away the ‘structures of sin’ you were talking about.” She handed me two more medals, saying, “Your husband and son will help you.” She gave me another medal saying, “Your Godparents will help you as they use this medal to learn to share with each other, as parents share the love of a child. We will pray for you and your family.” Mother Teresa added, “And we will pray for Helga and Lyndon.” She handed the books and copies of *Fidelio* magazine, which I had brought for her, to one of the Sisters. “They can have these here,” she said. “I already have them in Calcutta.”

Mother Teresa knew the “structures of sin” of British geopolitics from the earliest moments of her childhood. She was born Agnes Gonxha Bojaxhuni in Skopje, in what was then Serbia, on Aug. 26, 1910. Her father, Nikola, was a leading activist in the movement for a free Albania. When Gonxha was nine years old, her father travelled 160 miles to a political dinner in Belgrade to organize the unification of the Province of Kosovo with greater Albania. He was poisoned at the dinner, and returned home only to die. His assets were stolen by his business partner, and his widow Drana had to sell embroidery to feed her children.

The family’s activities centered around the parish of the Sacred Heart, which provided spiritual nourishment and cultural enrichment to the Albanian community in Skopje. Both Agnes Gonxha and her sister Age were known for their beautiful voices, and

their fellow singers in the Albanian Catholic choir of Skopje called them the nightingales of the choir. At the age of 18, Gonxha confided to her mother and her priest her desire to join an order of missionary sisters serving in India, and she travelled to join the Loreto Sisters in Dublin, Ireland, to begin her novitiate. Her brother Lazar, who was serving as a lieutenant in the newly formed Albanian Army of King Zog, wrote her there, afraid he would never see her again. She wrote back, saying, “You will serve a king of 2 million people. I will serve the King of the whole world.”

She arrived in Calcutta on Epiphany, in 1929. When she took her lifetime vows of poverty, chastity, and obedience in 1937, she took the name of Teresa, after St. Therese of the Child Jesus, who had taken as her motto the words of Christ, “Unless you be converted and become as little children, you shall not enter the kingdom of heaven.” Sister Teresa lived behind the enclosed walls of the Loreto Sisters for 19 years as a teacher of geography and other subjects, becoming headmistress of St. Mary’s Entally school in Calcutta.

When, in the Bronx, I told Mother Teresa that Lyndon LaRouche had been in Calcutta as a soldier in 1946, and had taken some of his first steps of political leadership there, after witnessing the carnage that had ensued when the British tried to crush the Indian independence movement, she laughed her wonderful laugh and said, “God truly works in mysterious ways!”

She recalled “The Day of the Great Killing” in August 1946, when, out of vital necessity, she disobeyed the rules of enclosure of the Loreto Sisters and went out of the convent walls. Direct Action Day had exploded into violence, and all deliveries of food and supplies were halted. “I went out from St. Mary’s,” she said. “I had 300 girls in the boarding school and we had nothing to eat. We were not supposed to go out into the streets, but I went anyway. Then I saw the bodies on

the streets, stabbed, beaten, lying in strange positions in their dried blood. Some American soldiers stopped me, and told me I could be raped or killed, that no one should be out on the streets. I told them I had to come out, and take the risk. I had 300 students with nothing to eat. The soldiers drove me back to the school and supplied us with bags of rice.”

One of the Mother Superiors of Mother Teresa’s Missionaries of Charity asked recently, “Is the Lyndon we pray for also the 23-year-old soldier who helped save the life of the young Sister Teresa? Perhaps so. We pray that He who led them along new pathways on the Day of the Great Killing will give them new strength along those paths today.”

Shortly after “The Day of the Great Killing,” Sister Teresa went out of the enclosure forever, to found the Missionaries of Charity among the starving, the sick, and the dying in the slums of Calcutta. Along with the three vows of poverty, chastity, and obedience professed by all religious sisters, Mother Teresa added a fourth vow, “to give wholehearted and free services to the poorest of the poor.”

On Aug. 26, I sent Mother Teresa a note for her 87th birthday. I reminded her that the first time I had ever spoken to her, we had discussed the encyclical letter of Pope Leo XIII, *Rerum Novarum*. I quoted from the end of the encyclical, saying that this quote reminded me of her vocation, “. . . Let them not cease to impress upon men of all ranks the principles of Christian living as found in the Gospel; by all means in their power, let them strive for the well-being of people; and especially let them aim both to preserve in themselves and to arouse in others, in the highest as well in the lowest, the mistress and queen of the virtues, Charity . . . which is in epitome the law of the Gospel, and which, always ready to sacrifice itself for the benefit of others, is man’s surest antidote against the insolence of the world and immoderate love of self; the divine office and features of this virtue being described by the Apostle Paul in these

words: ‘Charity is patient, is kind, . . . is not self-seeking . . . bears all things . . . endures all things.’”

It was in this spirit, on Aug. 22, 1994, that I asked Mother Teresa to join in the effort to oppose the United Nations Conference on Population to be held in Cairo, Egypt later that year. The Schiller Institute had published a full-page ad in the *Washington Post*, and was to publish it in Cairo on the day of the conference. The ad (titled “Stop the UN’s Killer Conference!”) quoted Pope John Paul II’s “grave concern” about Cairo and his warning that “what is at stake is the very future of humanity.” The ad also quoted Lyndon LaRouche’s warning: “If the Cairo Conference were to succeed, the family as we know it around the world, would be dead as a protected institution. You cannot be for the family, and tolerate the Cairo Conference.”

Mother Teresa replied to my request with the following statement:

“I have prayed over this and this is what I want you to do. I want you to make hundreds of copies of my speech and I want you to give one to every delegate at the conference. I want one to go into the hands of each of these delegates. We will let them pray and think. We will let them pray over it and make meditation and think. Thought is prayer expressed in human terms. If they do this fully and sincerely, any bad or misguided judgment they might have had will disappear. Make as many copies as you need to, to get it into the hands of all the delegates from all the countries of the world who will be in Cairo. Use that statement that I made at the prayer breakfast in your country. It fully expresses what I have prayed over on this subject. Put this statement in your paper and write on it that I asked you, Nina, to do this so that there will be no misunderstanding. Say that I asked you to do this and that I asked God to bless you in your effort.”

The Schiller Institute printed and distributed 5,000 copies of her statement at the Cairo Conference. Many delegates, upon receiving her state-

ment, told us that they had been bribed and hoodwinked into coming to the conference.

One of the last public acts of Mother Teresa’s life was her response to the Schiller Institute’s request that she intervene at the eleventh hour to try to save Joseph Roger O’Dell from execution in the Commonwealth of Virginia.

On July 22, 1997, she spoke to me on the phone from Calcutta, and made the following statement, which I tape-recorded, and which I was to hand-deliver to Supreme Court Justice Antonin Scalia and Virginia Gov. George Allen: “I come before you today to appeal for the life of a man—Joseph Roger O’Dell. I do not know what he has done to be condemned to death. All I know is that he, too, is a child of God, created for better things—to love and to be loved.

“I pray that Joseph is at peace with God; that he has said sorry to God and to whomever he has hurt. Let us not take away his life. Let us bring hope into his life and all our lives. Jesus, Who loves each one of us with mercy and compassion, works miracles of compassion.

“To you, dear Joseph, I say: Trust in God’s tender love for you, and accept whatever God gives and give whatever God takes with a big smile. Let us pray.—Mother Teresa.”

Dear Mother, Pope John Paul II said that you were “a glowing example of how the love of God can be transformed into love of one’s neighbor.” We are smiling in memory of you. God bless you, Mother Teresa.

—Nina Ogden

The author would like to thank Eileen Egan, a founder of the Catholic Relief Service and an Ambassador of Peace of Pax Christi, for some of the biographical material. A long-time friend of Mother Teresa, she is the author of the excellent biography “Such a Vision of the Street, Mother Teresa—The Spirit and the Work” (New York: Doubleday, 1985).

China's Strategic Priority Is Nation-Building

Back in the U.S. from her most recent visit to Beijing, Helga Zepp LaRouche discusses the optimistic perspective presented to the 15th Party Congress

It is amazing that an event, which is regarded by the largest population on this planet, namely a nation of 1.2 billion people, as being of extraordinary historical significance, is almost completely blacked out by the ever-so-“democratic” and “free” Western media. And indeed, there can be no doubt, that the 15th Party Congress of the Communist Party of China, which took place in Beijing in September, has very far-reaching importance, not only for China, but for the world at large.

The most crucial aspect of this congress was the speech by President Jiang Zemin; and, given his visit to the United States at the end of October, and the various British-inspired propaganda campaigns against China, it is most useful to come to a realistic conclusion about the intention of a representative of another country, if one takes a close look at what he is doing at home.

If one goes back to the principles of the U.S. Founding Fathers, and, in particular, John Quincy Adams's idea of a “community of principle” among nations, then every American patriot, as well as the patriots of every other country, should be very happy about Jiang's speech. If the American reader frees himself of the idea, that it is the mission of America to impose American ideology, “democracy,” and the “free market” on other nations, and instead, pays respect to the fact, that China has an uninterrupted 5,000-year-old history, whose Asian cultural characteristics are

Helga Zepp laRouche, founder of the Schiller Institute, led a delegation to Beijing, for a full week of meetings and discussions in late September, her first return to China, since she was an invited speaker at the State Science and Technology Commission's Symposium on the Euro-Asian Continental Bridge, in May 1996. Mrs. LaRouche first visited China in 1971.



Xinhua Photo/Lan Hongguang

President Jiang Zemin at the Party Congress: “A passionate, nation-building speech.”

quite different, then one can only be very pleased about the direction China is going.

There is only one way to characterize Jiang Zemin's speech: It was a passionate nation-building speech, of a scope and vision that has not been heard from any head of state for a very long time, and, certainly, it was unmatched in its cultural optimism. The most important outcome of the congress, was the fact that it wrote into the party constitution, the idea that “Deng Xiaoping Theory” is the party's guiding theory, which means a consolidation of China's policy of scientific and technological progress, economic growth, political stability, and reaffirmation of Confucian values.

Jiang Zemin started out to present the two great historical tasks, with which China was confronted after the Opium Wars of 1840 (in which the British Empire had inflicted incredible suffering upon the Chinese people),

namely: (1) to win national independence; and, (2) to achieve “common prosperity” for the people. The American reader should note that even if the historical and cultural predicates differ, still the starting point for the history of modern China is actually no different than that of the United States, which gained its own independence from the British Empire. And the issue over which the American War of Independence was fought, was, after all, the right to its own manufacturing and, therefore, exactly the same idea as the “common prosperity of the people.” Both nations had historically the same enemy: the British Empire.

The Legacy of Sun Yat Sen and Deng Xiaoping

Jiang Zemin emphasized that it was Sun Yat Sen, who first introduced the notion of “rejuvenating China,” by proposing a modernization program, a fact of great

importance, insofar as Sun's book, *The International Development of China*, outlines many of the infrastructure and development programs which the Chinese government is pursuing and which are the reason for its outstanding economic performance. Jiang then defined goals for the next century, including doubling the GNP, as it stands in the year 2000, over the decade between the years 2000 and 2010, "so that people enjoy an even more comfortable life." He added a vision for the next fifty years: "By the middle of the next century, when the People's Republic celebrates its centenary, and the modernization program has been accomplished, by and large, China will have become a prosperous, strong, democratic, and culturally advanced socialist country."

Such an optimistic prognosis is not without foundation. Everyone who has observed China's economic performance over the last fifteen years can confirm that, provided China can protect itself from the ongoing collapse of the international financial system, and provided the necessary reforms are introduced in time. The figures given in Jiang's report are otherwise impressive: an average annual increase of the GNP between 1992 and 1996, as well as an annual *per-capita* increase in the income in real terms for the urban population of 7.2%, and of 5.7% for the rural population. At the same time, the number of rural poor greatly decreased, by 32 millions.

If one considers the history of the Communist Party of China, it is, indeed, of the highest importance that Deng Xiaoping Theory is being affirmed in the constitution. Because, as Jiang points out, Deng's famous speech, "Emancipate the Mind, Seek Truth from Facts, and Unite as One Looking to the Future," was given at the end of the Cultural Revolution, when China was at a crucial juncture and was faced with the question of which course to take; the speech shattered the argument of the



Dr. Sun Yat Sen: China's first modernization program.

"two whatevers." This refers to the notion created by then-party Chairman Hua Guofeng, after the death of Mao Zedong, that "whatever" decisions he had made must be firmly upheld, and "whatever" instructions he had given must be followed unswervingly.

Deng, who had fallen into deep disgrace when the "Gang of Four" dominated events, was fully rehabilitated, and with the Third Plenary session of



Deng Xiaoping: restored economic development after the Cultural Revolution.

the XI Central Committee in December 1978, he rose to become the highest leader of China. He immediately made an economic buildup the center of all efforts. His idea that "praxis is the only criterion for checking the truth" won out, over the theory of the "two whatevers." An article with this title first appeared in *Lbun Dongtai* (*Theoretical Trends*), the Central Committee party school newspaper, and the next day it was published in *Guangming Ribao* in full. It began a new era in China of economic development, and of China's finding its way back to "Chinese characteristics."

