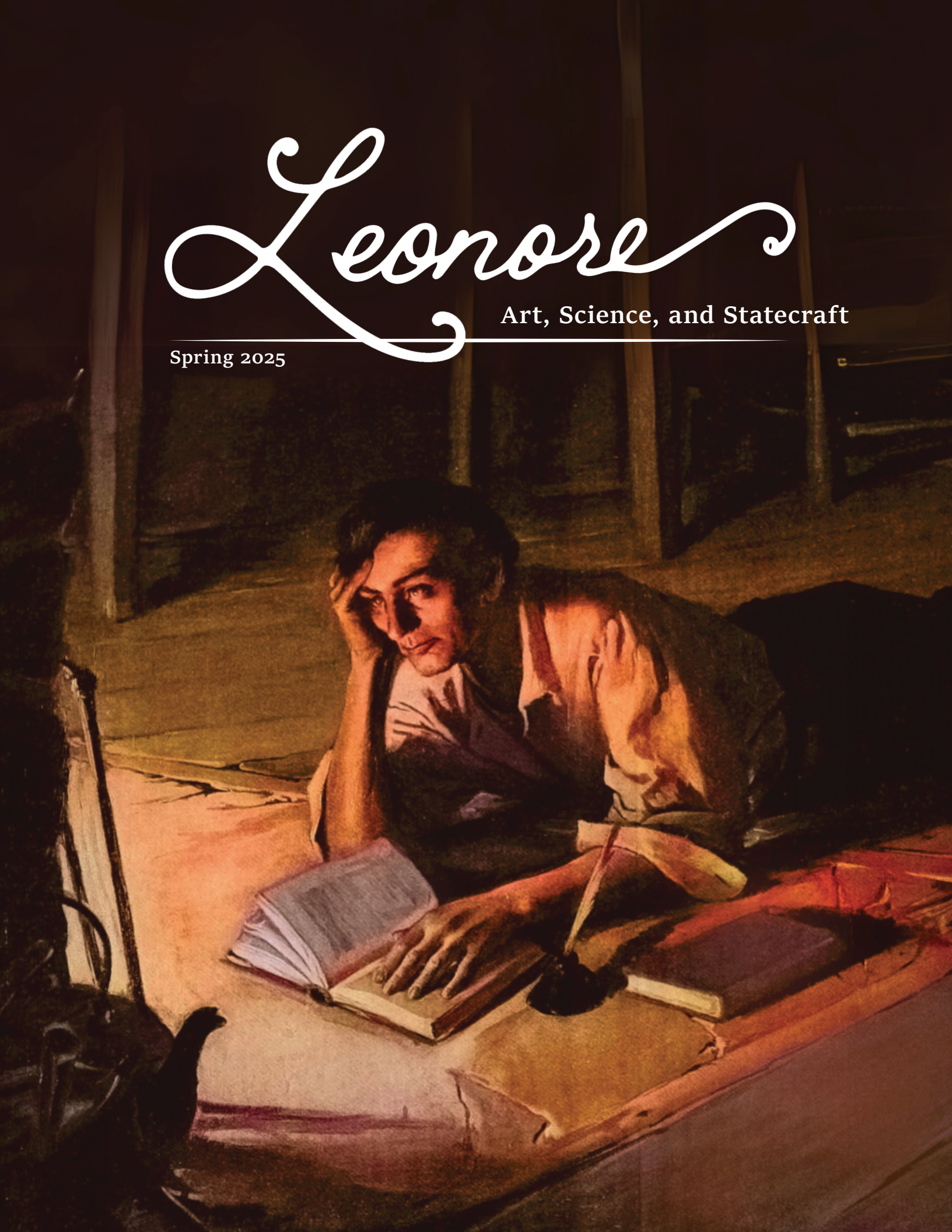


Leonore

Art, Science, and Statecraft

Spring 2025





On the Cover:

The Young Dreamer by Balfour Ker, 1909

This issue of *Leonore* is dedicated to the importance of poetry in statecraft. One of America's best leaders, President Abraham Lincoln, had the soul of a poet. Poetic ideas, in particular the works of William Shakespeare, shaped his outlook and guided him throughout his life.

William Balfour Ker (1877–1918) was a Canadian-American artist. In his art, Ker often depicted the struggles of the working class as contrasted to the excesses of the wealthy. In the above piece of a young Abraham Lincoln, Ker clearly holds a great deal of respect for the president and for his thoughtful approach to statecraft.

The image displayed on the cover has been colorized and adjusted from the original.

Mission Statement

It has become increasingly clear that the creative output of our organization is not only good, but vitally necessary for a successful upshift of humanity. We seek to incorporate art, science, and statecraft as a single force of discovery, which is humanity's true power and best defense against empire.

Under that direction, we want *Leonore* to be an organizing tool for the youth of the world. Pedagogies and polemics should be presented using LaRouche's polemical method and will be organized according to a top-down strategic intervention, giving special regard to insights into the axioms we encounter in political organizing.

Leonore

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Spring 2025

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The Schiller Institute is committed to sparking a new, international Renaissance of classical humanist thinking. This in no way entails dry and academic issues, but vibrant, fresh, and controversial ideas which we believe are requisite in order to catalyze the types of creative discussion that will allow the human species to survive. *Leonore* is an expression of that, and you will find here contributions of art, science, and statecraft which we hope will either agitate or inspire you enough to join us.

So don't just read these pages passively—participate! We have group readings, meetings, and conferences, and are actively intervening into a world that has never needed these kinds of ideas more. Also, send us your responses to what you read at Leonore@SchillerInstitute.org—we just may publish them in the next issue.

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EDITORIAL

What are Your Contributions to the Human Spirit?

And I am certain, that after the dust of centuries has passed over our cities, we too will be remembered, not for victories or defeats in politics, but to our contributions to the human spirit...

— John F. Kennedy

John F. Kennedy's words are profoundly true to this day.

Consider Martin Luther King Jr., a great man never elected to office, who never held political power in the traditional sense, and yet, he is remembered across the world—not as a politician, but as a world-historic visionary. In a time when the United States was rife with violence, Dr. King's insistence on non-violence was seen as radical. His impact on society was not made through legislation, but through nonviolent, creative action. At the time of his death, roughly 75% of Americans did not support his methods, and yet, history vindicated him and his message endured, not because it was popular, but because of its poetic principle.

That poetic principle matters; in how we govern, in how we resist evil, and in how we envision what society can become. Martin Luther King Jr. was profoundly driven to uplift a repressed people to see the nobleness in themselves. He harnessed the poetic principle to reach those people and transport their minds to see a better future, drawing out the best from every individual he could speak to. John F. Kennedy famously honored the poet Robert Frost, praising him not just for his artistry but for his contribution to American civic life. In doing so, Kennedy reminded us that artists and poets play an essential role in shaping the moral and emotional imagi-

nation of a nation.

Percy Bysshe Shelley's assertion that "poets are the unacknowledged legislators of the world" is true, not because those poets held office or passed laws, but because they shape the very ideas and ideals that laws are built upon. Power begins in the mind, and the most enduring, most transformative ideas in human history have always been carried on the wings of poetry.

Shakespeare, Cervantes, Edgar Allan Poe, Robert Frost, Confucius, Plato, and Socrates continue to resonate across time because their ideas were—and are—blueprints for how to live, how to think, and how to govern. Simple words on a page could never move a people to create a profound change. Even now, centuries later, their influence is felt in our conversations about justice, governance, and human development.

The truth is, without the poetic principle, a nation may have science, but it lacks soul. It may have power, but no direction. If we are to survive—not just as a society, but as a species—we must recommit to the poetic. It is that space where language becomes more than communication: it becomes vision.

Only then can we move forward with purpose. Only then can statecraft rise to meet the challenge of our shared humanity.

– Jose Vega

Lincoln's 200th Birthday:

The Legislator as Poet



Abraham Lincoln, painted by Ned Rosinsky.

By Judah Philip Rubinstein

This article appears in the [February 26, 2021 issue](#) of Executive Intelligence Review.

In 2009, at the 200th anniversary of Abraham Lincoln's birth, Philip Rubinstein presented a written version of a class he had given on several occasions on the role of Lincoln's poetry in shaping the American spirit. Phil was one of the leading members of Lyndon LaRouche's organization, whose classes and leadership recruited hundreds of young

Americans, and young people from around the world, to join the LaRouche organization. Phil's passing, on August 29, 2020, was mourned by those who loved him and learned from him. Phil's text was included in the memorial pamphlet for him. An edited version of it is presented here. It is important to recall that that year, 2009, followed the 2008 breakdown of the international financial system, a crisis which remains unresolved today.

Abraham Lincoln told the following story, when beseeched by job-seekers in Washington:

An eccentric old king was so much bothered by bad weather, that he hired a prophet to prophesy the royal weather for him. One day, as the king was dressing for an important engagement, he asked the weather prophet what the weather would be like.

"It will be a bright, clear night," predicted the prophet.

The king, following the advice of his prophet, put on a light suit and left his umbrella in the palace closet as he started off. On the road he chanced to meet an old farmer riding a jackass, holding an umbrella over his head.

"Why do you have an umbrella, old-timer?" asked the king. "There's not a cloud in the sky."

"It is going to rain," said the farmer.

Sure enough, a little while later the sky swelled full of big black clouds and it began to pour. The king was soaked to the skin, and his fine suit was ruined.

The next day, the king sent for the farmer. "I want to hire you as my weather prophet," he said.

"Sire, it ain't me," said the farmer. "It is my jackass. Every time that critter's ears hang down low, it's sure to rain."

"Very well," said the king. "Go home, old man. I'll hire the jackass."

And so he did. And this is why there are so many jackasses in Washington. Now, ever since that time, every jackass wants an office.

In a recent year-end interview on the LaRouche internet radio show, Lyndon LaRouche developed the concept of political leadership:

Interviewer: We are coming up on the 200th anniversary of Lincoln's birth, and Lyn, when you were speaking of the question of leadership, clearly, Lincoln understood this principle of poetry....

LaRouche: Well, all great thinkers—Franklin Roosevelt, in his own way, also—any person who is a great person, has a sense of poetic expression, and ... it is Classical musical poetic expression.... This is obviously the case with Abraham Lincoln, and it was also the case, largely, with Franklin Roosevelt. Franklin Roosevelt's cadences, his manner of speaking, the way he formulated ideas, were an essential part of his power as a leader, just as Lincoln—Lincoln more signifi-



President Franklin D. Roosevelt.

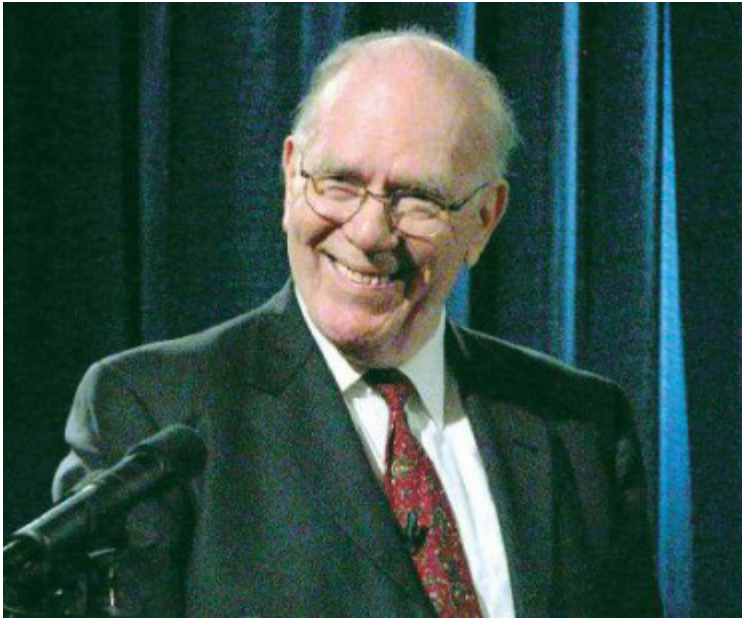
cantly, of course—but Roosevelt had much the same tradition....

But *always*, it's an attempt to convey real ideas, and in this time, the problem is, we live in a period of complete sophistry ... like Lincoln for example: You had people who actually could express ideas. And you had great music and great composers ... to develop the ability to express *ideas*. Express them, yes, in a persuasive way, because that's important, but also to get people to suddenly see a vision of an idea. It's what the great poet does, and the great musician does, the great composer.

Political Leadership Is Creative

Political leadership is rooted in the creative powers of an individual, expressed to enable society and its members to face and solve the limits, the crisis the society faces. This is the same uniquely human capability as in scientific discovery of universal principle, or perhaps even more like that in great classical art, where the subject is human society and creativity itself. Thus statecraft—politics—is not a pragmatic or dirty game, but succeeds only through the insight and power of the individual human mind, which then evokes some reflection of that insight in the populace.

Friedrich Schiller called statecraft the highest form of art, the hewing of the necessary freedom, the un-



"All great thinkers have a sense of Classical musical-poetic expression. This is the case with Abraham Lincoln and Franklin Roosevelt." —Lyndon LaRouche. Credit: EIRNS/Stuart Lewis.

leashing of creativity out of the stones of nature and the fixity of human traditions and failed beliefs. This requires a reflection on the entirety of human history, and the process of discovery, development and failure, that has brought us thus far.