Similarities to LaRouche

As Jiang Zemin underlined, Deng's theory provided a new method, a new scientific judgment to analyze, among other things, the "success or failure of other socialist countries in the world" and "the gains or losses of developing countries in seeking development." Now, while Deng's theory is not the same as the LaRouche economic method, there are similarities, insofar as both provide a yardstick for the efficiency of economic performance. And concerning the success or failure of other socialist countries: There can hardly exist a firmer determination than China

has right now, to avoid absolutely the fate of Russia after the collapse of the Soviet Union.

Commenting further on Deng's theory, Jiang said: "Hence, Marxism will necessarily advance along with the development of the times, practice, and science; it can not remain unchanged. It is not book-worship [meaning dogmatism or fundamentalism—HZZ], it is a method to study and solve practical problems in China. . . . One of the basic reasons for the achievements in the reform, the opening up, and the modernization drive over the recent period of nearly twenty years, is that we corrected the erroneous concepts and policies transcending the primary stage of socialism." Deng emphasized: "Ours is an entirely new endeavor, one that was never

Xinhua Photo

mentioned by Marx, never undertaken by our predecessors, and never attempted by any other socialist country. So, there are no precedents for us to learn from.”

Jiang then outlined the general orientation of the continued economic reform, such as gradually putting an end to underdevelopment, turning China into an industrial country, where the proportion of the population working in non-agricultural areas will be in a majority, turning the whole society into one with fairly developed science, technology, education, and culture, and where the entire society is well off. Also, both the gap between the different regions of China, as well as that between China and the advanced world, is supposed to be narrowed.

In order to accomplish this, Jiang explained, it will be necessary to make “economic development the central task; all other work is subordinated to and serves this task. Development is the absolute principle. The key to all of China’s problems lies in our own development.”

The Confucian Tradition

Apart from this orientation to the buildup of the physical economy of China, what permeated Jiang’s speech were features of the older traditions of China, pointing out the utmost importance of balancing the reform, development, and stability, with the need to maintain a stable political environment and public order. “Without stability, nothing can be achieved,” he said.

If one compares this emphasis on stability with the wild phases of the Cultural Revolution, then it becomes clear, that the emphasis on “Chinese characteristics” in Deng’s theory means a return to the paradigm of the 2,500-year-old history of Confucian and neo-Confucian values. For thirty years, from 1949 to 1979, China, which had been one of the most conservative cultures in the world, was suddenly supposed to be one of the most revolutionary. Whereas the Cultural Revolution, which was characterized by purge after purge, and the terror unleashed by the Red Guards, left everyone with the experience of a

complete disaster and an economic catastrophe, today, there is a very firm commitment that this should never happen again. The ten years of the Cultural Revolution are generally discarded as a chaotic interval.

It is also important to remember that Confucius’ philosophy was the answer to five hundred years of war, chaos, intrigues, and general barbarism, which dominated the Spring and Autumn Period of 770-475 B.C., and the even worse Period of Warring Kingdoms, from 475-221 B.C., which led to a very profound longing for order and stability—which Confucius put into an elaborated philosophical system.

One of the key notions of Confucian thinking is *li*, which means finding your lawful role in the universe. Self-discipline, through the permanent reactivation of *li*, leads to the adjustment of the *dao* (the way), which defines not only the laws for man, but also the laws of Heaven. This approximates what Nicolaus of Cusa, the founder of modern natural science in the Fifteenth century, means, when he talks about the coincidence of the laws of the microcosm—the mind—and the macrocosm—the physical universe at large.

According to Confucius, if you follow the *li*, you eventually become *junzi*, a noble, a Pole Star, around whom all others rotate. You must uphold within yourself the laws of Heaven and become a Pole Star. Then, you don’t need the army and the law to be heard, because everything will proceed of its own accord.

Three hundred years after Confucius developed his philosophy, which was popularized less than a hundred years later by the great Mencius, it became state philosophy in the Han dynasty, and for more than two thousand years, up until 1911, every official and bureaucrat was trained in Confucian thinking. So, it is as “Chinese,” as the “Christian” aspect of European culture: One does not easily shed the axioms with which generation after generation grew up, for more than two thousand years.

The Renaissance Principle

It is exactly that “Chinese characteristic” which Jiang expressed, when he

demanded “training citizens, so that they have high ideals, moral integrity, a good education, a strong sense of discipline, and develop a national scientific and popular socialist culture geared toward (1) modernization; (2) the world; and (3) the future.”

Contrary to British empiricism or French existentialism, the Confucian belief in the ability to educate man, in his perfectibility, is not only very strong, it is the essence and core of this philosophy. The love for learning that lasts a lifetime, characterizes the image of man of this tradition. Accordingly, the social hierarchy is not determined by birth, but by the degree of knowledge and wisdom of the person. During the Cultural Revolution, the opposite was true: Intellectuals were regarded as reactionaries. It is useful to contrast Jiang Zemin’s perspective with that of Britain’s evil Lord William Rees-Mogg, who thinks it is enough to educate five percent of the population, thereby proposing to go back to feudalism.

Jiang says, that it is important instead to strive to raise the scientific and cultural levels of the whole nation. At the same time, China should carry on the fine traditions handed down from history, and also assimilate the advances of foreign cultures. This is the renaissance principle! This is exactly how the Arabic renaissance of Haroun al-Rashid was accomplished, which combined the best Arabic traditions with the best that Mediterranean culture and science had produced. Similarly, the Italian Renaissance, which created something new out of Italian traditions and the Greek Classics! Uphold the best traditions, but not in a chauvinistic way!

Jiang Zemin then points to the necessity of speeding up and obtaining breakthroughs in the reform process, by relying on scientific and technological progress. In this context, the central and western parts of China are supposed to accelerate the reform, and take advantage of their natural resources to develop appropriate industries. In the “Eurasian Land-Bridge” proposal, Lyndon LaRouche had emphasized exactly this idea, to drive industrial development into the inner regions of China, through infrastructure

development, and then to use the existing natural resources to develop industries for semi-finished as well as advanced industrial products. Jiang pledged, that the state will increase its support for the central and western parts of the country, by giving them priority in planning infrastructure and resource development projects. Also, the government will give active support to the economic development of areas inhabited by ethnic minorities. “We must try all possible means to

as promoting the translation of these achievements into practical productive forces. In this respect, greater importance will be given to the application of the latest technological developments. LaRouche has often advocated such technological “leaps” for developing countries, as crucial for their ability to overcome the gap relative to the developed sector.

Since competent people are the most important resources for scientific and

economic growth of Europe in the past.

While Germany, Sweden, New Zealand, Holland, and the U.S.A.—just to name a few—are right now, in a very dangerous way, dismantling their social institutions, Jiang pledged to build more public and social welfare facilities, and to improve the level of education, and medical and public health care. While Hollywood becomes more Satanic by the day, China intends to eradicate such social evils as pornography, gambling, drug abuse, and drug trafficking.

Eradicating Illiteracy

The next section of Jiang’s report deals with the great role that China’s culture plays in the rejuvenation of the nation. “This culture originated from the 5,000-year-old civilization of the Chinese nation, and is deeply rooted in our endeavor to build socialism with Chinese characteristics,” he said. One could only wish that the German government had had a similar approach toward German Classical culture at the moment of reunification!

Without mentioning Confucius by name, Jiang evoked that tradition, by demanding: “We must nurture citizens, one generation after another, who have high ideals, moral integrity, a good education, and a strong sense of discipline. We must see that education is given a strategic priority. Therefore, nine-year compulsory education will be made universal, and strong efforts will be undertaken to eliminate illiteracy among young and middle-aged people.” Again, one can only hope that these thoughts inspire the relevant authorities, for example, in U.S. cities, where the functional illiteracy rate is sometimes over fifty percent.

Quite contrary to some neo-isolationist tendencies in the U.S., Jiang announced China’s intention to improve its ability to understand the world and to change it. “China cannot develop its culture in isolation from the common achievements of human civilization.” Therefore, it will “conduct various exchanges with other countries, drawing on their strong points, while introducing our own achievements to the world. We must resolutely resist the corrosion of



Presidents Jiang Zemin and Bill Clinton, at the White House arrival ceremony, October 29, 1997.

minimize regional disparities, step by step,” Jiang insisted.

I am quite sure that the people of such states as Alabama, Mississippi, or Arkansas would be quite interested in such a perspective for the United States!

Commitment to Technological ‘Leaps’

In the following section of Jiang’s speech, there is an elaboration coherent with what Lyndon LaRouche has called the “Machine-Tool Principle.” Since scientific and technological progress is a primary factor in economic development, Jiang elaborates, China really has to get onto the path of developing its own economy by relying on scientific and technological progress and improving the quality of the workforce, as well

technological progress, as well as for economic and social development, Jiang continued, a whole set of incentive mechanisms to promote the training and utilization of such people will be instituted. This will be supplemented, by bringing in intellectual resources from overseas and importing advanced technologies. All of this is designed to continue to raise the living standards of the people, which Jiang identifies as the fundamental goal of reform. One could only wish that the European governments, afflicted by a suicidal impulse for self-destruction following the Maas-tricht criteria, would study Jiang Zemin’s speech: It may remind some of them of the valid principles of industrial capitalism, which lay the basis for the eco-

EIRNS/Stuart Lewis

decadent ideas and cultures.” He then referred to the glorious history of Chinese culture, which will enable China to make a contribution to human civilization. These are exactly the ideas that the great German poet Friedrich Schiller expressed in his 1789 address to the students at Jena University, on the subject of universal history, and they also correspond to the vision of the Schiller Institute, about how different cultures will relate to each other in the world, which will soon have eradicated oligarchism.

One Country, Two Systems

There is one section, however, in Jiang Zemin’s speech about the unity of China (one country, two systems), in which he sternly warned foreign forces not to interfere in China’s internal affairs: “However, the growth of the splitting tendency on the island of Taiwan, and the interference of certain foreign anti-Chinese forces have put big obstacles in the way of peaceful reunification. We shall not allow any forces whatsoever to change Taiwan’s status as part of China, in any way. . . . This is not directed against our compatriots in Taiwan, but against the interference of foreign forces with China’s reunification and against the schemes to bring about the ‘independence’ of Taiwan.”

If one considers the victimization of China through colonialism and aggression, one should not be surprised, that China will, under no circumstances, give up what it rightly regards as one of its provinces. The Taiwan issue is, therefore, to be looked at in the same way as the relevant governments would look at the efforts of the Northern League to split off the north of Italy, or the hypothetical cases of independence movements in Bavaria or Alsace. The prospects for a positive relationship with China of almost any country are bright, and it is in the self-interest of the United States, Japan, or the continent of Europe to treat the foreign forces pushing for the independence of Taiwan as a threat to their own interests. One should note in this context, the activities of London’s International Institute of Strategic Studies, and similar outfits.

After affirming China’s commitment to “a just and rational new international political and economic order,” and to the

principle of national sovereignty, Jiang Zemin then stated: “China’s development will not pose a threat to any other country. China will never seek hegemony, even when it becomes developed in the future. The Chinese people, subjected for a long time to aggression, oppression, and humiliation by foreign powers, will never inflict these sufferings upon others. . . . The Chinese people are ready to join hands with the people of other countries in making unremitting efforts to promote the lofty cause of peace and development, and work for a brighter future for mankind.”

People in the United States or other Western countries, who will be inclined to dismiss these noble and uplifting words as mere propaganda, should confront the fact, that there are deeds to prove the words. If one asks, in many African nations, how China is regarded there, one very often hears the answer, that China is the *only* country that, in a unselfish way, is engaged in a true development perspective for Africa. The policy of the West has been, on the contrary, to support the International Monetary Fund policy, which has long since cut off Africa.

Finally, Jiang Zemin stated: “It is of great significance to enter and build a society leading a fairly comfortable life, in such a country as China, with a population of more than 1 billion!” Any human being could not agree more with this view. As the Turkish author Yasar Kemal recently emphasized, when he received the peace prize from the German book trade: “Poverty is the shame of mankind. There should not be one human being suffering from poverty in any system of society.”

If one considers, that in the United States, there are approximately 40 million people below the poverty line; that in India, there are about 500 million people living on roughly \$12 a month, that is already one-tenth of mankind; and if one considers the many poor in Africa, in Ibero-America, and in other Asian countries, then one can only share Jiang’s view. Moreover, one should consider the recent gloating of the *Washington Post*, which called Germany one of the “newly emerging deindustrialized countries,” which formerly had no

impoverished underclass, but which is now developing one.

Pope John Paul II noted during one of his trips to Africa, when he visited the poor huts, with dirt floors and no furniture, that, as long as such oppressive poverty exists, one can not even talk about human rights, when hunger, disease, and short life-expectancy deny the human being a life that can be called human.

Real ‘Human Rights’

From that standpoint, it is absolutely obvious to anyone who is not completely blinded by ideological spectacles, that China is, without any question, the country that has done the most for human rights, by lifting the oppressive poverty for an ever-larger portion of its people. It certainly has done more for human rights than the I.M.F., which has successfully increased the death rate, not only in the Southern Hemisphere, but, notably, Russia and other countries of the former Soviet Union. And China has done more, beyond doubt, for human rights, than those China-bashing Republicans, who have done their very best to increase the number of poor in the United States, as well as implementing prison slave-labor camps for export and domestic consumption.