To lead, is to take society somewhere heretofore unknown, out of the path doomed by its mis-evaluation of our human mission to fail. At a point where the extension of present belief means the end of a culture, leadership is nothing but creativity. Percy Bysshe Shelley develops this as a force of nature, a nature encompassing the qualities that make mankind unique, in his "A Defence of Poetry" as also in his poetry:

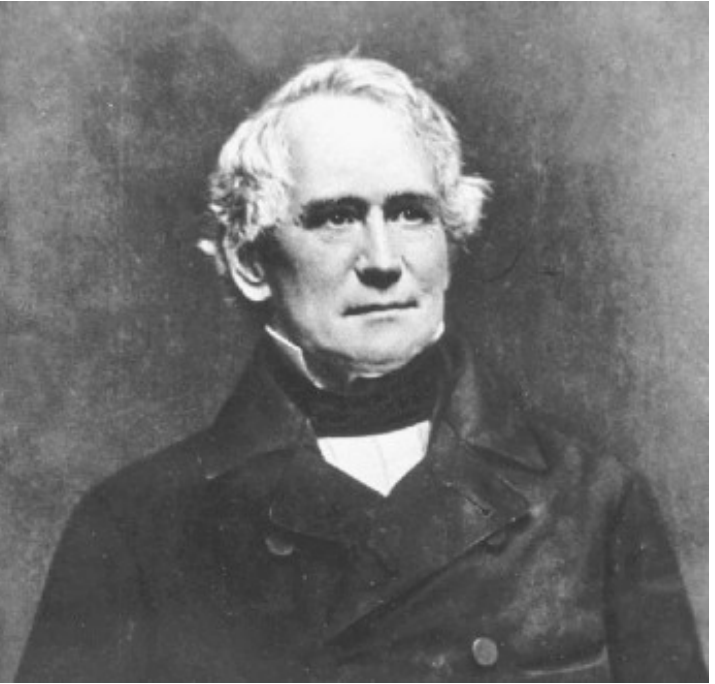
According to one mode of regarding those two classes of mental action, which are called Reason and Imagination, the former may be considered as mind contemplating the relations borne by one thought to another however produced; and the latter, as mind acting upon those thoughts so as to color them with its own light, and composing from them, as from elements, other thoughts, each containing within itself the principle of its own integrity. The one is the principle of synthesis and has for its objects those forms which are common to universal nature and existence itself; the other is the principle of analysis and its action regards the relations of things, simply as relations; considering thoughts, not in their integral unity but as the algebraical representations which conduct to certain general results. Reason is the enumeration of quantities already known; Imagination is the perception of the value of those quantities, both separately and

as a whole. Reason respects the differences, and Imagination the similitudes of things. Reason is to the Imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance.

Poetry, in a general sense, may be defined to be 'the expression of the Imagination, and Poetry is connate with the origin of man. Man is an instrument over which a series of external and internal impressions are driven, like the alternations of an ever-changing wind over an Aeolian lyre; which move it, by their motion, to ever-changing melody. But there is a principle within the human being and perhaps within all sentient beings, which acts otherwise than in the lyre, and produces not melody alone, but harmony, by an internal adjustment of the sounds or motions thus excited to the impressions which excite them. It is as if the lyre could accommodate its chords to the motions of that which strikes them, in a determined proportion of sound; even as the musician can accommodate his voice to the sound of the lyre....

Shelley, like Johannes Kepler, places the true harmonies of the world in the human mind, its creative imagination. This is itself a universal principle, which is expressed as a social force:

The 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 apparent correspondence with that spirit of good of which they are the ministers. But even whilst they deny and abjure, they are yet compelled to serve, the Power which is seated on the throne of their own soul. It is impossible to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words. They measure the circumference and sound the depths of human nature with a comprehensive and all penetrating spirit, and they are themselves the most sincerely astonished at its manifestations, for it is less their spirit than the spirit of the age. Poets are the hierophants of an unapprehended inspiration, the mirrors of the gigantic shadows which futurity casts upon the present, the words which express what they understand not, the trumpets which sing to battle and feel not what they inspire: the influence which is moved not, but moves. Poets are the unacknowledged legis-



Left, President John Quincy Adams, Lincoln's mentor, by George Peter Alexander Healy. Right, Henry C. Carey, economic advisor to Lincoln.

lators of the World.

It is the individual who foreshadows the future, as only human insight can, who creates a lawful image of the future, who is capable of leading in a time of crisis. This is true even as he refers necessarily to the precedent of past developments, and discovery of those ideas, which have led us out of prior crisis.

Political Leadership Is Discovery

Political leadership is discovery. This is a quality not often seen in its fullness, and that is the quality in Lincoln that reaches us today, and that is what should be celebrated. In Lincoln, poetic thinking was the center of his genius, as he has left us some of the greatest speeches and prose in the English language, and this is based in his method of thinking.

Lincoln's 200th birthday is ironically (as irony was central to Lincoln) a year of existential crisis for this nation and all nations. A crisis of proportions that threatens humanity, as none since the 14th Century Dark Age catastrophe. Lincoln came to his Presidency knowing that the nation was at stake, and that the issue was whether the United States would fulfill its historic mission as a true republic, because, if it fell short of that, it would cease to exist. There is no doubt, that this is what moved Lincoln in all his actions, and no lesser sense. He had left politics in the late 1840s and reentered after a number of years, only at the point that the nation was clearly headed to self-destruction.

With the 1854 Kansas-Nebraska Act, Lincoln knew that the British scheme of breaking the U.S., over the issue of slavery, and free trade, was well on its way to succeeding, just as he, and his mentor John Quincy Adams, had seen the destructive path laid out by Andrew Jackson and his successors in destroying the American System of Economy. But now there were few capable of acting. Lincoln, seeing the failure of the Whig Party, acted to build a movement to save the Union, and deal effectively with slavery. Lincoln had forecast in his "House Divided" speech, that the United States could not survive half slave, half free. It would be all one, or all the other, but this would mean the end of the United States.

This was the forecast, that brought Lincoln back to politics, to save the nation. Lincoln's election forced the British to unleash the Confederacy. Lincoln's Presidency was not a threat to the South, but was a threat to save the United States, implement the American System, and so end slavery. Thus, the secession and civil war had then to be provoked. In that sense only, was Lincoln the cause of war.

Today we are in a similar existential moment, in which the act of solving the crisis is itself a threat to the British financial Empire that has enslaved humanity.

On July 25, 2007, Lyndon LaRouche in an international webcast stated, that the present world financial system had died, and would destroy the world economy. Within days of that forecast world finances ground to a halt. We are living that crisis today. LaRouche is himself, the last true representative of the concept of



An interior view of the Coliseum at the National Peace Jubilee and Music Festival, held in Boston to commemorate the end of the Rebellion, June 15-19, 1869. Credit: John P. Soule.

For Lincoln this meant each individual's capability to develop.

Lincoln's concept of the Republic and the American System was a Platonic conception; the Union was the whole that, properly understood, was prior to any of its parts; any state. Without the Union, slavery would triumph.

His economic policy was a policy of scientific development based in the constitutional power of the Congress and the Executive to issue credit and utter currency. His program, as he said, was like the old lady's dance, short and sweet: the National Bank, internal improvements and the tariff. Lincoln's economic policy was advised by the great American economist and enemy of British liberalism and free trade, Henry C. Carey.²

this nation that was infused in the likes of Lincoln, as in Washington, J.Q. Adams, and FDR. Those few leaders saved this nation from tragedy at crucial moments. That leadership is required now. Each juncture required one who knew our historic enemy: empire in the form of the Anglo-Dutch Empire of global finance, and in fact of slavery in its various forms, and simultaneously understood the American System as a universal principle governing the mission and development of this republic....

Lincoln's genius was seen in many aspects, not always recognized. He was a strategic genius who applied himself to win the civil war, despite the opposition of the British and French Empires, and became the military leader of the war, the loved Commander-in-Chief of the Grand Army of the Republic.¹ He understood the true meaning of the Declaration of Independence based in his lodestar for the crisis: All men are created equal.

In the midst of civil war, Lincoln created the greatest agro-industrial power in the world, and unified the Republic as a continental nation from the Atlantic to the Pacific. This made the United States a new kind of power. The transcontinental railroad is perhaps the best known of his legacies, but more was built: canals and locks, dams, agriculture and mining schools based on land grants. He brought in leading scientists to develop industry, technology and agriculture. All this together led to an explosion of U.S. development and its becoming a world power, leading to its role, after the 1876 Exposition, as the model for development of nations, such as Germany, Japan, France and later China.

It was this threat of a global alliance for development that terrified the Anglo-Dutch Empire, leading the empire into organizing not only World War I but in fact

1 See H. Graham Lowry, "Re-creating the Republic: How Lincoln Organized Victory of the Union," *EIR*, Vol. 36, No. 1, January 9, 2009, pages 70-79.

2 See W. Allen Salisbury, *The Civil War and the American System: America's Battle with Britain, 1860-1876*. Executive Intelligence Review, Washington, D.C, 1992.

the chaos and horrors of the 20th Century. But to understand how Lincoln accomplished this at a deeper level, go back to the original quote from LaRouche.

The Soul of a Poet

Lincoln had the soul of a poet. He was the legislator as poet, the law-giver who renewed the American Revolution by organizing victory over Empire, by organizing freedom for the enslaved.

The core of Lincoln's poetic expression is in his humor, irony, and polemic, which are the foundation of the poetry of his greatest speeches: the Gettysburg Address, and above all, his Second Inaugural Address. To some, such as Charles Adams and Ralph Waldo Emerson, he was crude and boorish, but in reality, it was his humor about all things human, even the scatological, that made him unique. Some samples of his humor are a good place to start.

Once, when Lincoln was gazing out of the window of his law office in Springfield, Illinois, he saw a plump and stately matron, wearing a plumed hat, making her way gingerly across the muddy street. Suddenly she slipped and fell back on her buttocks:

"Reminds me of a duck," he told his law partner, who was standing beside him.

"How so?" asked his partner.

"Feathers on her head," said Lincoln, "and down on her behind."

In an address to the Illinois legislature in 1837, Lincoln stated: "These capitalists generally act harmoniously, and in concert, to fleece the people."

He once described Generals Grant and Sherman in the following manner: "Grant has the bear by the hind-leg and Sherman takes off the hide." And, of course the often quoted incident, when an influential politician warned Lincoln not to trust Grant, because Grant was a drunkard:

"So, Grant is a drunk, is he?" mused Lincoln.

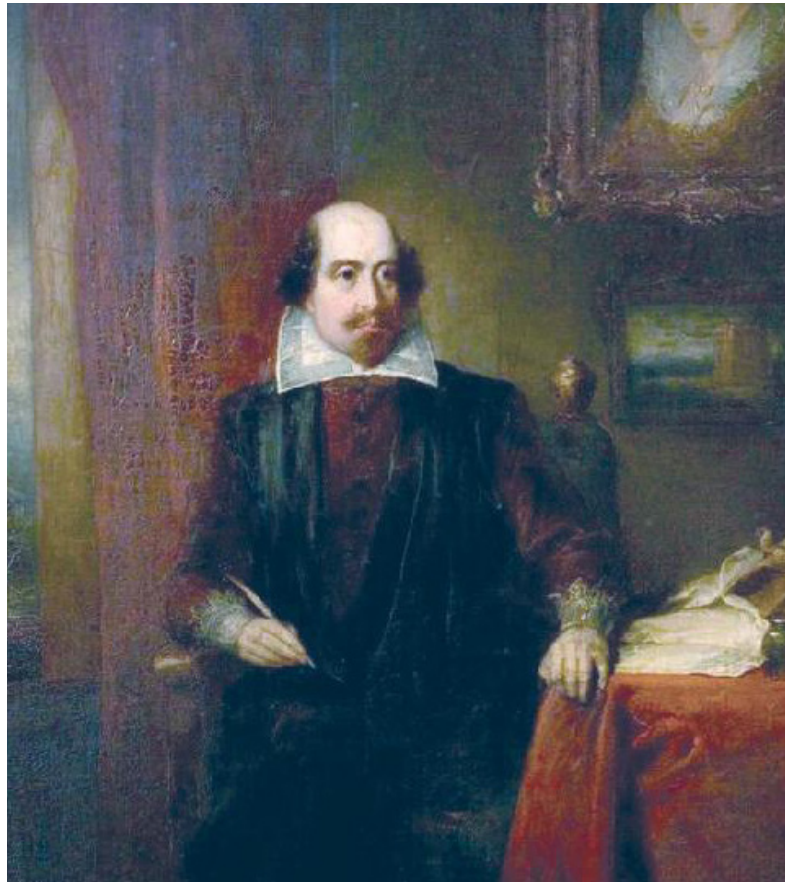
"Yes, he is, and I can prove it," was the answer.

"Well, all I want to know is the brand of whisky General Grant uses," Lincoln said.

"The brand of whisky?"

"Yes," replied the President. "I would like to furnish the same brand to my other generals."

Lincoln most often uses his sense of irony about human nature. He demands that his listener or letter-reader view themselves from the standpoint of a higher pur-



William Shakespeare was Lincoln's strategic guide. Lincoln frequently read from his works to his Cabinet. Credit: Shakespeare Birthplace Trust.

pose, a universal mission, that places their grievances in proportion to that reality. Often Lincoln directs himself to his presumed supporters with biting irony, and he was in constant dialogue with the U.S. population and its various factions. His point was to bring them to victory with both Union and emancipation, but also, to educate them to the principles needed to go further forward.

This irony and polemic with the population can be sampled in some of his speeches and his public letters which were circulated in the tens of thousands. Especially notable are those when he is at his sharpest with his supporters, at most difficult points, points of near despair in the war. For Lincoln, his relationship to the citizenry was a dramatic one, his task was to advance the nation, to face the crisis, and to prepare the future.

Lincoln was steeped in Shakespeare and the King James Bible, Robert Burns, Edgar Allan Poe and others, but above all Shakespeare, which he read frequently to his Cabinet. He did not know all of Shakespeare, but what he knew, he knew in depth: *Hamlet*, *Macbeth*, *King Lear*, and more. He attended dozens of Shakespeare's performances during his four years in office. Shakespeare was his strategic guide, and so he addressed the citizens of the United States, the soldiers of the Union

Army, and in his way, the world.

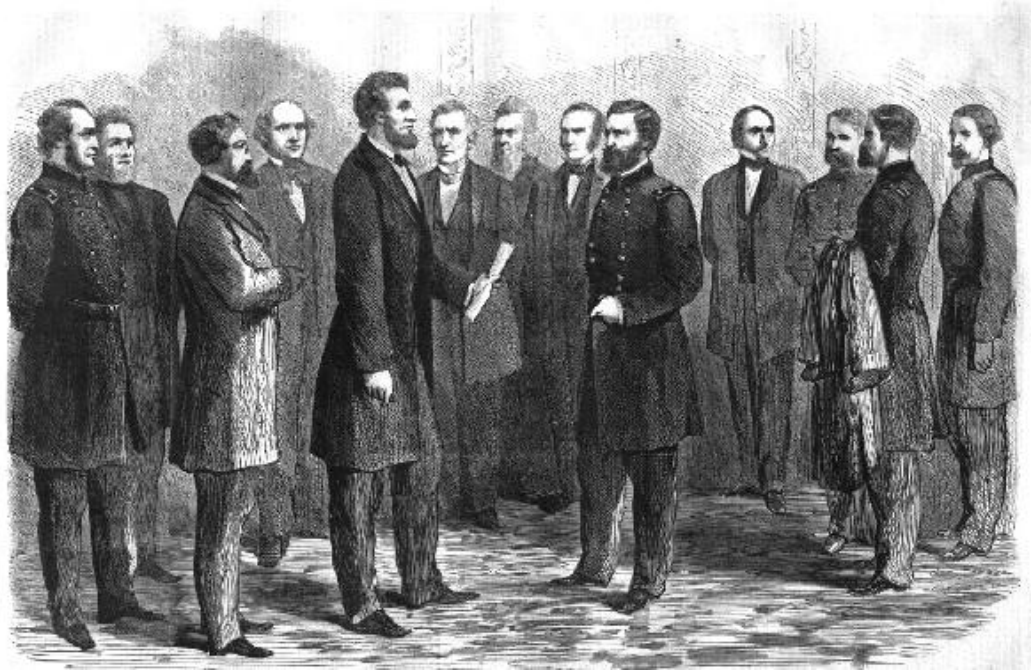
To Save the Union

In August of 1862, presumptive supporter Horace Greeley, a leading newspaper editor, led an attack on Lincoln for his lack of commitment to ending slavery—feeding off abolitionist sentiment which was hostile to Lincoln. All this, while despair prevailed in the North. Lincoln responded in a public letter, circulated beyond the newspaper itself:

I have just read yours of the 19th, addressed to myself through the *New-York Tribune*. If there be in it any statements, or assumptions of fact, which I may know to be erroneous, I do not, now and here, controvert them. If there be in it any inferences which I may believe to be falsely drawn, I do not now and here, argue against them. If there be perceptible in it an impatient and dictatorial tone, I waive it in deference to an old friend, whose heart I have always supposed to be right.

As to the policy I “seem to be pursuing” as you say, I have not meant to leave any one in doubt.

I would save the Union. I would save it the shortest way under the Constitution. The sooner the national authority can be restored; the nearer the Union will be “the Union as it was.” If there be those who would not save the Union, unless they could at the same time save slavery, I do not agree with them. If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object in this struggle is to save the Union, and is not either to save or to destroy



Ulysses Grant receives his commission as Lieutenant-General from President Lincoln, March 9, 1864. Credit: Harper's Weekly.

“The power itself comes from the irony that leads one to understand creativity. Lincoln’s life, his political leadership, his statecraft, was his work of art, his greatest poem. And so it is with all great lawgivers, the truly few, who have been of that quality, are poets, classical artists above all.”

slavery. If I could save the Union without freeing any slave I would do it, and if I could save it by freeing all the slaves I would do it; and if I could save it by freeing some and leaving others alone I would also do that. What I do about slavery, and the colored race, I do because I believe it helps to save the Union, and what I forbear, I forbear because I do not believe it would help to save the Union.

I shall do less whenever I shall believe what I am doing hurts the cause, and I shall do more whenever I shall believe doing more will help the cause. I shall try to correct errors when shown to be errors; and I

shall adopt new views so fast as they shall appear to be true views.

I have here stated my purpose according to my view of official duty, and I intend no modification of my oft-expressed personal wish that all men every where could be free.

This polemical response is highlighted by the fact that he is speaking to supporters and forcing them to recognize the folly of ignoring the reality, that without the Union, nothing good was possible, slavery would either be ensconced and spread and the nation lost, or the Union would survive and slavery strangled



"Lincoln's use of the ironic juxtaposition of the universal and the particular, the historic mission vs. the moment, forces a reflection in the audience that is polemical, but at the same time elevating." Here, President Lincoln speaks at the dedication of the Gettysburg National Cemetery on November 19, 1863. Credit: Fletcher C. Cransom.

by the development typified by the industrial north. Lurking in the background was the British threat to recognize the South and aid in breaking up the United States. The British Empire dominated through the so-called free market, which in the South meant the slave-based cotton trade. Lincoln posed the dilemma to his audience: would you divide the nation and leave the South to slavery? Is that your abolition? Again, in September 1863, with great doubts about the survival of the Union still hovering over the nation, the Illinois Republican Party held a convention. The Governor and a significant portion of the party rejected the notion, that the war was being fought for the Emancipation Proclamation. Lincoln again responded in a public letter, one perhaps less well known or frequently quoted. The letter simultaneously answers his critics and contradicts the present-day slander of Lincoln as not really anti-slavery. Indeed, he was often attacked as an abolitionist.

Your letter inviting me to attend a mass meeting of unconditional Union men, to be held at the capital of Illinois on the 3d day of September has been received. It would be very agreeable for me thus to meet my old friends at my own home; but I can not just now be absent from here so long as a visit there would require.

The meeting is to be of all those who main-

tain unconditional devotion to the Union; and I am sure that my old political friends will thank me for tendering, as I do, the nation's gratitude to those other noble men whom no partisan malice or partisan hope can make false to the nation's life.

There are those who are dissatisfied with me. To such I would say: You desire peace, and you blame me that we do not have it. But how can we attain it? There are but three conceivable ways: First—to suppress the Rebellion by force of arms. This I am trying to do. Are you for it? If you are, so far we are agreed. If you are not for it, a second way is to give up the Union. I am against this. Are you for it? If you are, you should say so plainly. If you are not for force, or yet for dissolution, there only remains some imaginable compromise.

I do not believe that any compromise embracing the maintenance of the Union is now possible. All that I learn leads to a directly opposite belief. The strength of the Rebellion is its military, its army. That army dominates all the country, and all the people within its range....

You dislike the Emancipation Proclamation, and perhaps would have it retracted. You say it is unconstitutional. I think differently. I think the Constitution invests its Commander-in-Chief with the law of war in time of war. The most that can be said, if so much, is, that slaves are property. Is there, has there ever been, any question that by the law of war, property, both of enemies and friends, may be taken when needed? And is it not needed whenever it helps us and hurts the enemy? Armies, the world over, destroy enemies' property when they can not use it; and even destroy their own to keep it from the enemy. Civilized belligerents do all in their power to help themselves or hurt the enemy, except a few things regarded as barbarous or cruel. Among the exceptions are the massacre of vanquished foes and non-combatants, male and female.

But the Proclamation, as law, either is valid or is not valid. If it is not valid it needs no retraction. If it is valid it can not be retracted, any more than the dead can be brought to life. Some of you profess to think its retraction would operate favorably for the Union....

You say that you will not fight to free negroes. Some of them seem willing to fight for you; but



"With malice toward none; with charity for all ... let us do all which may achieve and cherish a just, and lasting peace, among ourselves, and with all nations."—from Abraham Lincoln's Second Inaugural Address, March 4, 1865. Credit: Alexander Gardner.

no matter. Fight you then, exclusively, to save the Union. I issued the Proclamation on purpose to aid you in saving the Union.

Whenever you shall have conquered all resistance to the Union, if I shall urge you to continue fighting, it will be an apt time then for you to declare you will not fight to free negroes. I thought that in your struggle for the Union to whatever extent the negroes should cease helping the enemy, to that extent it weakened the enemy in his resistance to you. Do you think differently? I thought that whatever negroes can be got to do as soldiers leaves just so much less for white soldiers to do in saving the Union. Does it appear otherwise to you? But negroes, like other people, act upon motives. Why should they do anything for us if we will do nothing for them? If they stake their lives for us, they must be prompted by the strongest motive, even the promise of freedom. And the promise being made, must be kept.

Peace does not appear so distant as it did. I hope it will come soon and come to stay; and so come as to be worth the keeping in all future time. It will then have been proved that among freemen there can be no successful appeal from the ballot to the bullet, and that they who take such appeal are sure to lose their case and pay the cost. And then there will be some black men who can remember that with silent tongue, and clenched teeth, and steady eye, and well-poised bayonet, they have helped mankind on to this great consummation, while I fear there will be some white ones unable to forget that with malignant heart

and deceitful speech they have striven to hinder it.

Still, let us not be over-sanguine of a speedy, final triumph. Let us be quite sober. Let us diligently apply the means, never doubting that a just God, in His own good time, will give us the rightful result.

Yours, very truly, A. LINCOLN.

Not Debate, Irony

Lincoln does not debate, but ironizes. Who are you, he asks. What is your humanity that you would not recognize the one who fights beside you? He asks them to elevate beyond their prejudices, if not for the slave, for their nation.

Lincoln's use of the ironic juxtaposition of the universal and the particular, the historic mission versus the moment in time, forces a reflection in the audience that is polemical but at the same time elevating. He is aware of the mortality and limits of the individual versus the human commitment to future generations.³

Based on this quality of irony which is constant throughout, Lincoln develops the best and most poetic of his features. Besides the Gettysburg Address, this is best seen in his Second Inaugural, well known but not

3 EIR, January 9, 2009, page 79.

as well understood. With victory in hand, but the task of reconstruction, reconciliation and development before him, Lincoln abjures triumphalism. Rather he eerily evokes the universal, that providence that commends the Union victor not only to mercy, but to the humility of knowing the North was complicit in the failure that led to war, slavery, the giving up of the American system, and must not now destroy the nation by failing at reconstruction:

On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war. All dreaded it—all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, urgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union even by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding.

Both read the same Bible and pray to the same God, and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces, but let us judge not, that we be not judged.

The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. "Woe unto the world because of offenses, for it must needs be that offenses come, but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war

as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said "the judgments of the Lord are true and righteous altogether."

With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

Reconciliation, 'With All Nations'

A month later, four days before his assassination, Lincoln applied this reconciliation to the case of Louisiana. In the Second Inaugural, he challenged the victor above all, and that irony allows him to invoke the power of the Creator of the universe. The same power that Shelley invokes, allows Lincoln to lead the nation, in effect to make the population better than it knew itself. The United States was to be a Republic in which each individual's creative potential could be fulfilled, and thus to pursue one's happiness. The full mission of the United States was underlined in the final words: "and with all nations."

Lincoln calls for the nation to be united, in mercy, but from a higher standpoint, to recognize the change and fulfillment of the nation that the war and emancipation had wrought.

In contrast, the Confederate sympathizers with the British imperial outlook turned to the romanticism of The Lost Cause, the hatred of not only the North, but of science and technology, the which Lincoln had championed. Lincoln personified the enemy of that empire.

Lincoln was conscious, as he expresses in his Second Inaugural, that there was a power through the ages that reached through generations which he was conducting, to both save and uplift the nation. He developed the power of irony and humor to communicate and polemicize with the population.

This is the unseen power in Shelley's "Hymn to In-

tellectual Beauty,” which begins with this stanza:

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 moun-
tain 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.

Probably one of the great examples of this, but much longer, is “Mont Blanc,” virtually a kind of hymn to this concept of the physical universe and the relationship to the cognitive in the human individual. Here is the first stanza and part of the second:

The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark—now glittering—now reflecting
gloom—
Now lending splendor, where from secret springs
The source of human thought its tribute brings
Of waters—with a sound but half its own,
Such as a feeble brook will oft assume
In the wild woods, among the mountains lone,
Where waterfalls around it leap forever,
Mere woods and winds contend, and a vast river
Over its rocks ceaselessly bursts and raves.

Thus thou, Ravine of Arve—dark, deep Ravine⁴—
Thou many-colored, many-voicéd vale,
Over whose pines, and crags, and caverns sail
Fast cloud-shadows and sunbeams: awful scene,
Where Power in likeness of the Arve comes down
From the ice-gulfs that gird his secret throne,
Bursting through these dark mountains like the
flame
Of lightning through the tempest;

The end of the concluding stanza may give a better idea:

The secret Strength of things
Which governs thought, and to the infinite dome
Of Heaven is as a law, inhabits thee!
And what were thou, and earth, and stars, and
sea,

4 A reference to the ravine through which flows the River Arve.
—Editor’s note.

If to the human mind’s imaginings
Silence and solitude were vacancy?

The power itself comes from the irony that leads one to understand creativity. Lincoln’s life, his political leadership, his statecraft, was his work of art, his greatest poem. And so it is with all great lawgivers, the truly few, who have been of that quality, are poets, classical artists above all.

The Greatest Mission

What gave Lincoln that power was, first, his understanding of the great mission of the United States, to be the first true Republic, having escaped the oligarchy of Europe.⁵ He understood the Constitution from that standpoint, which was the written form of universal principle. At the time he foresaw, that the deviation from that mission in the form of submission to British free trade policies, which meant expanding slavery, had brought the United States to an inevitable doom. Lincoln acted to create a movement to restore the Union to its mission, and to cut the knot of slavery.

Lincoln knew that the issue was to create a future for this nation, and this is the source of his creativity, which we see in both his humor and his irony. He is able to do this, because he sees the failings from a standpoint outside the present. His idea of these principles is expressed in the poetry, through which he educated and led the country. Lincoln is the legislator as humorist, ironist, and poet. He uses this to provoke the citizenry to be better than itself, to rise to those laws of nature, which create the ability of man to act and improve himself and his society, which is the power of which Shelley speaks. Lincoln’s leadership guides others to their immortality.

When Lincoln died, Edward Stanton, the Secretary of War, who only came to revere Lincoln in the course of their joint struggle in the civil war, said, “Now he is for the ages.” And so he is for our age—one who lives within us, if we choose so to celebrate him.

5 Once an Austrian count applied for a position in the Union Army, stressing his family honor and ancestry and repeatedly reminding the President, that he held the high title of count. Taking his application, Lincoln patted the man on the shoulder sympathetically and said, “Never mind, don’t you worry, you shall be treated with just as much consideration. I will see to it that your bearing a title shan’t be held against you.”

On Friedrich Schiller's *Nänie*

By Helga Zepp-LaRouche

This article appears in the [June 27, 2014 issue](#) of Executive Intelligence Review.

Helga Zepp-LaRouche introduced the performance of Brahms' "Nänie" ("Song of Lamentation") by the Mid-Atlantic Schiller Institute Chorus, by reciting Schiller's poem, on which the song is based, in German, followed by an English translation by Choral Director John Sigerson.