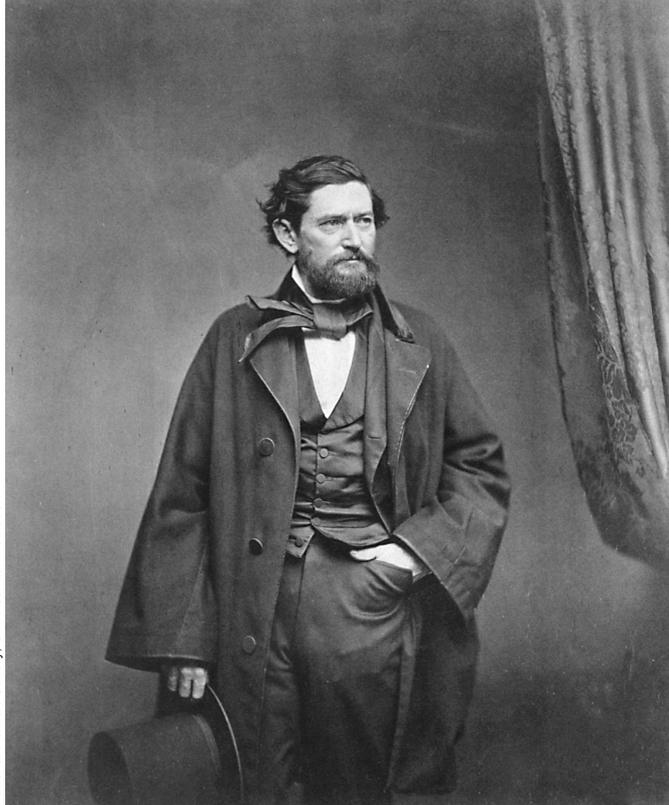
China is on a very promising course of nation-building. Therefore, it is entirely up to the United States, and the West generally, what relations with China will become. But, naturally, China is not spared from the effects of the ongoing collapse of the financial markets, as the recent twenty-five percent one-week loss in Hongkong shows, or the effects on China’s exports to Southeast Asia, all of which is only the beginning of much larger storms to come. Therefore, for the United States and China to join hands, as the core of the reorganization of the international financial system, as Lyndon LaRouche has suggested, will be the only way for the world to avoid total disaster. If such a reorganization occurs, the policy of the Eurasian Land-Bridge can become the center of a global reconstruction program, so that the whole world can share the lofty goals, that Jiang Zemin has outlined for China.

—Helga Zepp LaRouche

Mathew Brady, A Patriot of Portraiture

In September 1839, the American painter, scientist, and republican intelligence officer Samuel F.B. Morse returned home to New York from Paris, bringing with him an invention which would revolutionize the creation of images, and change forever the way the world viewed itself and its evolving history. That invention was the Daguerreotype process—the first practical method of producing what we now call photographs—which had just been unveiled by the French government. This wondrous new way of drawing an image from life, rendering it in almost unimaginable detail and subtlety of shading on a silvered plate by the action of light alone, came at an uncertain time for America, however, as the nation was engaged in a profound, and ultimately bloody, debate over its mission and its future. The entrance of photography, which would come to play an unimagined role in that future, was not far off, for within a few years, the young man who was to become the most prominent Nineteenth-century American portraitist and Civil War photographer, Mathew B. Brady, would establish his first New York studio.

An opportunity to bring that decisive period of American history to life awaits the visitor to “Mathew Brady’s Portraits: Images As History, Photography as Art,” now at the National Portrait Gallery, Smithsonian Institution, in Washington, D.C. Curator Mary Panzer has brought together over a hundred photographic images, including some originals not publicly seen in the century since the artist’s death. More than a display of Brady’s



National Portrait Gallery, Smithsonian Institution

“Jack Hays,” imperial salted-paper print, c.1857.

work, this exhibit presents today’s visitor with a challenging view into the tumultuous decades of mid- to late-Nineteenth century America, for Brady drew to his portrait studio many of the most illustrious personages and history shapers of his day—Presidents, statesmen, and generals; artists, writers, and inventors. Complementing Brady’s work in the exhibit, engravings, paintings, and related artifacts of the time highlight his extensive working relationships with artists in other media, as well as with publishers.

Bringing the Present to the Future

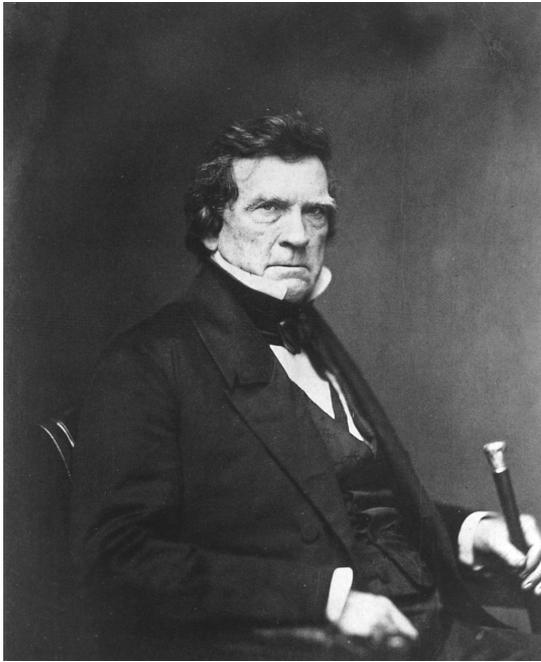
A student and friend of painter William Page, Brady was introduced to Page’s friend Morse, founder and president of the National Academy of Design, and to the leading artistic and scientific circles

around him, in late 1839 or early 1840, at the age of seventeen, and soon began studying photography with him, earning his living as a clerk and as a jeweler’s helper. America was experiencing rapid growth (New York City’s population alone, tripled from 1820 to 1840), watching the transformation of its industry by the power of steel and steam, and revelling in the fortunes thus created. At the same time, however, it was losing its direct moorings to the Revolution, and a drifting sense of national purpose accompanied the unresolved “compromises” of the era. Although Brady’s portraits would come to include such figures as Mrs. Alexander Hamilton, Daniel Webster, Gen. Winfield Scott, hero of the War of 1812, and Whig leader Henry Clay, few of these direct links to the Founding Fathers survived through the 1850’s.

With the profound issues of republicanism, economic development and internal improvements, and federalism being newly weighed and fought out, and with the storm over slavery gathering on the horizon, the question

of what America would become, what unique role it had to play, and what original contributions it would make in the realm of art and culture, sparked discussion in every sphere. Among the patriotic leadership—including leading artists of Brady’s and Morse’s circles—who recognized the need to define and strengthen a durable national identity, it was an issue of central importance.

In this context, Brady’s work stands clearly above the vast majority of the work of his peers, for an important reason. Beyond the technical excellence which separated the few who went to the effort and expense to master this new and unpredictable medium, and even beyond the artistic talents which likewise distinguished the best of its practitioners from the rest, Brady



National Portrait Gallery, Smithsonian Institution

"William L. Marcy," imperial salted-paper print, c.1856.

brought a higher purpose to his endeavors. He saw, in the photographic process, the potential to create a permanent public record of those who took responsibility to shape the course of history in his time. Throughout his life, from portrait studio to Civil War battlefield, Brady emphasized that his life cohered with this social purpose, and his friendship with such patriotic figures as Morse, and the writer and republican intelligence operative James Fenimore Cooper, attest to it. Among other things, America's National Portrait Gallery is the fruit of Brady's resolve.

A New Medium for Science and Art

When he opened his first photographic studio in 1844, on New York City's Broadway, Mathew Brady was only twenty-one. He devoted countless hours of work to perfecting the Daguerreotype process; according to one account from the early 1850's, Brady performed many thousands of experiments to bring the techniques of Daguerreotype imagery under complete control. (Remember, none of the conveniences of control we now take for granted—film speeds, light meters, standardized chemistry for processing, etc.—existed then; each plate was prepared from scratch, by hand.) He sought out the best chemists, as well

as camera operators, overseeing every process, and making himself, according to his contemporary Edwards Lester, "master of every department of the art, sparing no pains or expense by which new effects could be introduced to increase the facilities or embellishments of the art."

In addition to an array of various cameras, he had an ingenious complex of specially designed skylights installed in his camera room, arranged to enable him to direct or diminish light by aid of flat and concave reflectors and light-blocking screens, in order to coax from the lens' insensitive image, the painterly quality he sought. Although Brady suffered from

poor and worsening eyesight, and (as in other large studios) employed a number of camera "operators," it was he who brought in and arranged the most important subjects.

Despite the technological constraints, Brady found ways to bring the best conventions of Classical portraiture to his work. He placed sitters against a plain, low-key background, emphasizing the character of the subject through a combination of carefully arranged pose and expression—almost always employing some "turning" of the body, directing the sitter's gaze away from the lens, and tailoring of the light on subject and background. Although his subjects had to pose motionless,

pressed against a steady head clamp, for up to a minute, his portraits rose above the frozen, self-conscious appearance so typical of even the better work of the time (compare, for example, the portrait of Mr. and Mrs. Beach by Jeremiah Gurney, one of Brady's more celebrated contemporaries). We see, for instance, Mexican-American War hero Jack Hays, revered for bravery as well as military skill and discipline, informally posed in formal attire, his demeanor at once calm and alert, simultaneously at rest and in motion. William L. Marcy, a three-term Democratic governor of New York and one of the notorious "Holy Alliance" which put its stamp on politics for decades, looks across at us with the fierce determination that must have given more than one opponent pause. Clara Barton, photographed by Brady in the 1860's, when she was distributing aid and supplies to soldiers, would later establish the Red Cross in the United States. Brady shows us a woman of compassion and inner strength, a person troubled by the toll of the conflict which led her to travel onto the battlefield.

From the early 1840's, Brady's reputation for excellence grew rapidly, and he

won prizes for his work at major international expositions here and in Europe. He was accepted and respected as a peer in the country's leading artistic circles. In 1849, he travelled to Washington for the inauguration of Zachary Taylor, and returned with portraits not only of Taylor and Millard Fillmore, but (again according to Lester), of "nearly every member of the



National Portrait Gallery, Smithsonian Institution

"Clara Barton," albumen silver print, c.1866.

Senate, many congressmen, and the justices of the Supreme Court.”

National Tragedy, National Rebirth

In February 1860, Brady took the first of what would be many photographs of Abraham Lincoln, as the presidential candidate was on his way to make a speech at Cooper Union [SEE inside front cover, this issue]. Lincoln was wearing a black suit badly wrinkled from travelling, and despite his exceptional height, cut less than an impressive figure, according to accounts. Yet, Brady's image of this man, whom he was meeting for the first time, overcomes the creases and a homely lankiness (Brady later recounted pulling up Lincoln's collar to make his neck appear shorter), to present a figure of simple but comely stature. Lincoln, as well as his wife and sons, would return many times to Brady's studio in the years ahead. And, when Brady determined to document the War, Lincoln signed a card saying "Pass Brady," to give him access to every situation. Since that time, and for succeeding generations throughout the world, Brady's photographic images have conveyed the austere power and nobility of the American nation resolutely mobilized, lest government "of, by, and for the people . . . perish from the Earth" [SEE inside front cover, this issue].

For today's photographer, there is no better model to use in studying the art of portraiture. For historians, and for citizens, Brady's dedication has left a priceless window into our past—a window we would do well to consult today. For, in Brady's work, we find many of the life and death issues which confronted the nation then, within our gaze today.

—Philip S. Ulanowsky

The exhibit will be at the National Portrait Gallery in Washington, D.C. through Jan. 4, 1998. It will travel to the Fogg Art Museum in Cambridge, Mass., and the International Center for Photography in New York City. The beautiful exhibit catalogue, "Mathew Brady and the Image of History," by curator Mary Panzer, is available from the Smithsonian Institution Press for \$39.95.

ART

Leonardo's 'Last Supper': A Lesson in Metaphysics

It is a true pleasure to witness the joy invariably experienced by visitors to the "Last Supper" [SEE inside back cover, this issue], one of the masterpieces of Leonardo da Vinci (1452-1519), in the Refectory of the Convent of Santa Maria delle Grazie, in Milan. In the Sixteenth century, Francis I was so taken by it, that he nearly had the wall demolished and brought back to France! Happily, today we have faithful photographic reproductions. But, whence comes the enchantment? We shall here attempt to discover what gives this work such power, and the means Leonardo developed to achieve it.

The fresco, at 15 ft. by 28.5 ft., was completed by Leonardo when he was forty-three years of age, between 1495 and 1497, a very eventful period of his life. Dissatisfied with the prevailing fresco technique, which required rapid execution on fresh plaster, Leonardo worked in oils on an impression (base of ground color) for absorption, which permitted retouching at will. This risky technique caused deterioration as early as 1517, according to witnesses. We need not recount here the story of the battle between the retouchers, on the one hand, and the restorers, on the other, each trying to "heal" the work.