The extreme importance the Schiller Institute puts on Classical culture has everything to do with the hope to come out of this civilizational crisis, because we're not only having a financial crisis, a political crisis, a military crisis, but we have profoundly, a cultural crisis. And if we want to come out of it, we have to make Classical music and Classical poetry accessible to the population in general, because it's the only way we can make people have access to the inner source of their own creativity. And there is almost nothing else but Classical music and Classical poetry which does that.

Now, most people have no idea what "Classical" means. They think Classical music is the Rolling Stones, or some such ancient thing. And in reality, Classical art, as it has been developed in Germany, in particular, in the Classical period, and naturally, in other countries too; but the German Classical period represented, really the highest standard in both music and poetry, and it had the very highest standard of what goes into it.

The Classical poem, for example, *Nänie*, which we hear now in a composition of Brahms, is a *perfect* Classical poem. It has every ingredient which Schiller, Goethe,

and some other of the great poets who established universal, aesthetical laws, defined. It has a beautiful, poetical idea. That idea is thoroughly composed. It has a transformation to a higher idea which you cannot express in prose, and there is not one word too much.

It would require more to say, but I leave it at that, and I want to read to you, first in German, the *Nänie*, and then John Sigerson will read it in English, and then I will give you a couple of comments on it, because most people have forgotten how to open up poems. They read something written by Shakespeare or by

other poets, Shelley, and they say, "This doesn't make any sense." But they don't make the effort to actually, word by word, line by line, strophe by strophe, *conquer the poem*, and that way, get inside, into what it means. And when you do that, then you will see, that it accesses the most tender, most lyrical part of your soul. And you know, poems are really the absolute, necessary way of accessing creativity. And the fact that that art is so much lost has everything to do with the present crisis in which we find ourselves.

So, I read to you this *Nänie*:



Friedrich Schiller's Nänie has every ingredient which the great poets defined, Helga Zepp-LaRouche told an audience in 2014.

Nänie

Auch das Schöne muss sterben! Das Menschen und
Götter bezwinget,
Nicht die eherne Brust rührt es des stygischen
Zeus.
Einmal nur erweichte die Liebe den Schattenbe-
herrscher,
Und an der Schwelle noch, streng, rief er zurück
sein Geschenk.
Nicht stillt Aphrodite dem schönen Knaben die
Wunde,
Die in den zierlichen Leib grausam der Eber geritzt.
Nicht errettet den göttlichen Held die unsterbliche
Mutter,
Wann er, am skäischen Tor fallend, sein Schicksal
erfüllt.
Aber sie steigt aus dem Meer mit allen Töchtern
des Nereus,
Und die Klage hebt an um den verherrlichten Sohn.
Siehe! Da weinen die Götter, es weinen die Göttin-
nen alle,
Dass das Schöne vergeht, dass das Vollkommene
stirbt.
Auch ein Klaglied zu sein im Mund der Geliebten
ist herrlich,
Denn das Gemeine geht klanglos zum Orkus hinab.

Nenia¹

Even the beautiful must perish! It vanquishes men
and gods alike,
Yet it moves not the steely breast of the Stygian
Zeus.²
Only once did Love make the Lord of the Shadows
relent,
But, still on the threshold, he sternly withdrew his
gift.³
Aphrodite failed to stanch the beautiful boy's
wound
Which the wild boar had gruesomely gashed into
his delicate body.⁴
The divine hero could not be saved by his immortal



A statue of Friedrich Schiller in Columbus, Ohio. Credit: Matthew Hickey.

mother⁵

When, dying at the Scaean Gate,⁶ he fulfilled his
fate.

And yet, she rises from the sea, with all Nereus's
daughters,⁷

And lifts her voice in lament over her glorified son.
Look! The gods are weeping! All the goddesses are
bemoaning

That the beautiful must pass away, that the perfect
must die!

Even a song of lament in the mouth of she who is
loved, is glorious,

Because tawdry goes down to Orcus⁸ unsung.

So, to just take the first reference to Greek mythology
which Schiller uses, the myth of Orpheus and Eurydice:
Now, this is a very beautiful mythology, where Orpheus
received from the god Apollo, the power of a beautiful
singing voice, and also playing the lute so powerfully that

¹ Song of lamentation.

² Pluto, god of the underworld.

³ Orpheus attempted to retrieve Eurydice from the underworld.

⁴ Venus (Aphrodite) mourning over the hunter Adonis.

⁵ Achilles' mother, the goddess Thetys (daughter of the sea god Nereus).

⁶ The gate of Troy.

⁷ Nereus had 50 daughters.

⁸ The underworld.



Orpheus and Eurydice in Hades, painting by Friedrich Heinrich Fuger

he would not only move people to tears, but even trees and stones would be moved. He fell in love with Eurydice, who was a river nymph, and they married, but very soon she died. And then Orpheus was so completely distraught that neither prayer nor song nor anything would get him out of his sorrow, or bring her back.

So he took a decision which no human being had ever taken before. He decided to go down into the realm of the dead, to take her back, into the Tantaros, and there he talked to Hades, the ruler of the underworld, and he was singing to him of his immortal love and his pain, which was stronger than he could bear. So he called on Hades, and reminded him that he had fallen in love with his wife, Persephone, whom he had stolen from some foreign town and then married. And this had never happened before, so all the shadows of the underworld, all the mythological figures, gathered around him and listened to his beautiful singing. And even the Eumenides, the goddesses of revenge, were moved to tears by this expression of beauty and love.

Even Hades, the sinister ruler of the underworld, was moved; and then his wife, Persephone, calls the shadow of Eurydice, and tells Orpheus that his great love has

moved them, and that they will fulfill his request and she can follow him—but only on one condition: He must not look back. Because if he looks back once, then he has lost Eurydice forever.

So Orpheus goes, and naturally, Eurydice follows him, but since she is a shadow, he cannot hear her. So at one point, he gets completely panicked, and he looks back, and sees that, indeed, she is there. And she looks at him for one moment, sadly, very tenderly, and at the moment when he wants to embrace her, she disappears into emptiness.

Totally beside himself, he throws himself into the Styx, which is the river that separates the underworld from the upper world, and he weeps for seven days and seven nights, but in vain: The gods remain unmoved.

Now *Nänie* is the name for the song of lament, which was a very common phenomenon in Greek mythology. Every time a great figure of mythology died, there was a song of lament, a *Nänie*. And that *Nänie*, that song of lament, became its own category of poetry.

Now, obviously, this poem, *Nänie* starts with a very emotional statement, which means something for every human being, because everybody experiences it one or

more times in his life, “Even the beautiful must die!” How often have we not said, “Why is [the] beautiful dying?” It’s a universal human emotion. Schiller, however, does not talk about the loss of a person; he talked about the loss of beauty, and he gives three examples: The first one is the Eurydice/Orpheus example which I mentioned, which is the beauty of Love. The second is the myth of Aphrodite, the goddess of Beauty, and her lover, the handsome youth Adonis, who is wounded by a wild boar and dies. And the third one is a reference to the death of Achilles at Troy. Achilles, in Greek mythology, was the son of Thetys, who was in turn, the daughter of Nereus, and wife of Peleus.

Now, Schiller calls Achilles “the divine hero,” and his beauty is one of character, of virtue, and of bravery. He fought, but even his immortal mother could not save him. But then, she, the immortal mother, arises out of the ocean, with all of the daughters of Nereus, and they sing the *Nänie*, the song of lament for Achilles.

And then, something very beautiful happens: There is a shift in the poem. It says,

“Look! All the gods are weeping, and all the goddesses are bemoaning that beauty vanishes, that the perfect must die.”

Now, the three examples Schiller gives in this poem, are all starting with a “not,” in the German—it’s lost in the English translation, because it requires a poet to translate a Classical poem, equally beautifully, in another language. And I’m not saying John is not a poet, I’m just saying he didn’t have enough time to do it! And he wanted people to have access to a relatively difficult text.

But in the German: “Nicht die eherne Brust...”; “Nicht stillt Aphrodite...”; “Nicht errettet den göttlichen Held...” is an artistic trick with which you make sure the audience understands that it’s really the same subject.

Then, in the German, there are also very beautiful forms, like *Distichen*, which is a sequence of hexameter and pentameter, and in German, the word *Dichtung* [poetry] has a very special meaning: *Dicht* means dense or intense, so *Dichtung* means intensification. So you intensify the prose in such a way that you arrive at a higher level.

So, in the first case, even the beautiful must die, and all the gods and goddesses weep. The beauty has not died, because—and this is where the transformation occurs—in the song of lament, the beautiful becomes immortal: So the subject of the poem is not the loss of beauty, because the beauty is in *Nänie*, in the song of lament, in the poetry. Because the mean, the tawdry, vanished without a song, into Orcus.

Beauty, in Art, Is Immortal

Now, what is said here is that beauty, in art, is immortal. Even where death destroys the beautiful, the beautiful reappears in the art, and that is obviously also true for every person who contributed something with his or her life, to the immortality of the species of mankind, and its progress.

Now, Nicholas of Cusa said that the soul is the place where all science and all art is created, and the fact that the science created, the art created, is immortal, that means also that it’s an absolute proof that the soul is immortal, because obviously that which creates is of a higher order than the created. So once a soul creates immortal things, the soul is immortal.

Beauty in all of this is extremely important, because Schiller, in several poems and writings, talks about the conflict between lust—the joy in the here and now, the joy of the senses—and the beauty of the mind, which is related to universal principles and to immortality. And he struggles, and conveyed that struggle, that in order to be a universal mind, to be a philosophical mind, to be a beautiful soul, to be a genius, you have to resolve that conflict, because if your mind is demanding one thing, and your emotions are telling you something else, you cannot resolve it. And if you only follow the duty, then you end up like Immanuel Kant: You become one of the Kantian types who do their duty, but are totally joyless.

So Schiller resolves that by saying that beauty is the realm where the conflict between the happiness of the senses and happiness of the soul is overcome, because without any question beauty belongs to the realm of the senses: You can feel it, you can see it, you can enjoy it with your emotions, but it is also something which affects the mind. So it is therefore that which resolves that conflict, and that has everything to do with the need for an aesthetical education of civilization. And it has been a total conviction of the Schiller Institute, and one of the reasons why it was founded, that we have to educate mankind *aesthetically*, because the barbarism which we see today in the world, is just a complete lack of that kind of aesthetical education.

So therefore, I ask you all, help us to spread Classical culture, because only if you love Classical culture, are people truly human.

Reading Edgar Poe: To Save The Lost Soul of America

The Anti-Oligarchical Purpose of Our Republic



By Robert Castle and Kynan Thistlethwaite

Pioneering work by associates of Lyndon LaRouche in the fertile field of historical research on the life and legacy of arguably America's most misunderstood cultural figure, Edgar Allan Poe, has borne the fruit of an inescapable hypothesis that has the power to transform for the better our understanding of the continuing significance of the American Revolutionary War and the subsequent birth of the Republic of the United States of America.

Now, in 2025, as we approach the 250th anniversary of this initiation, let us continue the work of rediscovering the anti-oligarchical legacy of our Republic.

The hypothesis may be summed up by saying that the true soul of our Republic (its intended purpose) has been all but lost in the minds of the American public, but lives on in, and thus can be discovered through, the museum of the writings of Poe and others in his Neoplaton-

ic republican tradition. Several essays have contributed to the development of this hypothesis, chief among them the late Allen Salisbury's *Edgar Allan Poe: The Lost Soul of America* (1981), where he wrote:

Despite the fact that Poe himself spells out his Neoplatonic philosophical and political tradition in his works, legend has it that Poe was some kind of a mystic.

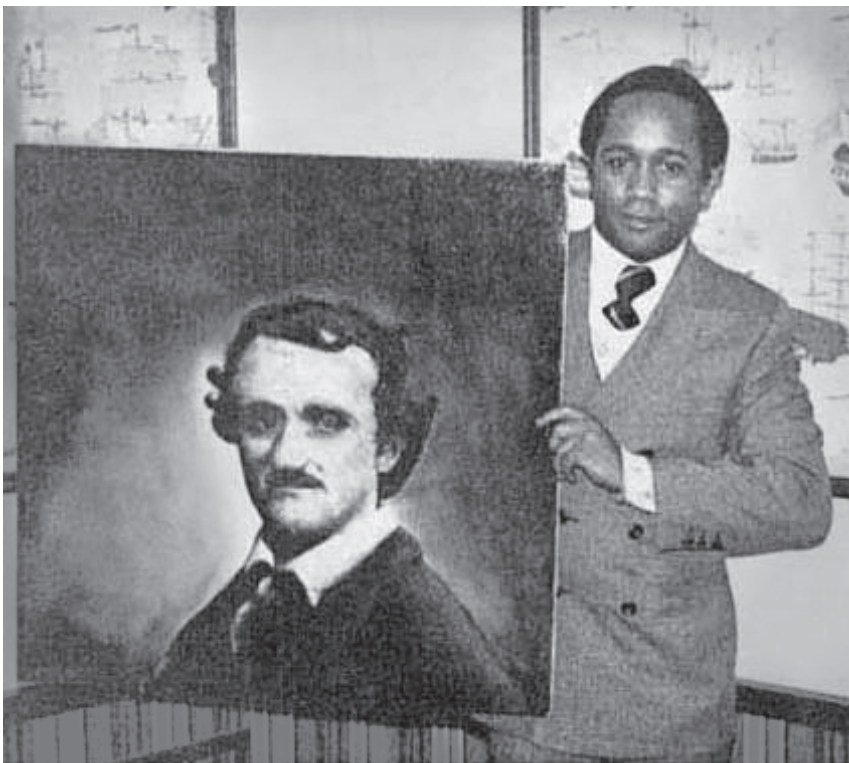
As Poe himself emphasizes at numerous points in his writings, the cultish evil descendants of Aristotle and Sir Francis Bacon were in a conspiracy to wipe out the influence of Neoplatonism. This was not merely some momentary quirk of history, but a fight that extends back, as far as modern knowledge is concerned, to the creation of Plato's Academy, and whose consequences have shaped the destiny of the human race over centuries, and according to Plato's own account, back centuries before his own time.

It was the tradition exemplified in the work of Plato and Dante Alighieri which was responsible for the creation of the American republic, and the scientific and literary model for Poe throughout his life.

The purpose of the current essay will be to present, anew, evidence and analysis to forward the hypothesis that Poe—throughout his highly productive career—was self-consciously waging a literary *war*, on behalf of mankind's advancement, against the pseudo-scientific Aristotelian and Baconian axioms that facilitate the continuation of the political hegemony of a trans-national oligarchy.

In Poe's time, that oligarchy primarily emanated from the center of world finance, the British Empire's City of London. Today, this oligarchy persists within the Anglo-American "special relationship" of the financiers of Wall Street and the City of London, and their related international partners, including the architects and managers of the Zionist movement.

That Poe waged this war of intelligence as part of a real, active, international "operations intelligence" network associated directly with the American Revolution through the patrilineal Society of Cincinnatus, is corroborated by historical records unearthed by LaRouche's associates and other historians over the last six decades. Salisbury emphasized how,



Historical researcher and author Allen Salisbury displays a painting of Poe gifted to him during a 1979 lecture tour. Until his untimely death in 1992 at age 43, he functioned in numerous leadership roles of the ICLC, the philosophical association of the LaRouche movement. Credit: EIRNS.

... in the early 1830s Poe was assisting James Fenimore Cooper in the Marquis de Lafayette's attempts to establish a French republic for the second time. The Marquis de Lafayette headed the European branch intelligence services for the Society of Cincinnatus, which he founded with George Washington and Alexander Hamilton, and which included Quartermaster General David Poe, Poe's grandfather and close collaborator of Lafayette during the Revolutionary War.

The telescoping quality of genuine historical research such as Salisbury's is potentially disorienting to a mind trained in the text-book style of history, where events, discoveries, wars, and influential individuals are all considered, abstractly, to be essentially static and discontinuous. On the other hand, if one begins with the principle that history is dynamic, continuous, and causally comprehensible, the singular necessity of a rigorous science of Universal History is raised.

Such a science was conceptualized and employed by the German poet and historian Friedrich Schiller, with whose revolutionary writings Poe was acquainted. Poe selected, as the frontispiece for his personal manuscript of his own scientific-poetic masterpiece *Eureka*, a handwritten copy of Schiller's poem "The Greatness of the World."

Schiller's poem concludes with an ironical joke about



James Fenimore Cooper, the nineteenth century American writer, and Edgar A. Poe were operatives in an international intelligence network.

those who would impose arbitrary limits on the search for truth, for fear of the endlessness of the future. Such pessimistic fear-mongering today finds expression in the “no-future” cult of popular culture, drug-and-sex oriented hedonistic “life-styles,” unscientific prognostications about an inevitable “anthropogenic climate change” cataclysm, and similar notions, all of which deter the individual mind from aspiring to attain humanity’s fullest relationship with the potential of our unfolding universe.

So, what then of the American Republic and its mission to advance the General Welfare? What of Poe’s commitment to defending that tradition? What of the hundreds of millions of Americans who deserve prosperity and hope, yet who are crushed by the burden of our collapsing monetary-financial speculative economy?

We can no longer pretend that ours is a problem of *not having information* about our condition. The rampant homelessness, drug- and screen-addiction, and depraved indifference of your average American city tell the true story of the negligence of a corrupt elite running amok in our nation’s government, today.

The problem is not that “we don’t know.” *It’s that we don’t know what it means to know.*

This is where Poe comes in. The problem is not that “we don’t know.” *It’s that we don’t know what it means to know.* We have forgotten the best, most hopeful knowledge of our civilization, amidst an orgy of “artificial intelligence,” “information,” and “misinformation.” Here we enter the domain of *epistemology*, the study of the nature of knowledge, which was Poe’s favorite subject and the constant theme of his work as a poet and anti-imperial intelligence operative.

If you *knew* you lived in a prison, because your room was a prison-cell with a locked door, you would endeavor to get out of that room through use of your individual knowledge of your condition. But what if a flawed notion of “knowledge” itself were the prison enclosing you?

From the higher mental vantage of that question, it is understandable why most Americans are content, whether they admit it or not, with the unconscious slavery and universal hypocrisy of “going along to get along” within a dying, and murderous, oligarchical financial system, a bankrupt system driven forward by inertia and the monetary incentives of its ill-advised, cannibalistic proxy wars.

Those who seek a change in the system bear ideologies and axiomatic assumptions—whether Marxist “leftism,” or “rightist” radical Libertarianism—both of which emanate from a revised historical “matrix” that excludes the essential economic and moral principles of the Constitutional Republic of the United States of America.

Where Marxists promote collectivity, they preach the inevitability of class war; where Libertarians promote

individuality, they preach “small government” monetary policy. Both ultimately feed into the Anglo-American imperial monetary system, which, in its design to benefit a global oligarchy, feeds

into both of these predicates of our culture war, while ensuring global war, technological disparity, and resource scarcity. *Divide and conquer.*

Were proponents of such ideologies to study the history of their own nation, they would find that there exists a non-ideological economic system, including qualities of both the so-called “left” and “right,” with the axioms of neither—the American System of Political Economy.

This original school of thought was propounded by the revolutionary cadre that founded our nation (Hamilton); it was carried forward by the anti-imperial, anti-slavery republican forces that saved our country from the rebellion of the Confederacy (Lincoln, and Henry Carey); and it was resurrected in Franklin Roosevelt’s

New Deal policies, saving our nation from starvation and financial collapse during the Great Depression. It was this unique, American System of political economy that was introduced at each critical juncture in our nation's short history, to save it from destruction.

This analysis is not esoteric, nor is it speculative; it is the fundamental history of our republic, viewed from the moral standpoint of a science of Universal History.

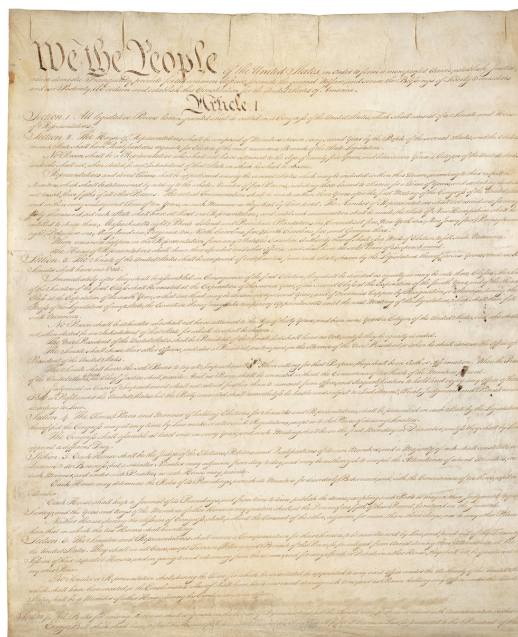
That such facts are not fashionable among so-called Libertarians or Marxists, cannot deter a truly humane patriot from fighting to recover this civilizational impulse to preserve and promote the General Welfare *through the lawful functioning of the powers of the United States Constitution*. It did not deter Salisbury from casting into the unknown to make his revolutionary discovery of the existence of this forgotten tradition; and it certainly would not have deterred Poe, who wrote¹:

Since childhood's hour, I have not been
As others were— I have not seen
As others saw— I could not bring
My passions from a common spring—

J.F. Cooper Unmasks the Venetian Anti-Republic

That there was once a powerful government describing itself as a "Republic," ruled over by something called a "Doge" and a "Council of 300," in a city-state built on a remote lagoon in Italy in a place called Venice, is likely not something ever taught to you in a class on American History.

And, yet, the character and influence of the city of Venice held a pre-eminent place in the writings of the leading thinkers of the young American republic, including the poet Edgar Poe and the novelist James Fenimore Cooper. The moral and political motivation of these authors' investigations into Venetian culture are clear, once one knows to look for it.



Distinct from all other forms of government, the U.S. Constitution relies on principles of natural law residing in every citizen, from which the authority of government derives its legitimacy.

This motivation is articulated in Cooper's preface to his novel, *The Bravo*, a tale of intrigue set in Venice, published in 1831:

It is to be regretted the world does not discriminate more justly in its use of political terms. Governments are usually called either monarchies or republics. The former class embraces equally those institutions in which the sovereign is worshipped as a god, and those in which he performs the humble office of a mannikin. In the latter we find aristocracies and democracies blended in the same generic appellation. The consequence of a generalization so wide is an utter confusion on the subject of the polity of states.

The author has endeavored to give his countrymen, in this book, a picture of the social system of one of the *soi-disant* [so-called] republics [Venice] of the other hemisphere.

With Venice as his foil, Cooper writes self-consciously as an American citizen-educator, using his literary powers to clarify the use of "political terms" and to dispel the general "utter confusion" on the subject of the varied nature of the organization of human governments. He boils down this artistic vision to the following statement:

A history of the progress of political liberty, written purely in the interests of humanity, is still a desideratum in literature.

As we will see, Poe agrees that such a history is to be desired. Next, Cooper contrasts all European governments, regardless of type, to the American government, therefore placing his own work within such a history of progress.

Throughout Europe's history, "the citizen, or rather the subject, has extorted immunity after immunity ... to defend those particular rights which were necessary to his well-being." Therefore, "this [European] freedom, be it more or less, depends on a principle entirely different from our own." What is the principle differentiating the American Republic from all European governments?

Here [in the United States] the immunities do not proceed from, but they are granted to, the government, being, in other words, concessions of natural rights made by the people to the state for the

¹ Poe's poem, posthumously titled "Alone" (1829). "Poe wrote this poem in the autograph album of Lucy Holmes, later Lucy Holmes Balderston. The poem was never printed during Poe's lifetime." <https://eapoe.org/works/info/ppo22.htm>



Venice, Full Moon over Santa Maria Salute, by Karl Heilmayer

benefits of social protection.

The Constitution of the United States emanates from a *natural law*, inherent in the universe, embodied essentially in the human soul, from which the authority of government can derive legitimacy by operating in its service. The United States government does not *grant* us our rights; we grant *the government* immunities from its inviolable obligation to our inherent, *inalienable* natural rights, “for the benefit of social protection.”

From the basis of this principle, Cooper acknowledges the ambiguity that “the mildest and justest governments in Europe, are, at this moment, theoretically despotisms,” whereas Venice (a place notorious for its political assassinations and secret tribunals) is a “so-called republic.” This fact requires, all the more, artists and citizens to educate a vigilant and intelligent population to discern the essential differences. Appearance deceives.

In the world of Venice, a world of masks, even the name “republic” was a mask, behind which a different (oligarchical) form of government, and a different (bestial) idea of humanity, lurked. Whereas the Venetian mask conceals identity and intention, and obscures the execution of power, Cooper explains that a true Republic

can be plainly identified as,

... a state in which power, both theoretically and practically, is derived from the nation, with a constant responsibility of the agents of the public to the people: a responsibility that is neither to be evaded nor denied.

E.A. Poe’s ‘The Doomed City,’ Poe’s Take On Venice

The poem “The Doomed City,” alternately titled “The City In The Sea,” was published by Poe in the same year as Cooper’s study of Venice (1831). Here Poe identifies the source of what he calls elsewhere the “essence of all crime,” which he says is otherwise “undivulged.”

It begins:

Lo! Death hath rear’d himself a throne
In a strange city, all alone,
Far down within the dim west—
And the good, and the bad, and the worst, and the best,
Have gone to their eternal rest.

While the setting is “allegorical” (in that *concepts* are the agents of the exposition), the poem refers to world history, concretely. It is set in “the dim west,” which is “down,” and “Death” has gained an apparent *political* ascendancy—“throne”—over the full spectrum of individual moral merit. Yet, we do not know where, or when, this poem is occurring, exactly. The city is “strange”—it doesn’t correspond to a normal, human city. We are introduced to a political entity both *unfamiliar*, and *particular*. There is an atmosphere of foreboding, evil, and perdition.

Next, a closer description of this city:

There shrines, and palaces, and towers
Are—not like any thing of *ours*—
O! no—O! no—ours never loom
To heaven with that ungodly gloom!
Time-eaten towers that tremble not!

Poe now directly contrasts the architecture of this city to “anything of ours,” the essential difference being the “ungodly gloom” of the city in the sea. With our background understanding of Cooper’s very explicit work on Venice, we are able to see that while this poem is, on one level, a metaphysical poem evidently about death itself, it is also functioning on another level as an assessment of that very *real* “city in the sea,” Venice. The word “ours” rings true as meaning both *humanity’s* and *the young American Republic’s*. Poe’s narrator emphasizes passionately the difference between the “time-eaten” and “ungodly” quality of that other, so unlike what he calls “ours.”

Next, we are introduced to two primordial elements, which will motivate the poem’s development:

Around, by lifting winds forgot,
Resignedly beneath the sky
The melancholy waters lie.

The “lifting winds,” an agent of spirit and motion, have “forgotten” the waters which are themselves resigned and melancholy. Isn’t the melancholy of the waters a consequence of their resignation to oblivion?

Now Poe introduces human characters, in the context of a comparison of two distinct ideas of heaven respective to the two different places:

A heaven that God doth not condemn
With stars is like a diadem—
We liken our ladies’ eyes to them—
But there! That everlasting pall!
It would be mockery to call
Such dreariness a heaven at all.

On the one hand, we have “a heaven that God doth not condemn,” which being that it is “with stars,” is *like* a diadem, a crown, an object of magnificence. In contrast to that *other* world, “we liken our ladies’ eyes” to the *stars* that glorify heaven. Poe here forwards a Platonic concept of beauty and love that is anti-idolatrous. In their beauty, the ladies’ eyes are like the stars. They justify—“God doth not condemn”—their holder, and the whole cosmos including her, with their impenetrable beauty.

The anti-idolatrous significance of this distinction does not become fully clear until 14 lines later, when we are told of the “riches there that lie / In each idol’s diamond eye,” which sets the ill concept of magnificence and beauty in the City in the Sea against the blameless concept of beauty belonging to what is “ours.” For now, Poe leaves us with a simple judgement, that to call such a “pall” (coffin-shroud) which covers everything in the ugly city “a heaven,” is “mockery” of the true concept of heaven itself.