In my view, the most savage of the massacres done to the painting—outside of the restorations—are: the enlargement of the door by the Dominicans in 1652, cutting off the feet of Christ and adjacent apostles; that of the dragoons of

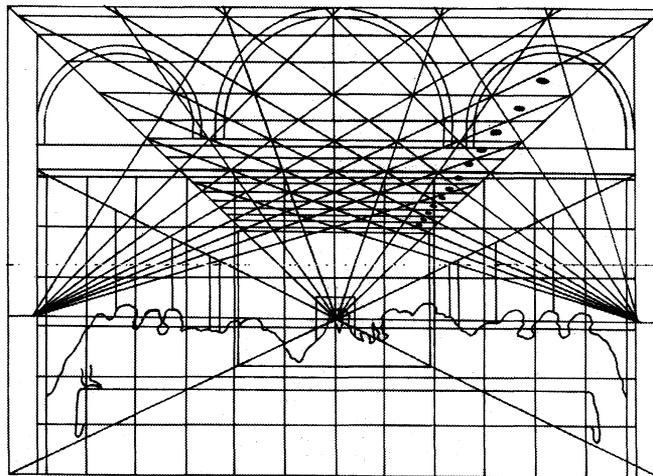


FIGURE 1. *The central vanishing point is in the face of Christ.*

Napoleon, who turned the refectory into a stable and took pleasure in throwing bricks at the heads of Christ's disciples; and that of the Allied bombing of the convent in 1943, which the fresco miraculously survived.

Against an 'Exterior' God

To better understand the innovative character of Leonardo's "Last Supper," compare it with that of Andrea del Castagno (1421-57), which Leonardo might have seen in Florence, as it dates from 1447 [SEE inside back cover, this issue]. The excellent art historian Jacques Cagliardi describes it in his book, *The Conquest of Painting*:

"When one enters the ancient refectory of the convent of St. Appollonia, one is startled by what one believes to be thirteen lifelike polychrome statues. They are seated around a table, in a great hall of marble which appears to emerge from the wall; silence, isolation, and immobility dominate . . . —this last is broken only by the movement of hands, which are raised, opened, and come together. The frozen features of the apostles, enveloped in thought, create an even heavier atmosphere; none of them dare to

look at Christ. . . . A harsh light emphasizes the marble's violently contrasting veins of porphyry, alabaster, and onyx. It is all in a glacial coloring. The violent stiffness of the individuals is intensified by the geometric abstraction crossing the implacable vertical and horizontal lines."

This locates, precisely, everything with which Leonardo desired to break: contemplative Greco-Roman symbolism, dictated by the rigidity of a God exterior to human creativity. As we shall show, Leonardo used his genius to mobilize all the power of perspective invented by the Ghiberti-Brunelleschi-Donatello team at the beginning of the century, as well as the profound philosophy of Cardinal Nicolaus of Cusa—in particular, his 1453 work "On the Vision of God." In this way, Leonardo made the "Last Supper" a true lesson in metaphysics.

Viewing the Drama

First, he chose the most dramatic moment of the story:

"When Jesus had thus said, he was troubled in spirit, and testified, and said, 'Verily, verily, I say unto you, that one of you shall betray me.' Then the disciples looked one on another, doubting of whom he spoke."

—Gospel of John 13:21-22

In setting this scene, the iconography of the Middle Ages often placed Judas *on the opposite side* of the table. But, by placing Judas among the other disciples, Leonardo reinforces the dramatic questioning, provoking the viewer and his free will: Someone will betray, *but who?* Perhaps a disciple; perhaps a monk, taking his meal in the refectory. Maybe even you, the viewer.

In his version of the "Supper," Castagno attempted to homogenize the spatial construction, to unify all the elements of the composition. Conscious of all the pitfalls of linear perspective, Leonardo reverses the procedure of first projecting the point at infinity, and using this to then deduce the harmony of the figures; he places the central vanishing point in the center of the face of

Christ [SEE Figure 1], who is himself at the center of the composition, before three windows which open on a distant landscape (this is the principle of the *loggia*, typical of Flemish painting at the beginning of the Fifteenth century*).

The implications of this choice are manifold. First, he underlines the notion of consubstantiation: Jesus is the link between Heaven and Earth, because he is the Son of God, become man amongst men. It is striking that, in Leonardo's "Supper," one identifies Christ immediately, whereas, in order to find Castagno's portrait of Christ, one must search among the disciples.



FIGURE 2. *The fresco suggests light coming from the left-hand windows.*

Instead of being static, Leonardo's disciples get up, speak, gesture, look at each other and at Christ, as if they cannot believe their ears. The movement of an "invisible fluid" seems to emerge from a distance, and the arms of Christ direct this dynamic toward the agitated organization of the groups of disciples. Imitating the approach of Castagno, the whole work was conceived as a *trompe l'oeil*: The fresco integrates the actual space of the refectory, by suggesting a ray of light coming from the windows of the left wall [SEE Figure 2], and points to Leonardo's successful mastery of

* See the author's "The Invention of Perspective," *Fidelio*, Winter 1996 (Vol. V, No. 4), esp. pp. 62-63.

chiaroscuro.

Following, and in opposition to the "fashion" of his time, Leonardo discards all arrangements of the architectural elements, placing the tiling (which was traditionally placed in front, and thus, at the base of the painting) on the ceiling [Figure 1]. The fronting curve which crowns the central window behind Christ, magnificently integrates the structure of the ceiling with the curved form of the small door below the fresco.

The Vision of Christ

Another phenomenon, independent of perspective, is that described by Nicolaus of Cusa in "On the Vision of God," apparently drawing on a painting by his friend "Roger" (van der Weyden) in Brussels. A group of monks stand in a semicircle around a portrait of the face of Christ. Since the painter suggests three dimensions on a plane surface, the painting can be viewed in the same fashion by each monk in the semicircle. Each has the illusion that the image looks at him, and that when moving, the eyes of Christ follow him! A mental mechanism for organizing space inserts itself into all perception. Cusa uses the paradox of this visual phenomenon, to introduce a theological

concept: Christ views each in a personal manner; he establishes this relationship with all mankind. His love is infinite and without reserve.

In the "Last Supper," this love is expressed by a metaphor; that is, the vision of Christ. The physical act of vision which organizes the total space, coincides with the theological concept of the divine love that orders the harmony of Creation. The spectator who comprehends the spatial organization of the painting, partakes thereby in the encounter with God. Thus, a mirror effect operates, where Man is elevated to the living image of the Creator, and we are brought through our vision to participate in Him (*capax Dei*).

—Karel Vereycken

Msgr. George G. Higgins, 'chaplain of the AFL-CIO'

'Things are moving slowly . . . but fast'

Msgr. George G. Higgins, born Jan. 21, 1916 in Chicago, served for thirty-six years in the Social Action Department of the United States Catholic Conference, twenty-five of those years, from 1955 to 1980, as its director. After his retirement from the Conference in 1980, he has continued to serve as "the chaplain of the AFL-CIO." He serves as chairman of the United Auto Workers' Public Review Board and the United Farm Workers' Martin Luther King, Jr., Fund. A review of his 1993 book, "Organized Labor and the Church: Reflections of a 'Labor Priest'," appeared in the Winter 1996 issue of Fidelio.

This interview was conducted Aug. 27, at Msgr. Higgins residence at Catholic University of America in Washington, D.C. by Nina Ogden and William F. Wertz, Jr.

Fidelio: After the victory in the Teamsters' strike against UPS, what is your view of the prospects for the labor movement?

Msgr. Higgins: Well, the UPS victory, I think, is an extremely hopeful sign. I don't fully agree with those who are saying that it is the beginning of a major breakthrough for labor. That remains to be seen. When I came back from Europe, I was astounded by the number of articles on the UPS strike, not just news stories, but articles, the majority of them saying that this was a major breakthrough for labor, some of them going far out in that prediction. And I have never seen anything like that in the last twenty years.

The other thing that struck me when I came back was, that the very day that I got back, the *New York Times* had a front-page story, Sunday edition, lead story, saying that public opinion was running strongly in favor of the Teamsters. I said to myself then, the strike is over: they're going to win. UPS can't stand up against that, because the Teamsters are not supposed to win public opinion.

The conservative press, quite pre-



Courtesy of George Higgins

The conservative press said the labor movement is dying; that it should die, it is not doing any good for anybody. But I think they are whistling in the dark.

The UPS victory is an extremely hopeful sign.

dictably, tried to play it down. The *Wall Street Journal* said, well, if they want to enjoy this as a victory, let them do it, but there won't be many more. Other columnists said, well, the labor movement is dying; it should die; it is not doing any good for anybody. That was quite predictable. But I think they are whistling in the dark.

Fidelio: In your book, *Organized Labor and the Church*, you said that, if labor wants to make breakthroughs now, it has to organize the unorganized, women and immigrants.

Msgr. Higgins: Well, of course, they did not do that in the UPS case. The odd thing about this case was, that by and large, this company has a good record. They're not a union-breaking company.

They have a bad record on these part-time workers. But they have never tried to break the union. They have always been organized. They didn't bring in strike replacements. They threatened to, but they didn't do it. They backed off. Their record up to now has been, in comparison to most companies, quite good. By comparison with their competitors, very good. Their competitors are completely unorganized. So the challenge now for the Teamsters, it seems to me, is to organize those other companies, because this was an easy one for them, in the sense that there were no strike replacements. And they

had public opinion going for them.

The blindness of some of the conservatives is appalling. George Will had a column the other day saying that this was a battle to protect people who didn't need protection, didn't want it; these are all part-time workers who want to work part-

time. The *Times* story which came out the next day said that the poll the union took, showed that ninety percent of the part-time workers said, that is the one issue we want to bring up. The Teamsters had planned it very carefully, which surprised me, because I didn't think they were that efficient. They had apparently done a lot of homework.

Fidelio: In your book, you pointed out that the labor movement had declined before the year 1932 and that we have had a similar decline over the last twenty

to thirty years, where about one-third of the labor force was organized and now it is down to about seventeen percent . . .

Msgr. Higgins: And only about ten percent in the private sector.

Fidelio: . . . and you had indicated, that you thought that the prospects were good for a rebirth of the labor movement similar to what occurred in the 1930's.

Msgr. Higgins: Well, I said that, but of course, that was wishful thinking. It was a hope. But I never anticipated anything like the UPS strike. That was a complete surprise to me. I am glad it happened in an industry where they could win. They could have lost this, and that would have been very bad. The strike was unquestionably a big shot in the arm for them. Now, how they will cash in on it or build on it, we will have to wait and see.

Fidelio: Would you say something about your history in the labor movement?

Msgr. Higgins: I came to Washington in 1940, right after I was ordained. I came here to study economics, with the thought that I would go back and teach in the seminary. That was the plan. But, when in 1944 I finished, the old National Catholic Welfare Conference, which is now the United States Catholic Conference, had a temporary opening in what they called the Social Action Department. The priest who had been doing the kind of work that I had been doing became ill. So they asked me to come down and fill in for him for the summer, until they could find somebody. Well, I never left. So I am still here. I am not at the Conference anymore, but I stayed at the Conference for thirty-six years. And our department at the Conference at that time, was interested in a wide variety of social issues, but they traditionally had a special interest in the labor movement. And I had also from my studies, so I gave most of my time, or a good part of my time, in those years to the labor field.

Fidelio: During the 1930's, there used to be labor schools sponsored by the Church. Could you discuss the phenomenon of labor schools in the previous period, and whether you think there is a potential for that kind of orientation by the Church today?

Msgr. Higgins: I doubt it. The phenom-

enon of labor schools is an historical thing. That is gone. It was a particular time, with a particular need. That was when the industrial unions were getting going. Some of it, on the part of some of the directors of labor schools, involved anti-communism, anti-racketeering. But it was a passing phase. I don't think we will ever go back to it. Some of them were run by the Association of Catholic Trade Unions (ACTU). We will never have anything like that again. And I would be opposed to anything like that again.

But what we are likely to have in the future, is more Inter-faith activity on the part of Church people. A good bit of it is going on now. There is a new organization in Chicago with a splendid executive secretary, a woman

by the name of Kim Bobo, who is a genius in organizing. She is bringing together, with a good strong board of directors, a group from various religious traditions, working together, doing an excellent job. I am on their board.

Fidelio: One of the key things we have been studying is the role of the social encyclicals. Whenever you read anything by John Sweeney, he really stresses this.

Msgr. Higgins: Yes, John came out of this tradition. He went to a Catholic college, where he was exposed to the Catholic encyclicals to some extent. He may have gone to one of those labor schools, I don't know. I wouldn't be surprised if he did, because he lived in New York, and there were a number of them in New York. John has that tradition; it is in his blood stream. That is his philosophy.

John, like many people, came by his interest in labor through his family, his

father. He is like John O'Connor; Cardinal O'Connor is very strongly pro-labor, because of his father. That is how most people come by their views, I think. John Sweeney's father was an active member of Mike Quill's union. He was a bus driver. That's where he got it. And, because John is very Irish, and the Quill group at that time was a nationalist Irish group, a particular type of Irish that existed only in New York, as far as I can see, that's where he came from.



Courtesy of George Higgins

Msgr. Higgins with Eleanor Roosevelt and Richard Nixon (above), and with former AFL-CIO president George Meany (right).

As soon as I came back from Europe, I had to go down to a meeting in South Carolina. On the plane coming back, I sat next to Denise Mitchell, who, as you know, is John Sweeney's communications director, and I said, I'm worried about John. She said, "Why?" And I said, "I'm afraid he is going to kill himself, he's working so hard." I said, "I read the daily clipping service and I get the impression that he is on the road three or four times a week." She said, "How about seven times?" They're really working hard down there. He's going night and day. They're spending an awful lot of money on television and other things.