Turning from this statement, Poe introduces a paradoxical dynamic into the poem’s unfolding:

Yet tho’ no holy rays come down
On the long night-time of that town,
Light from the lurid, deep sea
Streams up the turrets silently—

Within the developing counterpoint of the differing ideas of “heaven” and beauty between these two societies, we now see something unexpected. Supernaturally, that very place we had just discovered to be devoid of light—“no holy rays come down”—is seen to develop its own, weird power of illumination. Light streams out “from the lurid, deep sea.” This unholy, paradoxical light now illuminates a succession of lifeless, archaic architectural forms, in a rushing, upward motion:

Up thrones—up long-forgotten bowers
Of sculptur’d ivy and stone flowers—
Up domes—up spires—up kingly halls—
Up fanes—up Babylon-like walls—
Up many a melancholy shrine
Whose entablatures intertwine
The mask—the viol—and the vine.

Note, in passing, how we find the Venetian *mask*, beside the “Babylon-like walls,” which latter reference resonates with both the “Tower of Babel” myth of Genesis 11, as well as perhaps the “Whore of Babylon” of the book of Revelations.

We now come to the lines we previously foreshadowed, returning to the theme of the star/jewel/eye, and therefore of the two distinct ideas of heaven:



Masqueraders Boarding Gondolas before a Venetian Palazzo, by Eugène Louis Lami, 1869.

There open temples—open graves
Are on a level with the waves—
But not the riches there that lie
In each idol's diamond eye
Not the gaily-jewell'd dead
Tempt the waters from their bed:
For no ripples curl, alas!
Along that wilderness of glass—

We also return to the image of the melancholy waters, and see that they are still unmoved. Whatever this lifting motion of this “light from the lurid, deep sea” is, that overtakes the motion of the poem and illuminates the doomed city, it is not the “lifting winds” whose absence we were told is the cause of the waters’ resignation. This counterfeit light, associating Babylon and Venice, is dead and does not animate; but, again, paradoxically, it is active.

The “heaven that God doth not condemn” is still absent from the complex of ancient imperial images constituting the city in the sea. It is yet a city of “open temples—open graves” which is a mockery of heaven.

The diamonds in the eyes of its idols, as well as the jewels on the corpses of the dead, do nothing despite their seeming brilliance to ameliorate the atmospheric doom which enshrouds the city. Here, Poe straightforwardly lampoons the oligarchical obsession with material wealth, in the tradition of Shakespeare, who wrote,

And with the drops of this most balmy time
My love looks fresh, and death to me subscribes,
Since, spite of him, I'll live in this poor rhyme,
While he insults o'er dull and speechless tribes.
And thou, in this shalt find thy monument,
When tyrant's crests and tombs of brass are spent.

Still with our perspective planted in its gloom, we again return to a counterpoint with a world outside the boundaries of this doomed city:

No swellings hint that winds may be
Upon a far-off happier sea:
So blend the turrets and shadows there
That all seem pendulous in air,
While from the high towers of the town,
Death looks gigantically down.

“Wind” continues to function as an agent of potential motion, connotative of a “spirit of life” in that it is metaphysically counterposed, as a form of motion, to the dreary, glassy stillness in the atmosphere of this deathly city. In the paradoxically inverted light, the towers seem to hang—“pendulous.” This description functions as a painterly rendering of the look of Venice’s towers, which seem to suspend over the canals’ water’s reflective surface, with no apparent earthly foundation.

Whatever strange light came out of the sea, it did not stir a particle of the waters’ earlier resignation in oblivion. Within the city of death—which we may now associate

with an ancient imperial epistemological framework—within this society, there is no proper magnificence to elevate the spirit; its “heaven” has been “condemned” by “God.”

Next, an anticipated infinitesimal movement breaks the stillness:

But lo! a stir is in the air!
The wave! there is a ripple there!
As if the towers had thrown aside
In slightly sinking, the dull tide—
As if the turret-tops had given
A vacuum in the filmy heaven:
The waves have now a redder glow—
The hours are breathing very low—

A single “wave,” a “ripple,” develops “as if” from the towers’ sinking. The subjunctive mood retains the suspense and uncertainty of the meaning of what now develops. *Is this a physical city? Are the towers literally falling?* Yet, despite the uncertain mood, in the logic of the poem there is syllogistic pair-wise causal correspondence caused by the city’s towers “slightly sinking.” The “dull tide” being “thrown aside” causes a “ripple”—while the “vacuum in the filmy heaven” causes the “stir in the air.” The “filmy heaven,” that same heaven of the doomed city associated with the futile idolatry of the “gaily jewel’d dead,” has had a “vacuum,” a void, torn into it, by the “time-eaten towers” finally trembling, and beginning to fall.

The ripple multiplies into “waves,” and this release of the waters from their “resignation” carries on toward the idea of the ultimate demise of the City in the Sea, in the poem’s close:

And when, amid no earthly moans,
Down, down, that town shall settle hence,
Hell, rising from a thousand thrones
Shall do it reverence,
And Death to some more happy clime
Shall give his undivided time.

With this conclusion, Poe employs an irony fitting to the melancholy tone of the poem. The reader has been suspended in the juxtaposition of the doomed city with a “far-off happier” place, a place associated with what is “ours,” where a Heaven exists that God does not condemn, where beauty has a rightful place in the star-like jewel of the eye of a human being.

Yet the poem does not give its reader a sentimental reassurance that this evil city’s fall will simply result in a “new golden age,” but rather, disturbingly, we are told that “Hell rising from a thousand thrones”—as if metastasizing—“shall do [the doomed city] reverence.” But

this ironic triumph of “Hell” is not simply fatalistic or nihilistic, because the vantage of the entire poem exists outside of the bounds of this city, both spatially and temporally. There is thus an implicit hope that the poem communicates about its relationship with this “strange,” doomed city. The poem has the *form* of a prophecy, and as such provides the reader with a concept of foresight, and therefore of potential alternatives.

Thus, the irony of the poem’s finale not only mocks the naïve notion that the evil this city enfolds would simply vanish with its physical collapse—it *also* mocks, through a certain overwrought melodrama, the idea that the triumph of evil at the end is a foregone conclusion. After all, the entire poem takes place both in the present—“Lo! Death rear’d”—and in a hypothetical future of the world, which the poem, poet, and reader are all active co-participants in shaping.

To read Poe as *merely* a macabre “prophet” signaling the doom of mankind is to feed into the barbaric, anti-intellectual expectation that art functions univocally as entertainment. Nothing in Poe’s work suggests that entertainment was his fundamental purpose in writing; on the contrary, he constantly and plainly demonstrates how his intention in writing is not to please the *mob*, but to act in service of truth for *eternity*, in the dynamic pattern laid out by Plato’s immortal dialogues.

As Lyndon LaRouche explains in his essay “Poe As A Scientific Thinker” (1979),

Poe’s literary practice as a whole makes the following point of principle: “Give me any popular literary form, theme, and I can produce a popular work of superior intellectual quality, whether as an original work or parody, in which the superiority of the poetic principle is freshly demonstrated once more.”

The function of this sort of popular writing is well-known to Neoplatonics over the ages, and is a function most emphasized by Poe’s self-conscious approach to his own work. The function of popular writing is to make the readership self-conscious of its own mental processes, to make it aware that its mind functions alternately on three levels of consciousness. By writing a popular piece to be compared with a similar piece, and by providing the reader with a new conceptual outlook, including the conceptual outlook of satirical looking-downward on what is parodied or mocked, the reader is made to ridicule his or her own inferior states of consciousness, states associated with acceptance of the writing which is being parodied.



In Poe's fictional tale "Mellonta Tauta," the deductive method of thought is represented by Aristotle (left), or "Aries Tottle," along with his disciples Euclid, or "Nueclid," and Emmanuel Kant (center), called "Can't"—a method which Poe mocked as "creeping." The inductive method is represented by Francis Bacon (right), whom Poe mocked as "crawling."

Poe's Epistemology, 'The Soul That Loves Nothing So Well As to Soar'

If we take LaRouche's statement above seriously, we can begin to understand the importance of the artist for society. The "history of the progress of humankind," which Cooper said was still to be desired, can only be communicated by such a complex approach to the creation of art. For Poe, the artist held the highest responsibility, but also deserved the highest honor in society.

Far from being the so-called "horror," or "gothic" storyteller that he is presented as, Edgar Poe had written many of his stories as pedagogical devices instructing the American populace on the method of Platonic reason, as opposed to the British "empiricist," or "utilitarian" outlook which was then infecting, as a fashion, the world of letters. Allen Salisbury writes in his article, "Edgar Allan Poe: The Lost Soul of America," that the American literary scene in Poe's time "was infested with a mad variety of sects and cults. Transcendentalists, Carlylists, Knickerbockers, Fourierists, and spiritualists were crawling all over the place."

Salisbury cites Poe's expressed position on the matter:

Poe assessed the situation in his very first editorial statement for the *Southern Literary Messenger*:

"When shall the artist assume his proper station in society...? How long shall the veriest vermin of the earth, who crawl around the altar of Mammon, be more esteemed of men than they, the gifted ministers to those exalted emotions which link us to the mysteries of Heaven? To our own

query. Not long. A spirit is already abroad at war with it."

We have already touched on Poe's political affiliations, and that gives us a good indication as to whom he considered a literary enemy, namely, the intellectual sponsors of the British Empire's East India Company, Royal African Company, and related outfits.

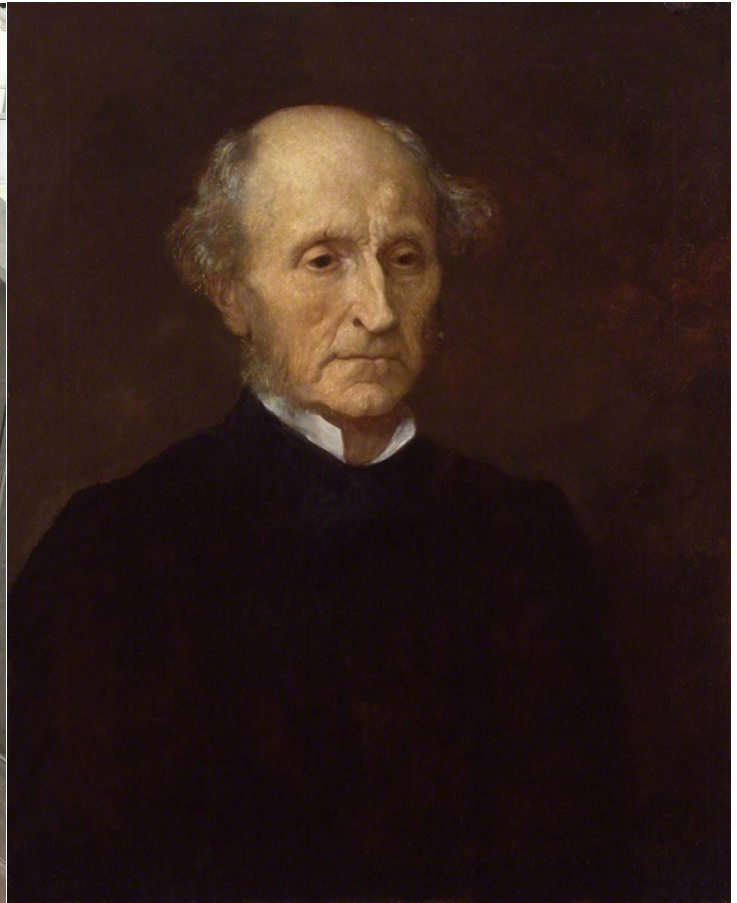
Many of these people have remained the "respectable" names of higher education to this day. Take for example, John Stuart Mill, whom Edward Snowden loves to quote at every chance he gets. In the opening pages of his *Eureka*, Poe lampoons Mill's slavish adherence to the Aristotelian logical axiom called the "law of non-contradiction." In the process, Poe reveals his political intelligence, that, "we find it recorded of him [Mill], as a point of some importance, that he rode a mill-horse whom he called Jeremy Bentham."

Bentham was a hedonist who promoted the idea of the "felicific calculus," or the "utilitarian" reduction of all human life to metrics of pleasure and pain. His so-called philosophy was inextricable from his and his follower Mill's role in the administration of the British East India Company. Bentham also infamously coined the idea of a "Panopticon" prison.

So for Poe, epistemology is both a theoretical question worthy in its own right, and also a way of identifying whose thoughts are actually in service of "the Good" politically. It was against writers like Mill and Bentham, who masqueraded behind terms like "utility" to justify policies of colonial rape—and many others connected to the British empiricists, including the famous Transcendentalists.



Jeremy Bentham's "auto-icon," his stuffed corpse, with the mummified head removed, and a mask affixed in its place. Still on display at London University. Credit: Public domain.



John Stuart Mill (1806-1873) The doctrine of "marginal utility," as developed by John Stuart Mill, was based explicitly upon Bentham's "felicific calculus," as was the doctrine of the Vienna neo-positivists, typified by the prescriptions of John von Neumann for "mathematical economics."

dentalist school of Thoreau and Emerson—that Poe was “already ... at war with.”

In the aftermath of the presidency of John Quincy Adams, in which Andrew Jackson took over as President and unconstitutionally dismantled the American System's National Bank for credit and industrial development of the country, Poe was writing stories to establish a unique conception of American culture as opposed to any oligarchical, feudal concept promoted by European writers at the time.

On many occasions, Edgar Poe poetically demonstrates the difference between three distinct epistemological methods. The first two pertain to the species of cognition called “logic.” First is the deductive, Aristotelian method of reasoning from axioms presumed to be true, which Poe calls “creeping.” Second is the inductive, Baconian method of reasoning from perceptions and sensation, which Poe calls “crawling.” Poe contrasts these two to a superior method, that of Plato's writings, which endeavors to discover scientific, universal first principles through hypothesis, thus leaving the “cave” of sense-perception, metaphorically stepping out into the sunlight of

the *real* world of ideal forms. Poe calls this capacity of mind Reason, and defines that Platonic method poetically as “soaring.”