Fidelio: They are spending a lot of money on organizing. That is really

tremendous.

Msgr. Higgins: That's Sweeney's main interest. He wants them to increase the percentage of money they spend on organizing. That was his experience in the SEIU, and he wants them all to move in that direction. Some will, some

I came to Washington in 1940, to study economics. When in 1944 I finished, the old National Catholic Welfare Conference had a temporary opening in what they called the Social Action Department. They asked me to fill in for the summer. Well, I never left. I stayed at the Conference for thirty-six years. I gave most of my time to the labor field.



Courtesy of George Higgins

won't, it depends on the industry, and the leadership of the industry. But a few more victories will make them all more interested.

Fidelio: We attended the U.S. Catholic Bishops Conference last November, and attended the Church-labor dialogue reception, where they released a ten-point program, on the tenth anniversary of the "Economic Justice For All" docu-

ment issued by the Bishops. We thought this was a hopeful sign. On the other side, within the Catholic Church, you have these neo-conservatives like Michael Novak, Richard Neuhaus, and so forth.

Msgr. Higgins: George Weigel. . .

Fidelio: We were wondering how you think this conflict will work itself out.

Msgr. Higgins: Who knows? I would say that, on the average, the bishops are better than the clergy, the clergy are better than the conservative laity. The bishops are quite conservative on other issues, but on this issue they hold the fort. There is a bi-annual meeting of about ten labor leaders and about ten bishops. There is another one coming up soon. It is just for a couple of hours, just to get to know one another, talk about things that are on their mind, raise questions where they can cooperate. Very good sign. And these are prominent bishops and prominent labor leaders. It is not done in any way to separate Catholics from others. It just happens that there are enough Catholics who are anxious to talk about it, that it makes it possible.

So I don't know what the future of the neo-conservatives is. I was absolutely, truly shocked at the book that the American Enterprise Institute put out recently under their own auspices, on *The Epitaph for American Labor*, published by the A.E.I. There were ridiculous blurbs by neo-conservatives, including Michael Novak. The book is written by an ex-

socialist, typical New York ex-socialist, who has become neo-conservative, saying that the labor movement is finished, and that it is a good thing that it is finished. When the A.E.I. will say that under their own auspices, that is terrible, scary.

Fidelio: Well, that is really their direction.

Msgr. Higgins: It is their direction, but has not been Michael Novak's direction

up to now. Michael has always said, that there is a place for the labor movement. He has never gone away from that, and his blurb is very carefully worded. It is not an all-out attack. But the book as a whole is just a disaster, and especially coming from the A.E.I. I wouldn't have been surprised if it had come from the Heritage Foundation, or some group like that, but the A.E.I. is supposed to be a little above that sort of thing. So, where they are going, I don't know. But my own impression is that they are talking to one another. I read widely in the field of economics, and I never see them quoted in serious books. I haven't seen Michael Novak quoted in a serious economics book in years. Their influence may be exaggerated.

Fidelio: Lyndon LaRouche has just written an article called "Michael Novak, Calvinist?— Not by the Marketplace Alone!," in which he goes after the underlying fallacy in his thinking, the whole question of free trade.

Msgr. Higgins: Michael is a good friend of mine, but I haven't seen him in years, except to say hello. He is repeating himself. His books are rehashing the last one. Neuhaus is influential, because he has a magazine, with a sizable circulation, *First Things*. But there is nothing about labor in there. I don't think Neuhaus has any grasp at all of the labor field. I remember many, many years ago, when he was an active and rather socially-minded Lutheran pastor up in New York, in Brooklyn. He wrote quite a good book, I thought. I wrote him a letter and said that I liked the book, but your chapter on labor was awful. And I could tell from the answer, that he wasn't interested in it. He didn't know anything about it. It wasn't within his ken.

Fidelio: One of the things that you had traced was the role of some of the priests who were associated with labor, leading into some of the best policies of the New Deal, social security, etc.

Msgr. Higgins: That was mainly Msgr. Ryan. I have always thought, however, that there has been a certain mythology built around his influence on Franklin Roosevelt. Franklin Roosevelt didn't read books. He might have read the newspa-

pers, but he worked by instinct. He knew who Ryan was, but I can't imagine Roosevelt ever sat down and read one of Ryan's books from cover to cover.

The one famous incident in their relationship, was when Father Charles Coughlin started after Roosevelt. Msgr. Ryan, I think on a program paid for by the Democratic National Committee, went on national radio to defend Roosevelt. That was a big incident at the time, when radio was still the popular medium. If it happened today on television, it would be a national scandal, because the Democratic National Committee paid for it. But Ryan had great influence. We haven't had anybody like Ryan before or since. He was the most original thinker we have had in the American Church.

Fidelio: Could you say something about his contribution?

Msgr. Higgins: He wrote an enormous amount, so it would be hard to summarize it. I would think that the influence he had on the Roosevelt era probably was his insistence on the right and the need for government activity in the economic field. He was very strongly in favor of government intervention, the minimum wage. He wrote the first minimum wage law in Minnesota, and so his name became associated with that. He was a strong supporter, of course, of social security, a strong supporter of unions.

Fidelio: In your thirty-six years in the Catholic Conference, what was the role that the Church played to expand the capability of labor?

Msgr. Higgins: We had a very small staff, only two or three of us on the staff. My own interest was just keeping in touch with the labor movement. I used to go to labor conventions and got to know everybody and gave an occasional talk. I would say that during that period, because that was the thing that needed to be done, the major emphasis was on the right of workers to organize. That was still being strongly opposed. And especially in the period when the industrial unions were being organized.

Father McGowan, who was the deputy to Msgr. Ryan, and who was my boss, organized regional meetings all

over the country. We used to have five or six a year on the Catholic Conference and Industrial Problems, which would bring together in a public forum, for two or three days, businessmen, labor leaders, church people, social workers, etc., to discuss Catholic social teaching. Those were very helpful meetings and that is how a number of the priests got involved. They attended those regional meetings. I used to attend all of those.

But then the times changed, of course. Nobody needs to go to Detroit and tell the auto workers that they have a right to organize. They don't need the Church standing around. At that time they did, in the early days, because they were being accused of being communist-controlled, etc. But we then went on to another phase. I would say that after the farm-workers got organized, there was a major shift of emphasis to that kind of work, not only on our part, but on the part of many clergy around the country of all faiths. But again, that subsided.

Now it is coming back with the strawberry workers. I was out to California about two months ago for a meeting of the committee working on the strawberry campaign, and there were a great number of clergy there. So it goes in cycles. Farm-workers seem to be on the move again. Artie Rodriguez, the new president, the son-in-law of Chavez, is doing very well. He very wisely doesn't think of himself as being another Chavez. He is his own man, doing his own thing in his own way, a very orderly way. And he has got strong support from the AFL-CIO.

Fidelio: Now, everyone is talking about how good things are, but because of this emphasis on labor recycling and downsizing—

Msgr. Higgins: Well, I thought that is what caught public opinion. Again, to my surprise, I think there was something out there in the public mood that they had not counted on. People said, wait a minute, maybe there is a problem with downsizing. If such a large percentage of the workers in UPS are part-time, where is this going to stop?

Fidelio: Over the last thirty years there has been a real, negative shift into speculative investment, away from investment

in the real economy. This is coming to a head. We have seen financial turmoil not only in the U.S., but all over Southeast Asia and into Eastern Europe.

Msgr. Higgins: That is why I am cautious about these cosmic predictions about the future, because UPS doesn't fit into that problem. UPS can't move to Asia. But textile firms, automobile firms, can.

That is why there is going to be a terrible fight over the extension of NAFTA. Obviously [Teamster president Ron] Carey is going to make that

The neo-conservatives, Novak and Weigel, and probably Neuhaus also, think that they have more influence in the Vatican, than they really have. It is an easy thing to say, 'I had lunch with the Pope.' That doesn't prove a thing. There is a lot of name-dropping going on.

Msgr. Higgins with Pope Paul VI, whose encyclical 'Populorum Progressio' stated, 'Development is the new name for peace.'

his number one issue. He may lose it. But I am glad he is going to make a fight. That is the main reason why I am cautious about these cosmic predictions, because it was not a typical strike in that sense. There was nothing UPS could do to move. They had to get those packages delivered within the continental United States. But manufacturers don't. And other service industries don't.

Walter Reuther at one time was a complete free-trader. There was no competition. There were no other cars coming in. I remember Doug Fraser, who succeeded Walter, the second time around, he laughed about it—he had a good sense of humor—and said, "I can remember the magnificent speeches I gave in favor of free trade, unlimited free trade. But I wouldn't be elected today if I said that."

It is going to be a long uphill battle. That is why I repeat, that I don't subscribe to these easy predictions.

It's going to be a long haul.

Fidelio: Our assessment is that we are heading into a financial disintegration. If you look at Europe, the unemployment rate in Germany is as high as the 1930's. You have had this whole mass strike process in Europe, shortly after John Sweeney gave a speech at Davos warning that, if the American neo-conservative model is exported, there would be a mass strike.

Msgr. Higgins: One of the labor federations in Paris, France, took great delight in the UPS victory, because they were so upset about Clinton bragging about the

effective labor legislation for the next decade, I'm sure, unless there is a revolution in the political scene. And they supported Clinton, put a lot of money into it, but I think they did it with their fingers crossed.

I said to Denise Mitchell on the plane—she winced, but I said, I wouldn't want to be in your position a year or two from now, when you have to decide between Al Gore and Gephardt. It is going to be a terrible decision. Both of them are obviously running for the labor vote. And Gore will have to be in favor of NAFTA. Gephardt will oppose it of course. So, I don't know what they will do.

They will make a pragmatic judgment as to who has the better chance of winning.

Fidelio: Why do you think they will have to focus on the banks?

Msgr. Higgins: In the sense of putting pressure on the banks, as they have in a number of strikes, to put pressures on boards of directors. If you

take the famous J.P. Stevens boycott, I never really did believe that that boycott settled that strike. That was done by pressure on the banks, who put pressure on the board of directors.

I always thought that while Cesar [Chavez] was right in boycotting grapes and lettuce, that it left a false impression that boycotts were easy. But they are not. They are very difficult. The boycott was successful for Cesar, but it became a snare and delusion. People thought that is all you have to do.

Artie Rodriguez, the new president, has not written off the boycott, but is deemphasizing it. The first thing is to organize the workers, then you can maybe have a boycott. They are not even threatening a boycott of strawberries. They

don't want that. They want the contracts.

So, it is going to be an interesting period ahead. Things are moving slowly, but fast. Fast, in the sense of the globalization problem, but slowly in the U.S. I wouldn't think that a man like Gephardt would have a ghost of a chance of being elected, even if they supported him, in the present climate.

Fidelio: On the other hand, Gore supports free trade with NAFTA.

Msgr. Higgins: His great claim in the last election was, that he won in the debate with Perot over NAFTA.

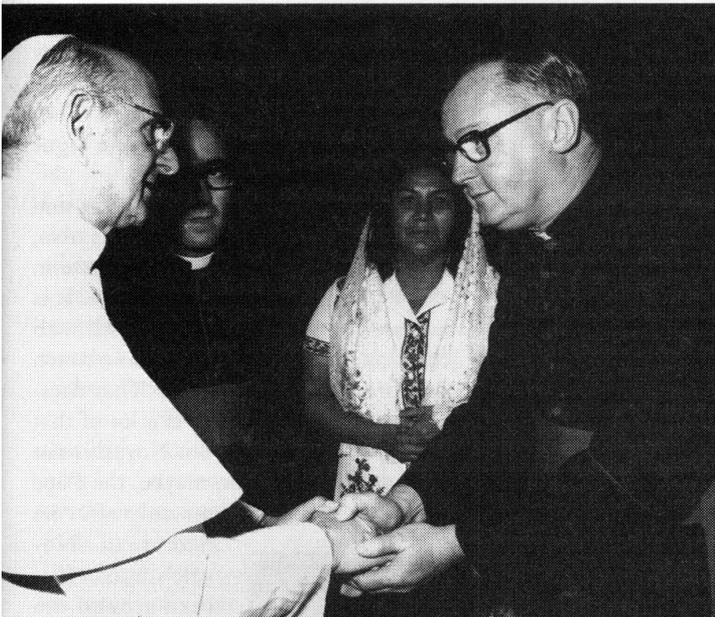
Fidelio: We are looking towards a certain conjuncture because of the financial crisis, which will speed up the whole process way beyond what one would think normally. Essentially, what we are looking at, is the fact that if we are in such a crisis, we are going to need Clinton to act in some manner similar to F.D.R. to deal with the financial crisis.

Msgr. Higgins: He won't do it. He is not capable of that. I don't say that meanly about him. He doesn't strike me as a man with that kind of leadership. Maybe I'm wrong, but he seems to me to be too superficial for that. He is not an F.D.R.

Fidelio: You have seen in labor struggles, that it is always emergencies that bring out a providential role in people, that you wouldn't see otherwise.

Msgr. Higgins: I just don't see him as that kind of a leader. His time is running out on him. He doesn't have long to go. My fear is, that if Gore is elected, he will put us all to sleep. He is without doubt the dullest speaker in the world.