Poe counterposes these three methods in his fictional tale set in the year 2848, “Mellonta Tauta,” in the following passage, quoted by Salisbury in his article:

... It appears that long, long ago, in the night of Time there lived a Turkish philosopher (or Hindoo possibly) called Aries Tottle. This person introduced, or at all events propagated what was termed the deductive or *a priori* mode of investigation. He started with what he maintained to be *axioms* or “self-evident truths,” and thence proceeded “logically” to results. His greatest disciples were one Nueclid [Euclid—AS] and one Can't [Kant—AS]. Well, Aries Tottle flourished supreme until the advent of one Hog, surnamed “Ettrick Shepherd,” who preached an entirely different system, which he called the *a posteriori* or *inductive*. His plan referred altogether to Sensation. [Poe is having a little fun here at the expense of Francis Bacon and James Hogg, a Scottish writer for *Blackwood's Magazine* sometimes called the Ettrick Shepherd.—AS] He proceeded by observing, an-

alyzing, and classifying facts—*instantiae naturae*, as they were affectedly called—into general laws. Aries Tottle's method, in a word, was based on *noumena*; Hog's on *phenomena*. Well, so great was the admiration excited by this latter system that, at its first introduction, Aires Tottle fell into disrepute; but finally he recovered ground, and was permitted to divide the realm of truth with his more modern rival. The *savants* now maintained that the Aristotelian and Baconian roads were the sole possible avenues to knowledge. . . .

Now I do not complain of these ancients so much because their logic is, by their own showing, utterly baseless, worthless and fantastic altogether, as because of their pompous and imbecile proscription of all *other* roads of Truth, of all *other* means for its attainment than the two preposterous paths—the one of creeping and the one of crawling—to which they have dared to confine the Soul that loves nothing so well as to *soar*.

Poe's famous detective stories—such as “The Murders in the Rue Morgue” and “The Purloined Letter” (which he termed “tales of ratiocination”)—have the singular theme of demonstrating the superiority of the French detective C. Auguste Dupin's method of “soaring” as opposed to the Prefect of the Paris Police's methods of induction and deduction. The Prefect constantly solicits Dupin's help, because the former never succeeds in solving the crimes through strict mathematical logic.

One of these tales of ratiocination, “The Mystery of Marie Rogêt,” was based on a real crime that took place in New York City which Poe, reading newspaper clippings, solved independently. On June 4, 1842, Poe wrote a letter to George Roberts, editor of the *Boston Notion*, describing the composition of the story:

It is just possible that you may have seen a tale of mine entitled “The Murders in the Rue Morgue,” and published, originally, in “Graham's Magazine” for April 1841. Its *theme* was the exercise of ingenuity in the detection of a murderer. I have just completed a similar article, which I shall entitle “The Mystery of Marie Rogêt—a Sequel to the Murders in the Rue Morgue.” The story is based upon the assassination of Mary Cecilia Rogers, which created so vast an excitement, some months ago, in New-York. I have, however, handled my design in a manner altogether *novel* in literature. I have imagined a series of nearly exact *coincidences occurring* in Paris. A young grisette, one Marie Rogêt, has been murdered under precisely similar circumstances with Mary Rogers. Thus, under pretence of showing how Dupin (the hero of “The Rue Morgue”) unravelled the mystery of Marie's assassination, I, in reality, enter into a very long and rigorous analysis of the New-



The British Empire came into being about 250 years ago, between 1755 and 1763, when the British victory over the French, in particular, established the British East India Company as an empire, casting itself in the image of the Roman Empire, an empire which was constituted by a group of banking interests, essentially of Venetian origin.

York tragedy. No point is omitted. I examine, each by each, the opinions and arguments of the press upon the subject, and show that this subject has been, hitherto, *unapproached*. In fact, I believe not only that I have demonstrated the fallacy of the general idea—that the girl was the victim of a gang of ruffians—but have *indicated the assassin* in a manner which will give renewed impetus to investigation. My main object, nevertheless, as you will readily understand, is an analysis of the true principles which should direct inquiry in similar cases. [emphasis in the original]

Poe wrote the story to communicate the principles of investigation underlying such a murder or any similar “mystery.” We will now turn to a specific example, to apply our interpretation of Poe's method to one of his stories, and in so doing return to the general strategic situation we face in the country today.

The Pit and the Pendulum

Edgar Poe's so-called “horror” tale, “The Pit and the Pendulum,” is another pedagogical story which features the main protagonist having to escape from his confines using his powers of creative reason, when the futility of his sense-certainty is exposed. The story's hero is taken prisoner by the Spanish Inquisition, most likely in the first decade of the 19th Century as the Peninsular War was being fought between Spain and France; it is not commonly understood that the Spanish Inquisition car-

ried out barbaric practices of torture and execution into the beginning of the 19th Century.

The brutality of these methods is illustrated in the case of one group of inquisitors putting boiling water on a woman to prove she was not a witch. Only her death would serve as proof she indeed was not a witch. This is, indeed, logically consistent, assuming certain axiomatic premises.

Our hero in the story begins hopelessly “sick unto death,” as he describes the process of being sentenced to death by the judges for a crime we do not know. The judges are portrayed as beast men, whose lips appeared,

white—whiter than the sheet upon which I trace these words—and thin even to grotesqueness; thin with the intensity of their expression of firmness—of immoveable resolution—of stern contempt of human torture. I saw that the decrees of what to me was Fate, were still issuing from those lips. I saw them writhe with a deadly locution.

The figures of the judges suddenly vanish, “as if magically,” before the narrator, and the blackness and darkness supervene while “all sensation appeared swallowed up in that mad rushing descent as of the soul into Hades.” The allusion to Dante Alighieri’s *Commedia*, where Dante *descends* into the Inferno and has to work his way up to Purgatorio and Paradiso, could not be clearer.

The hero becomes unconscious, but later regains his senses: motion, sound, and touch. He opens his eyes, but is greeted with the “blackness of eternal night.” Though lamenting his probable fate—death—the hero begins to explore his environment, “creeping” in the darkness. He attempts to figure out the dimensions of the dungeon he is imprisoned in:

My outstretched hands at length encountered some solid obstruction. It was a wall, seemingly of stone masonry—very smooth, slimy, and cold. I followed it up; stepping with all the careful distrust with which certain antique narratives had inspired me. This process, however, afforded me no means of ascertaining the dimensions of my dungeon; as I might make its circuit, and return to the point whence I set out, without being aware of the fact; so perfectly uniform seemed the wall. I therefore sought the knife which had been in my pocket, when led into the inquisitorial chamber; but it was gone; my clothes had been exchanged for a wrapper of coarse serge. I had thought of forcing the blade in some minute crevice of the masonry, so as to identify my point of departure. The difficulty, nevertheless, was but trivial; although, in the disorder of my fancy, it seemed at first insuperable. I tore a part of the hem from the

robe and placed the fragment at full length, and at right angles to the wall. In groping my way around the prison, I could not fail to encounter this rag upon completing the circuit. So, at least I thought: but I had not counted upon the extent of the dungeon, or upon my own weakness. The ground was moist and slippery. I staggered onward for some time, when I stumbled and fell. My excessive fatigue induced me to remain prostrate; and sleep soon overtook me as I lay.

Upon awaking, and stretching forth an arm, I found beside me a loaf and a pitcher with water. I was too much exhausted to reflect upon this circumstance, but ate and drank with avidity.

Shortly afterward, I resumed my tour around the prison, and with much toil came at last upon the fragment of the serge. Up to the period when I fell I had counted fifty-two paces, and upon resuming my walk, I had counted forty-eight more; —when I arrived at the rag. There were in all, then, a hundred paces; and, admitting two paces to the yard, I presumed the dungeon to be fifty yards in circuit. I had met, however, with many angles in the wall, and thus I could form no guess at the shape of the vault; for vault I could not help supposing it to be.

Our hero’s attempts to deduce the dungeon’s dimensions through “creeping and crawling” (both literal and metaphorical) leads him to presume that his dungeon’s circuit exceeds no more than fifty yards. He later discovers this to be false, since the circuit is actually no more than 25 yards! Consider the hero’s failure at deduction with how C. Auguste Dupin describes the methods of the Paris Police in “The Purloined Letter”:

The Prefect and his cohorts fail so frequently, first, by default of this identification, and secondly, by ill-admeasurement, or rather through non-admeasurement, of the intellect with which they are engaged. They consider only their *own* ideas of ingenuity; and, in searching for any thing hidden, advert only to the mode in which *they* would have hidden it. They are right in this much—that their own ingenuity is a faithful representation of that of *the mass*; but when the cunning of the individual felon is diverse in character from their own, the felon foils them, of course. This always happens when it is above their own, and very usually when it is below. They have no variation of principle in their investigations; at best, when urged by some unusual emergency—by some extraordinary reward—they extend or exaggerate their old modes of *practice*, without touching their principles. What, for example, in this case of D—, has been done to vary the principle of action? What is all this boring, and probing, and sounding, and scrutinizing with the micro-

scope, and dividing the surface of the building into registered square inches—what is it all, but an exaggeration of the application of the one principle or set of principles of search, which are based upon the one set of notions regarding human ingenuity, to which the Prefect, in the long repeat of his duty, has been accustomed? Do you not see he has taken it for granted that *all* men proceed to conceal a letter, not exactly in a gimlet-hole or in a chair-leg, but, at least, in *some* out-of-the-way hole or corner suggested by the same tenor of thought which would urge a man to secrete a letter in a gimlet-hole bored in a chair-leg? And do you not see also, that such *recherchés* nooks for concealment are adapted only for ordinary occasions, and would be adopted only by ordinary intellects; for, in all cases of concealment, a disposal of the article concealed—a disposal of it in this *recherché* manner,—is, in the very first instance, presumable and presumed; and thus its discovery depends, not at all upon the acumen, but altogether upon the mere care, patience, and determination of the seekers....

No amount of empirical circumspection can actually lead anyone to discovering a universal physical principle. That is why Dupin is capable of finding the letter that has been stolen by the French minister, since he is capable of knowing the mind of his target, and knows that the criminal does not think in terms of formal mathematics—unlike the Paris Police. He is actually a “Poet-Mathematician,” which is why he instead leaves the letter in plain sight of the police. Had he been a poet, Dupin continues, he would never have been caught.

Therefore, coming back to “The Pit and the Pendulum,” the narrator continues to crawl and creep around the dungeon, and almost ends up falling into a pit which he cannot see. Fortunately, he notices while facedown that his chin is resting upon the floor of the prison, but that his lips and upper portion of his head seem to be touching nothing, therefore deducing that he has just stopped short of falling into the pit. It’s as if the universe is telling him, “Your empirical methods of deduction have just about led you to your death! We’ll give you one more chance, but you must come up with a higher hypothesis so that you will be free.”

The failure of the narrator’s attempts at “creeping” and “crawling” are contrasted with the useful and cognitive action to free himself from the danger of the pendulum at the very last moment. After waking up from a long sleep, the narrator realizes that his captors have bound him to a wooden board by a long surcingle wrapped around his body. Looking upward, he surveys the ceiling of the prison, noticing that the figure of Time has been

painted onto the ceiling. The depiction, however, causes the narrator to regard it more attentively, until he realizes that Time has been made into a scythe—the pendulum—which gradually lowers as it swings back and forth to dismember the narrator’s trapped body. As the pendulum slowly lowers itself (days and even weeks may have passed by now) to kill the narrator, he becomes horrified and panicked. But he is also struggling to remember certain ideas which will be beneficial to him. Eventually, from within the deep recesses of his mind, the narrator recognizes a human idea, though he cannot quite bring it into consciousness at the moment:

...there rushed to my mind a half formed thought of joy, of hope... but I felt that it had perished in its formation. In vain I struggled to perfect—to regain it. Long suffering had nearly annihilated all my ordinary powers of mind. I was an imbecile—an idiot.

This half-formed “thought of joy” comes from considering a small portion of meat that has been left to the narrator by the guards. There remains but very little of the meat, as rats which now surround his cell have eaten the majority of it. He realizes that this small piece of meat, which becomes his “food for thought,” can be rubbed against his ropes to compel the rats to gnaw him free:

Observing that I remained without motion, one or two of the boldest leaped upon the frame-work, and smelt at the surcingle. This seemed the signal for a general rush. Forth from the well they hurried in fresh troops. They clung to the wood—they overran it, and leaped in hundreds upon my person. The measured movement of the pendulum disturbed them not at all. Avoiding its strokes they busied themselves with the anointed bandage. They pressed—they swarmed upon me in ever accumulating heaps. They writhed upon my throat; their cold lips sought my own; I was half stifled by their thronging pressure; disgust, for which the world has no name, swelled my bosom, and chilled, with a heavy clamminess, my heart. Yet one minute, and I felt that the struggle would be over. Plainly I perceived the loosening of the bandage. I knew that in more than one place it must be already severed. With a more than human resolution I lay *still*.

Nor had I erred in my calculations—nor had I endured in vain. I at length felt that I was *free*. The surcingle hung in ribands from my body. But the stroke of the pendulum already pressed upon my bosom. It had divided the serge of the robe. It had cut through the linen beneath. Twice again it swung, and a sharp sense of pain shot through ev-

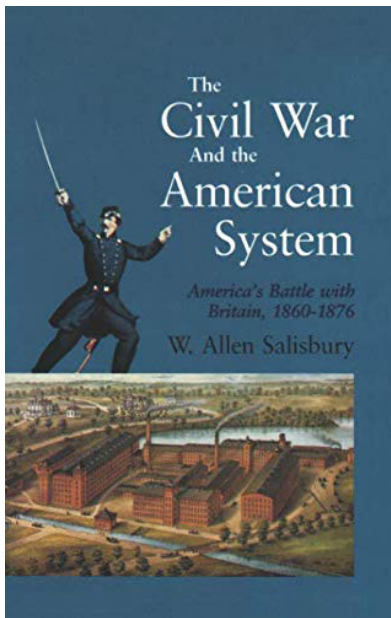
ery nerve. But the moment of escape had arrived. At a wave of my hand my deliverers hurried tumultuously away. With a steady movement—cautious, sidelong, shrinking, and slow—I slid from the embrace of the bandage and beyond the reach of the scimitar. For the moment, at least, I was *free*.

In this contrasting example to the narrator's prior actions in the pit, finally the superior method of cognitive action, soaring, acting powerfully in the universe, leads the narrator to become free, if only for a moment. Even as the narrator nears death from the pendulum, he becomes excited and passionate about his idea, which he is able to re-conceptualize more clearly in his consciousness. As the hero narrates with a triumphal tone, the cognitive idea becomes clear to him: "For the first time during many hours—or perhaps days—I thought."

In this case the act of doing something which is *contrary* to one's own axioms is the point Poe is trying to make. Just the thought of having a bunch of rats climb on top of you is disturbing. It requires a certain amount of confidence on one's part to act upon such a valid hypothesis, but Poe emphasizes the necessity of such courage in thought and action. Such courage comes from identifying oneself with the immortal creative powers of the mind or soul.