Fidelio: Recently, LaRouche announced his candidacy for the year 2000, with the idea of trying to free Clinton and labor from the attachment to Gore during this immediate period of crisis, and, realizing Clinton's weaknesses, to try to create the conditions under which he could be changed in a moment of crisis. If you look at the world situation, it is disastrous, including Eastern Europe, the shock therapy directed at countries such as Poland, all of Eastern Europe, Russia. These are nations that freed themselves from communism with our help, and then looked to us, and what do they get?



Courtesy of George Higgins

American economy. However, the labor movement in France is very weak. German workers are different. They have a stronger labor movement. In France, I doubt if eight percent of the workers in France are organized.

Fidelio: It was interesting that, in the German strikes, and then again in the Wheeling Pitt strike, rather than going to the point of production, the strike target, for example in the Wheeling Pitt case, was the Mellon bank.

Msgr. Higgins: I think increasingly the labor movement will direct its attention to banks. But, the labor movement is quite limited. They live in a very mixed economy. The government has so much control. There is not going to be any

They get this shock therapy. So, we are trying to create a situation in which, despite the limitations of Clinton, the U.S. Presidency, which is still the most powerful office in the world, can be used for the good at such a moment.

Msgr. Higgins: Well, I hope so. Clinton is a man I don't see emerging as a great leader. There is something very superficial about the man. I have heard him speak five or six times at labor conventions, and I never heard him mention unions. He talks about training, about workers. The same thing was true about Bob Reich for the first two years. He talked about training. But, training for what? And all of a sudden Bob began to speak out. I think he became disappointed in Clinton, as he proved in that silly book.

Fidelio: Obviously, he is disappointed in Clinton, in terms of Clinton's tendency to compromise, which led him to work with Dick Morris. He says, that if there is no crisis Clinton will be mediocre, but he also identified within Clinton, the potential to act like F.D.R. under conditions of crisis. We are hoping that he will, because we think the crisis is upon us.

Msgr. Higgins: What got into him [Reich], to manufacture so many conversations? It was ridiculous. He must be an actor at heart.

Fidelio: You were very active in supporting the Solidarity movement in Poland. What do you think about the situation there now?

Msgr. Higgins: I haven't been back there in two or three years, so I really don't know what is going on there now. I read about it. But Solidarity is finished. It doesn't amount to much, any more. Poor Walesa is floundering around. I think Walesa is one of those men, who didn't know that he should have quit when he was ahead. He never should have become president. It would be like Cesar Chavez, going from the farmworkers, to become President of the U.S. He didn't have the qualities for it. From that point of view, it's a human tragedy.

I think the most significant role in building Solidarity, was the AFL-CIO. That is why Quitley [in his new book on Pope John Paul II] is driving people crazy, when he demonstrates that Reagan did nothing to help Solidarity. The Administration did nothing. Most of the money and typewriters and printing presses came from the AFL-CIO and the international labor movement. So, I can't wait to see the reviews by the neo-conservatives, because he takes up *Centesimus Annus*, and proves to my satisfaction that they badly misrepresented it by selective quotes. I feel sorry for Weigel, because Weigel is a bright fellow, but he

is not an investigative journalist. He will try to write a book [on the Pope], which will be highly philosophical, proving that the Pope is the greatest Pope in the last thousand years. But, he doesn't have the ability or the experience to do the digging that a man like Quitley has done.

I would guess that, for all practical purposes, Weigel's book is already written, the conclusion certainly. He got a two-year grant. The Bernstein thesis about the Holy Alliance [between the Vatican and the Reagan Administration]—I don't think we will ever hear much about that, after Quitley's book.

Fidelio: Novak is an adviser to the Pontifical Council on the Family, as is Gary Becker, the follower of Milton Friedman at the University of Chicago. They use the excuse of family values, to argue for free trade.

Msgr. Higgins: I think that Novak and Weigel, and probably Neuhaus also, think that they have more influence in the Vatican, than they really have. It is an easy thing to say, "I had lunch with the Pope." Lots of people have lunch with the Pope. Maybe once. That doesn't prove a thing. There is a lot of that name-dropping going on. Novak is not above suggesting that, maybe, the Pope wrote *Centesimus Annus* only after he

had read Novak's book. I've been around too long: whether it was a good encyclical or not, it wasn't written on the basis of that.

Fidelio: Thank you, Msgr. Higgins.

I think increasingly the labor movement will direct its attention to banks. But, the labor movement is quite limited. They live in a very mixed economy. The government has so much control. There is not going to be any effective labor legislation for the next decade, unless there is a revolution in the political scene.



Labor Secretary Robert Reich and Sen. Edward Kennedy (seated right and center) appreciate Msgr. Higgins' remarks to a Labor Department gathering.

Courtesy of George Higgins

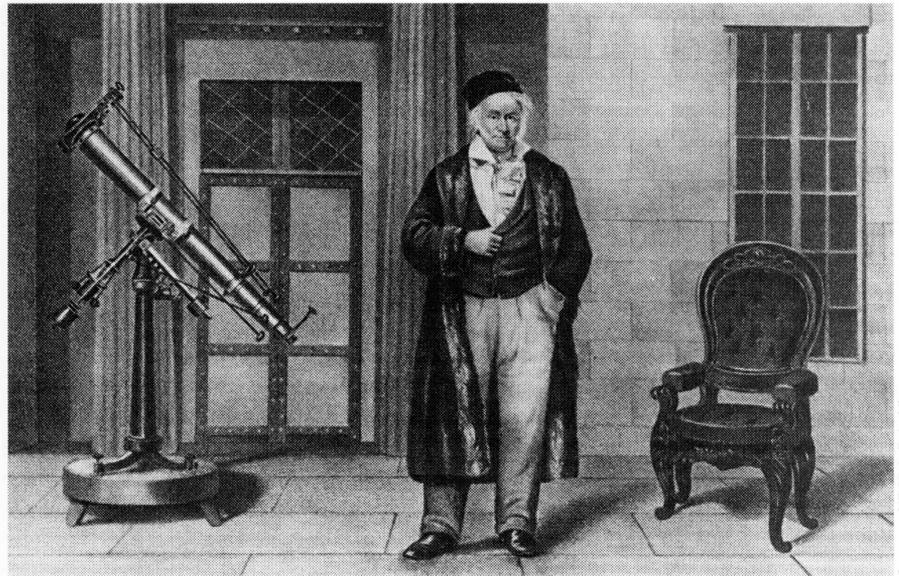
The *Epinomis* and the Complex Domain

A Fragmentary Dialogue in the Simultaneity of Eternity

Plato's dialogue of the *Laws*, continues in the short appendix known as the *Epinomis*,* written most likely not by Plato himself, but by the student Philip of Opus, who is also said to have transcribed the *Laws* from the wax tablets left unfinished by Plato at the time of his death. Speaking is the Athenian visitor, the primary interlocutor of the *Laws*:

"Of all the sciences that now exist, which one would render humans the most unintelligent and senseless of living things, if it completely disappeared from the human race or had not been developed? In point of fact, it is not at all hard to identify. If we compare, so to speak, one science with another, we will see that the one that has given the gift of number would have this effect upon the entire mortal race. . . .

" . . . [W]e were very right to observe that if the human race were deprived of number, we would never come to be intelligent in anything. We would be animals unable to give a rational account [*logos*], and our soul would never obtain the whole of virtue. An animal that does not know two and three, or odd and even, one that is completely ignorant of number, could never give an account of the things it has grasped by the only means available to it—perception and memory. But while nothing prevents it from possessing the remainder of virtue—courage and moderation—no one deprived of the ability to give a true account can ever become wise, and anyone lacking wisdom, which is the greatest part of all virtue, can never become



Courtesy AIP Niels Bohr Library

Carl Friedrich Gauss: *Under what curvature (modulus) are the relations between objects congruent?*

completely good or, in consequence, happy. Thus, it is altogether necessary to employ number as a basis, though why this is necessary would require a still longer account than all I have said. But we will also be right in stating the present point, that regarding the achievements attributed to the other arts [*technical skills; not liberal or fine arts*], the ones we recently surveyed when we allowed all the arts to exist, not a single one remains. They are all completely eliminated when we take away the science of number.

'The Generated World'

"If we reflect upon the arts, we might well suppose that there are a few purposes for which the human race needs numbers—although even this concession is important. Further, if we contemplate the divine and the mortal elements in the generated world [*genesis: creation*], we will discover reverence for the divine and also number in its true nature. . . .

" . . . How did we learn to count? How did we come to have the concepts of one and two? The Universe has endowed

us with the natural capacity to have concepts, whereas many other living things lack even the capacity to learn from the Father how to count. With us humans, the first thing God caused to dwell in us was the capability to understand what we are shown, and then he proceeded to show us, and he still does. And, of the things he shows us, taken one by one, what can we behold more beautiful than the day? Later, when we come to see the night, everything appears different to our vision. Since Heaven [*the god Ouranos*] never stops making these bodies ply their course night after night and day after day, he never stops teaching humans one and two, until even the slowest person learns well enough to count. For each of us who sees them will also form the concepts of three, four, and many. Out of these many, God made a unit by constructing a moon which goes through its course, sometimes appearing larger and sometimes smaller, thus always revealing each day as different, until fifteen days and nights have passed. This is a period, if one is willing to treat the entire cycle as a unit. As a result,

* *Epinomis*, trans. by Richard D. McKirahan, Jr., in *Plato: Complete Works*, ed. by John M. Cooper (Indianapolis: Hackett Publishing Company, 1997). Permission to reprint excerpts courtesy of the publisher. Bracketed comments are by the translator; bracketed comments in italic have been supplied by *Fidelio*. The translator's punctuation has been modified occasionally.

even the stupidest of the animals God has endowed with the ability to learn, is able to learn it. . . . [A]fter creating the moon, waxing and waning as we said, God established months in relation to the year, and so all the living beings who could, began to comprehend number in relation to number [*i.e., ratio and proportion*], with the blessing of Good Fortune. Thanks to these celestial events we have crops, the earth bears food for all living things, and the winds blow and the rains that fall are not violent or without measure. If, on the contrary, anything turns out for the worse, we must not blame God, but humans, for not rightly managing their own lives. . . .

"I must try, then, to give a detailed account of . . . what things a person is to learn about reverence towards the gods, and how he is to learn them. When you hear what it is, you will find it strange. I say its name is astronomy, an answer no one would ever expect, through unfamiliarity with the subject. People do not know that the true astronomer must be the wisest person. I do not mean anyone practicing astronomy, the way Hesiod did, and everyone else of that sort, by observing risings and settings of stars, but the one who has observed seven of the eight circuits [*the orbits of the sun, moon, and planets Mercury, Venus, Mars,*

Jupiter, and Saturn; the eighth, that of the celestial sphere, carries the daily motion of the others, creating day and night], each of them completing its own orbit in a way no one can easily contemplate who is not endowed with an extraordinary nature. We have now said what we must learn. We shall go on to state, as we say, how we must and should learn it. My first point is the following.

"The moon completes its circuit most quickly, bringing the month [the new moon] and before it the full moon. Next we must attain knowledge of the sun, which brings the solstices as it completes its entire circuit, and the planets that accompany it [*i.e., Venus and Mercury*]. To avoid repeating ourselves many times about the same things, since the remaining orbits which we discussed earlier are not easy to understand, we should make continuous efforts in preparing for this knowledge the people whose natures can understand it, to teach them many preliminary subjects and accustom them to learning when they are boys and youths. For this reason, they need to study mathematics [*the mathematical sciences*].

"First and foremost is the study of numbers in their own right, as opposed to numbers that possess bodies. This is the study of the entire nature and properties

of odd and even—all that number contributes to the nature of existing things. After learning this, next in order is what goes by the extremely silly name of geometry [literally, "earth measurement"]. In fact, it is absolutely clear that this subject is the assimilation by reference to plane surfaces of numbers that are not by nature similar to one another [*i.e., species differences: incommensurables*]."

Plato presents the irony, of a connection between the study of "numbers in their own right, as opposed to numbers that possess bodies," and the mastery, in the mind, of the motion of the heavenly *bodies*—astronomy. Previous investigations* into linear, polygonal, and geometric numbers, and Carl Gauss's work on the calendar, show this connection is in the realm of Higher Arithmetic, which was Gauss's re-working of classical science.

In our previous studies, we quickly learned the foolishness of thinking of numbers in connection with objects or bodies. Instead, we began to discover that knowledge lies in investigating the *relations* between numbers, not the numbers themselves. We discovered how to begin

* Presented in an ongoing series of classes and pedagogical exercises by the author and collaborators.

Gauss's Concept of Congruence

In his *Harmony of the World*, Johannes Kepler re-defined the classical conception of congruence for modern mathematical physics, a re-definition which Carl Friedrich Gauss adopted as the basis for his ground-breaking *Disquisitiones Arithmeticae*.

Contrary to the formalist conception taught in virtually all educational systems today, "congruence" is not a mere geometrical synonym for "equality." As Plato, Nicolaus of Cusa, and Leibniz clearly understood, processes in the created world, are never susceptible to the algebraic statement of equality, because no true equality exists in the created world. Consequently, a different conception is required.

In the second book of the *Harmony of the World*, Kepler states that "congruence"

is the Latin equivalent of the Greek word "*harmonia*." The geometrical representation of this concept, is illustrated by the relationship of polygons in an n -dimensional space. For example, triangles, squares, and hexagons, can be fitted together in a two-dimensional surface of zero curvature, so as to cover the entire surface; Kepler defines such figures to be perfectly congruent. Pentagons, on the other hand, cannot be fitted together in this way

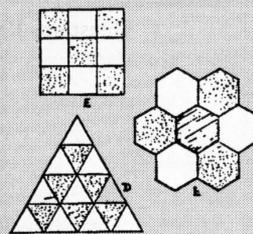
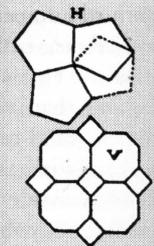


FIGURE 1. Triangles, squares, and hexagons are perfectly congruent in a two-dimensional surface of zero curvature (left), but pentagons are not (right).



[SEE Figure 1]. In a three-dimensional space, however, pentagons, triangles and squares are perfectly congruent, but hexagons are not [SEE Figure 2].

It was a brilliant idea of Gauss, to apply Kepler's re-statement of the classical concept of congruence, to the domain of modular arithmetic. Under Gauss's concept of congruence, two numbers are considered congruent, if the *difference* between them is divisible

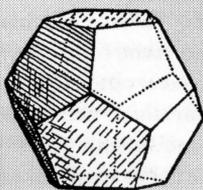
to distinguish these relations as different *types* of differences (change) among numbers. Numbers, related to one another by the same *type* of difference, are congruent relative to that *type* (modulus). These *types* of differences, can be distinguished from one another, either by magnitudes, as in the case of linear and polygonal numbers, or by incommensurability, as in the case of geometric numbers. As we discovered with Gauss's application of Higher Arithmetic to the determination of the Easter date, when the mind abandons all foolish fixation on objects, and focusses instead on the relations between them, an extremely complex many, can be brought into our conceptual ken as a unity [SEE Box].

A similar approach can be taken with respect to astronomy. As the *Epinomis* indicates, nothing can be discovered about the astrophysical by simple observations, like the methods of Hesiod. Instead, one must look to the *type* of change (relations), of which those observations are merely a reflection.

Think of two objects, representing two observations of a planet in the sky. What is the relationship between these two objects? What one must investigate, is the type of difference (change) between those objects. Or, under what curvature (modulus) are the relations

by a third number; the two congruent numbers are called "residues," and the third number is called a "modulus." For example $7 \equiv 32$, relative to modulus 5. Here, the relationships among all numbers, are ordered with respect to the differences (change: *Gegansatz*) between them. By the application of this concept of congruence, Gauss invented an entirely new domain of mathematics which he called "Higher Arithmetic." —BD

FIGURE 2. Pentagons are perfectly congruent in three-dimensional space, whereas hexagons are not.



between these objects congruent?

For example, if those two objects are related to each other by a straight line, then the type of difference is measured by rectilinear action, no matter how small the interval between them. If, however, they are related to one another by a circular arc, the type of difference will be characterized by constant curvature, not rectilinear action, no matter how small the interval between them. Or, if they are related by an elliptical arc, the type of difference is characterized by changing curvature, no matter how small the interval between them. The mind must distinguish the type of change: rectilinear, constant curvature, changing curvature, or types of changing curvature. The determination of which type of change is related to these specific observations; it is not a formal question, but a matter of discovery.

By the time he was sixteen or seventeen years old, Gauss had already discovered a new type of difference—congruence in the complex domain—which he applied to his work throughout his life. Not until thirty-seven years later, in his second treatise on biquadratic residues, did Gauss begin to elaborate the metaphysical principles behind this discovery.

We can gain some insight into Gauss's thinking, from the following fragment, taken from one of his 1809 notebooks:

Questions Pertaining to the Metaphysics of Mathematics

1.

Which is the essential condition, for a connected array of concepts to be thought of in relation to one *magnitude*?

2.

Everything becomes much simpler, if at first we abstract from the infinity of divisibility, and consider merely discrete magnitudes. For example, as in the biquadratic residues, points as objects, as *transitions*, and hence relations as magnitudes, where the meaning of $a + bi - c - di$ is immediately clear. [This is accompanied by a drawing of a grid in the complex domain; SEE Figure 3.]

3.

Mathematics is in the most general sense the science of relationships, in

which one abstracts from all content of the relationships.

Relationship presumes two things, and in that case is called simple relationship, etc.

4.

The general idea of things whereby everything has only a pairwise relationship of inequality, are points on a line.

If a point can have more than a pairwise relationship, the image of it is the situation of points that are connected by lines, on a surface. But, if investigation were possible, it can concern only those points which are in a three-fold reciprocal-relationship, and where there is a relationship between the relationships.

5.

It were extremely important, to bring the theory of differences [*Gegansatz*: contraries, opposites] to clarity without *magnitude*. Thus, for example, in the use of a plane leveller, the following differences present themselves. The position of the bubble in the glass tube at rest is determined by the geometrical axis of the tube, and a line through the plane of the feet.

In this brief fragment, we can see the complete unity in Gauss's mind, between mathematics, metaphysics, and physics. To help grasp this, the reader should perform the following demonstration with a carpenter's level, while thinking of the above discussion.

Hold the level on a surface so that the bubble is a rest in the middle. Now rotate the level around a line perpendicular to the surface. The bubble will not move. Now rotate the level along an axis, in the direction of the glass tube.

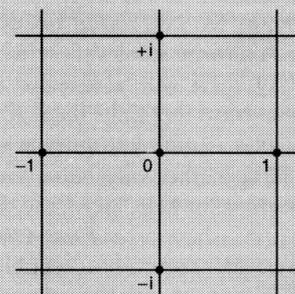


FIGURE 3. Spatial description of the complex domain. $+i$ [i.e., $\sqrt{-1}$] is the mean proportional between $+1$ and -1 .

Is the Dalai Lama a Secret Nazi?

The bubble will still not move. Now rotate one end of the level up and the other end down, on an axis parallel to the surface, but perpendicular to the level. The bubble moves. Movement of the bubble back and forth, is inseparably connected to movement of the level in a second direction. These two actions, back-forth and up-down, are not the same thing in two directions, but One two-fold action.

(If you are self-conscious, while thinking about this demonstration, you should be able to discover where the gremlins of Newtonian mysticism might be lurking in your mind.)

Acutely aware that only metaphor can adequately convey an idea, Gauss wrote to his friend Hansen on Dec. 11, 1825: "These investigations lead deeply into many others, I would even say, into the metaphysics of the theory of space, and it is only with great difficulty that I can tear myself away from the results that spring from it, as, for example, the true metaphysics of negative and complex numbers. The true sense of the square root of -1 stands before my mind [*Seele*] fully alive, but it becomes very difficult to put it in words; I am always only able to give a vague image that floats in the air."

In the future, we will re-construct some of Gauss's metaphors. We leave you today, with the following from the *Epinomis*: "To the person who learns in the right way, it will be revealed that every diagram and complex system of numbers, and every structure of harmony* and the uniform pattern of the revolution of the stars, are a single thing applying to all these phenomena. And it will be revealed to anyone who learns correctly, as we say, fixing his eye on unity. To one who studies these subjects in this way, there will be revealed a single natural bond that links them all. But anyone who is going to pursue these studies in any other way, must 'call on Good Fortune for help,' as we say, too."

—Bruce Director

* I.e., geometrical constructions, number progression§ structured according to arithmetic proportions, and number progressions structured according to harmonic proportions.

Hollywood has adopted various causes in its time: One of the earliest was the trials and tribulations of the Ku Klux Klan, in *The Birth of a Nation*. The current craze is Tinseltown's version of Tibet. *Seven Years in Tibet* is only one of a series of Hollywood fantasies attempting to enlist the American population in a campaign to hate the nation of China, and to support a fantasy version of Tibet, depicted in movies starring filthy-rich Hollywood actors and actresses, whose only knowledge of Tibet is the Rolex-sporting, world-travelling Dalai Lama.

Since the makers and stars of *Seven Years in Tibet* have never been there (the film was shot in Argentina), they feel free to eulogize what was a primitive, filth- and devil-ridden culture, ruled by a death cult, and replete with serfdom and outright slavery. Tibetan lamaism, a degenerate form of Buddhism with undertones of shamanism, is dominated by practitioners of Tantric occultism. The "higher" varieties of lamas engaged in various practices all aimed at mental masturbation as a path to "enlightenment"—which is nothing more than a preparation for death. Lamas regularly used bowls made of human skulls and "musical instruments" made of human thigh bones in religious rituals; Tibetan art is full of "fierce deities" in the throes of death-dances, wearing necklaces and belts of human skulls, or in orgiastic embraces with their hideous female counterparts, similarly adorned.

No wonder Hollywood is fascinated. The question is, whether more sensible members of the American public will follow along.

The Nazis and Tibet

Then, there is the Nazi problem. This movie stars blonde bombshell Brad Pitt, Hollywood's current "hottest property," as Heinrich Harrer, an Austrian mountaineer who escaped a British P.O.W. camp in eastern India in 1944, fled over the Himalayas into Tibet with a single companion, and made his way to Lhasa.

Seven Years in Tibet
A motion picture by
Mandalay Entertainment,
Directed by Jean-Jacques Annaud

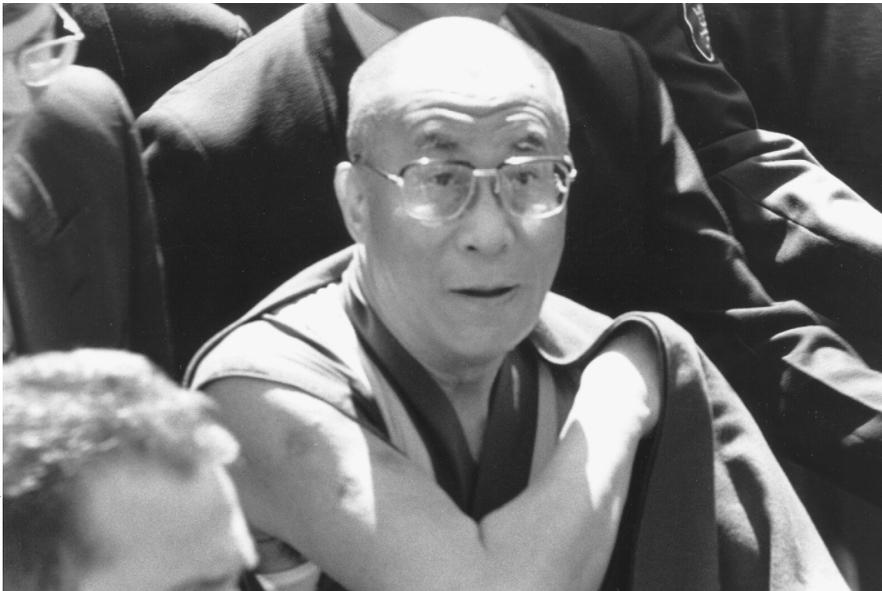
There, Harrer eventually met the young Dalai Lama and taught him about the outside world, before fleeing Tibet in 1951, as the People's Liberation Army entered Lhasa. Harrer had been captured as part of a German-Austrian expedition to climb the mountain Nanga Parbat in Kashmir in 1939.

Early parts of the movie had to be re-written, when it emerged, earlier this year, who Harrer really was. Austrian journalist Gerald Lehner, who has written on conditions in his country in the 1920's and '30's, revealed all. Knowing that Harrer became a Nazi hero after he and three others climbed the Eiger Mountain, Lehner dug deeper. Besides the picture of Harrer and others flanking Adolf Hitler in July 1938, the Nazi propaganda ministry published a book on the climb, quoting Harrer: "It is an inestimable reward for us to see the Führer and be able to speak to him." Hitler began life, after all, as an Austrian degenerate.

Lehner travelled to the U.S. National Archive to discover Harrer's marriage application, on which Harrer wrote that he had been a member of the S.A.—the Nazi Stormtroopers, which were active, though banned, in Austria—since 1933, long before the *Anschluss* in 1938, when he joined the S.S. Harrer barely admits that he was a member of the S.S., but did acknowledge his own handwriting on the marriage document.

Director Jean-Jacques Annaud was recently interviewed on television asking why Harrer should be condemned for doing "what everyone in Europe was doing at the time." It was hardly the case that "everyone" in Germany or Austria, or anywhere else in Europe, joined fascist movements in 1933. Annaud would do better to speak for himself.

But the real issue here is not the details of Harrer's own life. It was no



accident that a Nazi would end up in Tibet: Since the last century, Tibet has been an obsession of Western occultism, from its British imperial form to its Nazi manifestation.

Halford Mackinder of the London School of Economics, who founded British imperial “geopolitics” at the turn of this century, and his German follower Prof. Karl Haushofer, were fixated on the geopolitical “importance” of Tibet. Haushofer visited the Himalayas in the company of Lord Kitchener, a Viceroy of the British Raj in India, and Tibet. He was also profoundly influenced by the Russian geopolitical mystic Gurdjieff. Haushofer was a mystic of the Thule Society, the cult of the “Aryan” myth and breeding ground of the Nazi Party, which adopted myths of a super race hidden in Tibet, from Madame Blavatsky’s Theosophists.

The Great Worm Rescue

So, how does Hollywood deal with all this? Brad Pitt, sporting a lisp as an attempt at a German accent (which, fortunately, he forgets as the movie progresses), portrays Harrer as a troubled young man with a serious attitude problem—the only advantage being that he, supposedly, has as much of a negative attitude to Nazi authority as to any other.

This “attitude” enables him, with one other companion, to escape the British and make his way into Tibet. After a few brushes with the nastier

realities of Tibetan life, Harrer and friend enter the city of Lhasa, and leave all their troubles behind. Here, he is befriended by the local nobility, and eventually is introduced to the young Dalai Lama, whom he fills in on the great world (Dialogue: “I want you to build me a movie theater,” and, “Tell me, what is an elevator?”).

The first request leads to the highlight of the movie: the great worm rescue. On complying with his youthful holiness’s request to be able to see movies, Harrer/Pitt begins construction of a small theater. Digging the foundation leads to a problem, apparently not encountered before: the worms in the dirt. Perhaps had Harrer not had such an attitude, the worms would all have courteously vacated the area. As it is, the Tibetan workers will not continue to dig for him, because, as one official explains, “These worms could all be your mother, and we cannot kill them.” Fathers, one must presume, manage to find themselves other futures. Lamas come to the rescue, and each worm is lovingly taken away, to be re-buried where they are safe from the Dalai’s building plans.

Meanwhile, Harrer’s attitude is also undergoing changes, as he encounters Tibetan life. He loses the girl, despite displaying his scrapbook of his mountaineering achievements, which somehow survived two years in the Himalayan wilderness, and finally

Tibet’s Dalai Lama: Hiding an S.S. epaulet?

walks off into the sunset, to recover his son, born in Austria after Harrer was already incarcerated in the Indian P.O.W. camp.

The message: He stepped into “paradise,” only to lose it again. Pitt and friend repeatedly compare China to the Nazis; all Chinese in the movie, representing either the earlier Republic of China or the succeeding People’s Republic, are nasty, underhanded, and slit-eyed. The first set bribe and spy; the second set stomp and shoot. In one scene, where representatives of the P.L.A. fly into Lhasa to attempt to negotiate with the Tibetans, they are greeted by Tibetan defenses: melting yak-butter models of Tibetan gods, twirling lamas, bleating horns, and droning monks. Any person from a civilized nation, would have thought he had walked into a madhouse.

Other China-Hating Gems

In addition to *Seven Years in Tibet*, Hollywood’s cultists are releasing two other gems: one is MGM’s *Red Corner*, starring Buddhist and Dalai Lama-friend Richard Gere. The film calls itself a “thriller” about Beijing’s Intermediate Court and the death penalty. While MGM attempted to claim that the film is “not political,” Gere demanded that its release be accelerated, to the very day that Chinese President Jiang Zemin arrived in Washington for the summit with President Clinton.

A third film, Disney’s *Kundun*, is an adulatory version of the life of the Dalai Lama, directed by Martin Scorsese and written by Melissa Mathison, wife of Hollywood megastar Harrison Ford. According to screenwriter Mathison, “The fascination [with Tibet] is the search for the third eye. Americans are hoping for some sort of magical door into the mystical, thinking there is some mysterious reason for things, a cosmic explanation.”

Hollywood may find Tibetan Lamaism heaven on earth, but one hopes the rest of the United States can rise above the appeal of worms and yak-butter.

—Mary Burdman



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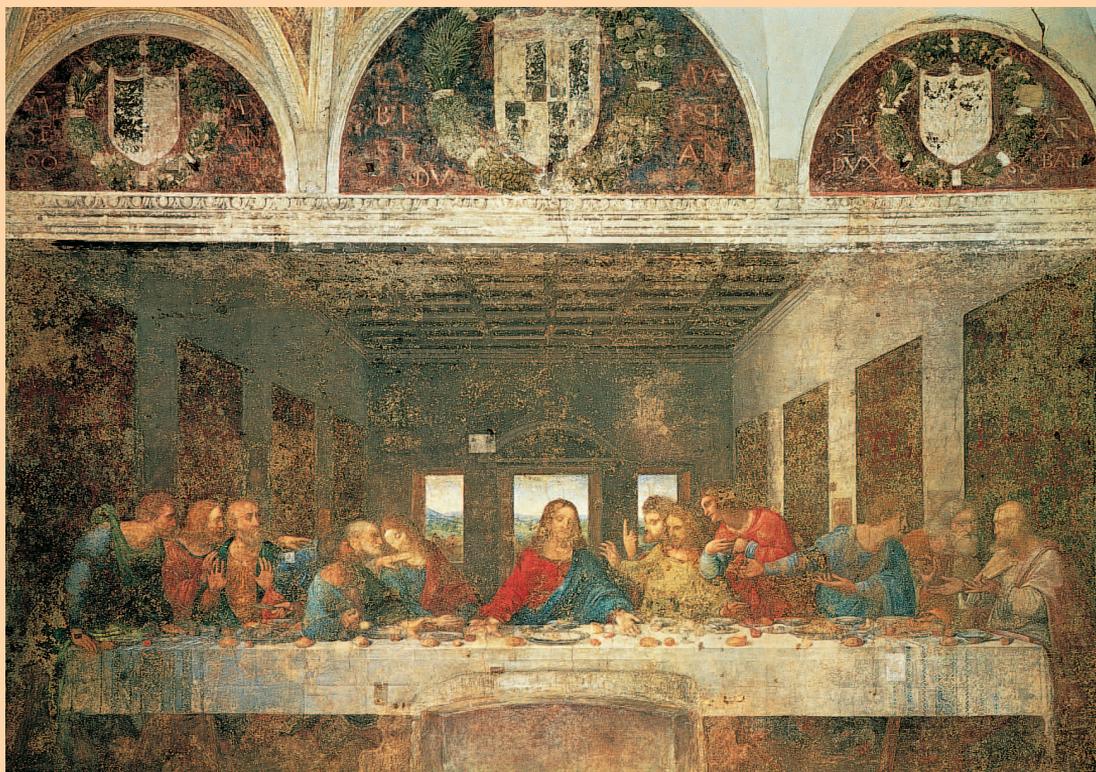
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Leonardo da Vinci,
'The Last Supper,'
S. Maria delle Grazie,
Milan, 1495/7.

described by Nicolaus of Cusa in 'On the Vision of God': A group of monks stand in a semicircle around a portrait of the face of Christ. Since the painter suggests three dimensions on a plane surface, the painting can be viewed in the same fashion by each monk in the semicircle. Each has the illusion that the image looks at him, and that when moving, the eyes of Christ follow him! Cusa uses this paradox to introduce a theological concept: Christ views

each in a personal manner; he establishes this relationship with all mankind. His love is infinite and without reserve.

In Leonardo's 'Last Supper,' this love is expressed by a metaphor; that is, the vision of Christ. The physical act of vision which organizes the total space, coincides with the theological concept of the divine love that orders the harmony of Creation. The spectator who comprehends the spatial organization of the painting, partakes thereby in the encounter with God: Man is elevated to the living image of the Creator, and we are brought through our vision to participate in Him.

Leonardo's 'Last Supper': A Lesson in Metaphysics

In his version of the 'Last Supper,' the painter Andrea del Castagno attempted to homogenize the spatial construction, to unify all the elements of the composition. Conscious of the pitfalls of linear perspective, Leonardo reversed the procedure of first projecting the point at infinity, and then using this to deduce the harmony of the figures; instead, he placed the central vanishing point in the center of the face of Christ, who is himself at the center of the composition, before three windows which open on a distant landscape.

The implications of this choice are

manifold. First, he underlines the notion of consubstantiation: Jesus is the link between Heaven and Earth, because he is the Son of God, become man amongst men. It is striking that, in Leonardo's 'Supper,' one identifies Christ immediately, whereas, in order to find Castagno's portrait of Christ, you must go searching among the disciples.

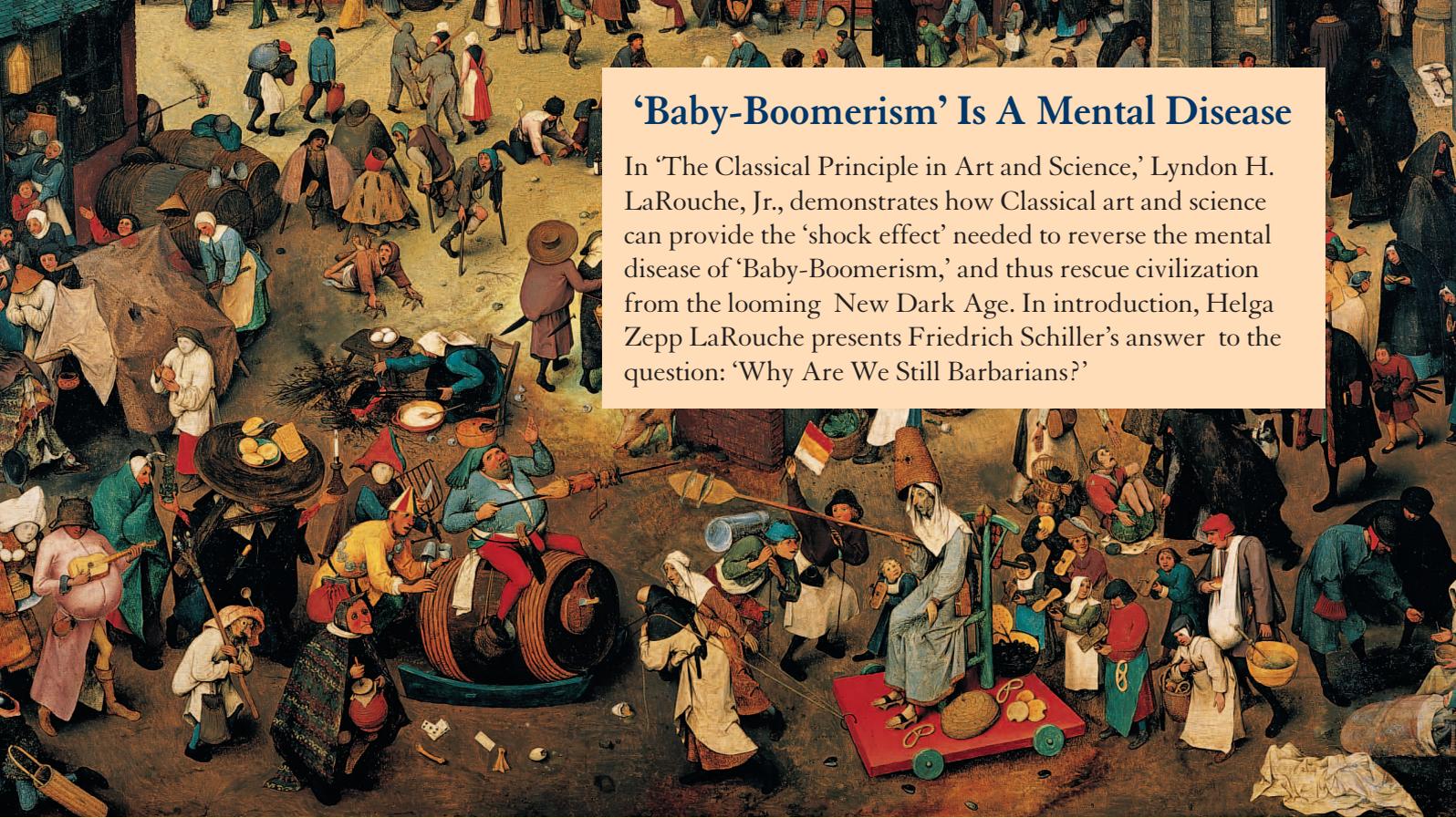
Another phenomenon, is that



Andrea del Castagno,
'The Last Supper,'
S. Apollonia,
Florence, 1447.

'Baby-Boomerism' Is A Mental Disease

In 'The Classical Principle in Art and Science,' Lyndon H. LaRouche, Jr., demonstrates how Classical art and science can provide the 'shock effect' needed to reverse the mental disease of 'Baby-Boomerism,' and thus rescue civilization from the looming New Dark Age. In introduction, Helga Zepp LaRouche presents Friedrich Schiller's answer to the question: 'Why Are We Still Barbarians?'



Erich Lessing/Art Resource

China's Strategic Priority Is Nation-Building: The Legacy of Sun Yat Sen



Xinhua Photo/Lan Hongguang

Recently returned from a three-week trip to China and India, Helga Zepp LaRouche reports first-hand on Chinese President Jiang Zemin's speech to his Party Congress, which she characterizes as 'unmatched in its cultural optimism . . . a passionate nation-building speech, of a scope and vision that has not been heard from any head of state for a very long time.'

'For Labor, An Interesting Period Ahead'

An Interview with Msgr. George G. Higgins

Director of the Social Action Department of the U.S. Catholic Conference from 1955 to 1980, and to this day 'chaplain of the AFL-CIO,' Msgr. Higgins discusses the significance of the recent Teamsters victory in the UPS strike, the role of the Church in the history of the labor movement, and the 'exaggerated influence' of neo-conservatives like Michael Novak.



Courtesy of George Higgins