Even after the hero has escaped, he is still trapped in the dungeon; suddenly, burning hellish walls begin close in on him, and he begins to sense the inevitability of his death once again. However, he now has his wits about him and is more defiant, especially about being pushed into the pit, since this is their intended form of murder for him. Though his death seems certain, he is miraculously rescued by the French forces of General LaSalle, who have just defeated the Inquisition at Toledo.

The story is one of Poe's most sublime illustrations that even when one is faced with probable death, one must still fight for the good and against evil, hence living on through this fight. Even in a mentally and physically incapacitated state, the hero is still uniquely and beautifully human, and must fight to maintain his humanity at all costs, lest the human identity of immortality be lost: "Even in the grave all is not lost. Else there is no immortality for man."



The Civil War and the American System: America's Battle with Britain, 1860-1876, by Allen Salisbury

The Purpose of Reading Poe Today

We are confronted today with a seemingly impossible task of resurrecting Edgar Poe's method of intelligence-seeking and the ideas which gave birth to the first battle of the American Revolution 250 years ago in Lexington and Concord. The ideas of the American System of Political Economy, as laid out by Alexander Hamilton, Henry Clay, Mathew Carey, and his son Henry C. Carey, as told in Allen Salisbury's groundbreaking book, *The Civil War and the American System: America's Battle with Britain, 1860-1876*, first published in 1978, have been all but forgotten by the majority of the American population.

The importance of a method of investigation to determine the truth, as outlined by Poe in his tales of ratiocination, "The Pit and the Pendulum," or "A Descent into the Maelstrom," are as vitally important as ever to rediscover now the true significance of the United States 250th anniversary.

After more than 60 years, more than 63,000 files of unredacted material on President John F. Kennedy's assassination in 1963 have now been made public. Since that assassination, along with those of Martin Luther King, Jr., Robert F. Kennedy, and Malcolm X, the United States has been plunged into a cultural and economic collapse from which it has not recovered. In response to those files now being released, so-called "news media" have taken to telling everyone that nothing new has been uncovered in those documents, and that the Warren Commission's conclusion of the "lone gunman" is still not contested. Was someone able to read over 63,000 documents in the span of just a couple of weeks? Why shouldn't the American people investigate the material for themselves, instead of relying on so-called "authorities," who tell us not to investigate?

If looked at in the spirit of Edgar Poe's detective, C. Auguste Dupin, this newly released batch of materials presents the perfect opportunity for dedicated citizens of truth to investigate for themselves, not taking anything for granted, and make new discoveries which would rejuvenate American public interest in what really happened in those assassinations. The underlying method behind Edgar Poe's famous stories and poems—our legitimate historical heritage—are the basis for reviving true statecraft in the United States, today.

The Poet Who Discovered Non-Violent Civil Disobedience

By Paul Gallagher

An earlier version of this article was published in the [Jan. 25, 2019 issue](#) of Executive Intelligence Review. This article has been updated and expanded from the original.

There are many ways in which thoughtful people may react to the idea of a “special year for humanity”, as 2025 has been proclaimed a “Jubilee Year” in which nations’ debts should be forgiven to allow them development. It is already clear that this is a year of great potential change, in which every election in Europe and the United States is going against the expectations of the financial oligarchies and bureaucracies in London, Wall Street, and Brussels.

The question in which the Schiller Institute and the LaRouche political movement are involved, is whether these shifts in the people’s minds will lead to their nations acting for the betterment of humanity as a whole; whether they will raise up a higher paradigm of human culture and artistic creativity. People enter these protests because they get the sense that real change is not only urgent, but suddenly possible. We want these actions to lead to improvement in the condition of mankind, elimination of poverty, creation of new capabilities.

At first glance, not many would think that the pathway to such changes leads through poetry—beautiful imagination. But one young man became one of the greatest poets of English, by pursuing political change through a renaissance. In the process he discovered a political philosophy of creative non-violent action, which remains absolutely necessary two centuries later.



Bronze Bust of Percy Bysshe Shelley, youthful pamphleteer and poet. Credit: Public domain.

‘A Crisis of Beneficial Innovation’

Just over 200 years ago, an English teenager with an intense desire to better the condition of mankind by moral and political reform, decided to write a pamphlet which he would distribute as widely as possible by his own efforts. At the center of his pamphlet, the 19-year-old stated and many times restated an idea, which may never have been expressed by anyone in this way before.

The new idea was that a crisis—in that case, of a nation’s constitution cancelled and a people’s self-government stolen—could cause an *improvement* in the thinking and feelings, even the morality, of large numbers of people, turning their thoughts toward the benefit of their fellow human beings even more than their own.

“A crisis is now arriving which shall decide your fate,” the young man announced to the population to whom he addressed the pamphlet:

Man cannot make occasions, but he may seize those that offer. None are more interesting to Philanthropy than those which excite the benevolent passions that generalize and expand private into public feelings, and make the 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 and their family, the sensitive creation....

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....

A benevolent and disinterested feeling has gone abroad, and I am willing that it should never subside. 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!

[*–Address to the Irish People and Postscript, 1812*](#)

This teenager was Percy Bysshe Shelley, famous now for his poetry. In the 11 years of life then remaining to him, he would write some of the most passionate and best-known poems in the English language, such as the “Ode to the West Wind,” the “Ode to a Skylark,” “The Masque of Anarchy,” “Hymn to Intellectual Beauty,” “Ode to Liberty,” “Triumph of Life,” and the bold play in verse, *Prometheus Unbound*.

In 1812, young Percy Shelley was a pamphleteer who intervened and spoke at political meetings, and had a fundamentally new idea. This was, that a crisis of the European monarchies and aristocracies, triggered by the shock of the American Revolution a generation earlier, was increasing the potential intelligence and creativity of the populations of Europe and making them—for a brief political moment—better people.

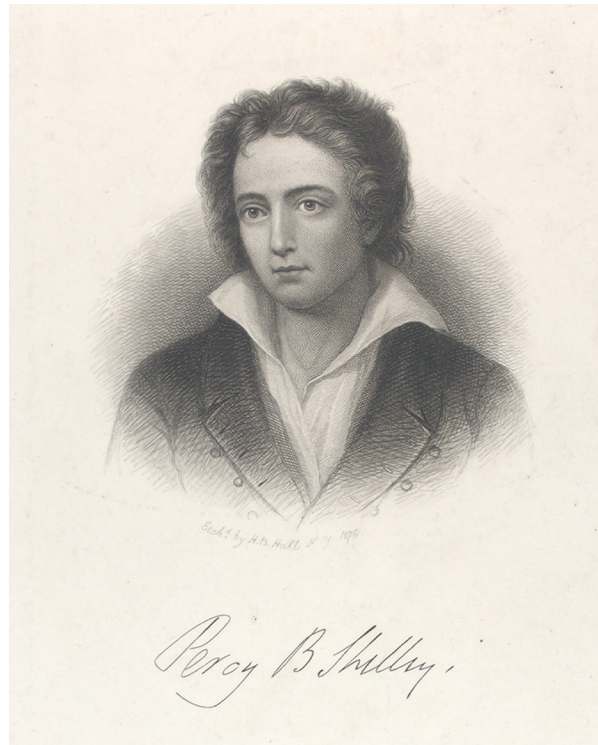
As for poetry, then it was just one of Shelley’s hobbies, like conducting Benjamin Franklin’s electrical experiments or trying to make contact with ghosts. The teenage poems he had written were juvenile spoofs, gestures of dislike for authority.

Yet in the 1812 pamphlet that he hawked for two months in the streets of Dublin and Derry and at mass meetings—aided by his servant Daniel Hill and several contacts, and surveilled even then by British intelligence officers—one could see him expressing what he would express in the searing stanzas of the famous “Masque of Anarchy” seven years later.

Are you slaves, or are you men? If slaves, then crouch to the rod, and lick the feet of your oppressors, glory in your shame; it will become you, if brutes, to act according to your nature. But you are men. A real man is free, so far as circumstanc-

es will permit him. Then firmly, yet quietly, resist. When one cheek is struck, turn the other to the insulting coward. The discussion of any subject is a right that you have brought into the world with your heart and tongue.

– Address to the Irish People and Postscript, 1812



Autographed Portrait of English poet Shelley. Credit: Public domain.

The *Postscript* introduced a *Proposal for the Formation of an Association of Philanthropists*. This was the first of 10 pamphlets Shelley would write and attempt to put out between 1812 and 1820, including four before his 22nd birthday. His attempts to form a political group—or as he preferred it, a philanthropical and philosophical association—bore no fruit at all in his short lifetime. His strong criticisms of the Church of England made him notorious in the British press and with the government. He became an exile in Italy; survived at least one assassination attempt there by a British army officer; helped establish two journals of art and politics edited by the literary

rebel Leigh Hunt; and died when his boat sank in a storm in the Bay of Naples after being rammed under circumstances which were never explained.

But during his few years, Shelley continued to disseminate his idea that a political crisis could take the form of new powers of thinking in the members of a large population. One aspect of what he meant was the increased power of *imagination*, making possible appreciation for other peoples’ needs, and benevolence toward them. As his few years went on, he identified this power of creative and loving imagination, more and more, with the art of poetry.

Percy Shelley in 1812 was intervening in mass meetings in Ireland over the issue of “Catholic emancipation” from the proscription of the Catholic religion by the British. But throughout the *Address to the Irish People*, Shelley constantly called on Irish people to lift up *their* thinking, improve the morality of *their own* actions.

“I look with an eye of hope and pleasure on the present state of things, gloomy and incapable of improvement as they may appear to others. It delights me to see that men begin to think and to



Depiction of the Peterloo Massacre at St. Peter's Field, Manchester Aug. 16, 1819. Cartoon by George Cruikshank, 1819.

act for the good of others.... It is in vain to hope for any liberty and happiness without reason and virtue.... It is this work which I would earnestly recommend to you, O Irishmen: REFORM YOURSELVES....

You can in no measure more effectually advance the cause of reform, than by employing your leisure time in reasoning, or the cultivation of your minds. Think, and talk, and discuss. The only subjects you ought to propose are those of happiness and liberty. Be free and be happy, but first be wise and good.

I earnestly desire ... that Protestants and Catholics unite in a common interest, and that whatever be the belief and principles of your countryman and fellow sufferer, you desire to benefit his cause at the same time that you vindicate your own.

I look forward, then, to the redress of both these grievances; or rather, I perceive the state of the public mind that precedes them, as a *crisis of beneficial innovation*.

And of the new association he was trying to form, Shelley wrote:

That it should be an association for diffusing knowledge and virtue throughout the poorer classes of society in Ireland, for co-operating with

any enlightened system of education, for discussing topics calculated to throw light on any methods of alleviation of moral and political evil, and as far as lies in its power, interesting itself in whatever occasions may arise for benefiting mankind.

Within four months Shelley had written a *Declaration of Rights* (printed in Dublin) and then a pamphlet for freedom of the press, attacking Britain's Chancery Lord [roughly, attorney-general]: "A Letter to Lord Ellenborough occasioned by the sentence which he passed on Mr. D. I. Eaton as publisher of the third part of Paine's *Age of Reason*." This pamphlet was printed in London but then confiscated by the printer, who was made afraid of the political statements in it. Shelley was able to salvage and distribute only 150 copies. The following year, 1813, he published a pamphlet against the death penalty, *On the Punishment of Death*.

The Pamphleteer as a Poet

But by 1815 Shelley was composing poetry of great strength and beauty which expressed the potential of sudden growth in the power of human reason. That year he wrote the "Hymn to Intellectual Beauty," which begins:

The awful shadow of some unseen Power
Floats, though unseen, among us....

The power of imagination, of beneficence. The
“Hymn” ends with this:

The day becomes more solemn and serene
When noon is past – there is a harmony
In autumn, and a lustre 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 humankind.

The final line is a surprise; a reader or listener did not expect that thought, but it belongs there. Whether the spirit Shelley is invoking here is *poetry*, or simply his idea of beauty as the growing power of thought and imagination in human beings, the thought of it makes him fear his own selfishness and rather love the good of humanity. It is the idea of *An Address to the Irish People*.

By 1816, though Shelley kept writing pamphlets, no printer would take them from such a publicly notorious figure amid the officially reactionary policies of the period of the Congress of Vienna. But he could get at least some of his poetry published, and so developed the art of lengthy prefaces to major poems, which continued the appeals to the public of the pamphlets. One subject of his epic-length poem *The Revolt of Islam* was clearly the disastrous failure of the French Revolution to follow the upward path of the American War of Independence. In its Preface, Shelley wrote he believed the populations of Europe were “shaking off” the depression among intellectuals caused by the French Revolution’s terrible failure. He wrote that the poem

is an experiment on the temper of the public mind, as to how far a thirst for a happier condition of moral and political society survives ... the tempests which have shaken the age in which we live.... It is a succession of images illustrating the growth and progress of individual mind aspiring after excellence, and devoted to the love of mankind.

And the Preface to *Prometheus Unbound*, written in 1818–19 but not published until 1820, included the first of several statements by Shelley—as we will see—that poetry is merely the “herald” of changes for the better in the minds of large numbers of people, brought on by political



Leigh Hunt. Portrait by Benjamin Haydon, 1846.

crisis:

The great writers of our own age are, we have reason to suppose, the companions and forerunners of some unimagined change in our social condition, or the opinions which cement it. The cloud of mind is discharging its collected lightning.

Among Shelley’s best poems, many ended by invoking the embrace of the good of others—that it should be understood by millions, through an increased power of reason among humanity. Probably the best known and loved, is the ending of the “Ode to the West Wind”, which calls to that wild wind, to—

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth
The trumpet of a prophecy! O wind,
If Winter comes, can Spring be far behind?

Many people who may never have read a poem of Shelley’s, repeat this last line as an aphorism, by which they mean something may be coming which is at the same time hoped for, and yet also surprising. Nor does this mean that the line has been made crude by common use; it is just the way Shelley meant it, and would have wished that it be used by millions of people.

A Philosophical View of Reform

Percy Shelley's last and greatest pamphlet, *A Philosophical View of Reform*, was written in 1819, three years before his death. The *Philosophical View* is one of the most extraordinary political works never published—no one would print it for the notorious “atheist” poet, and it was only first published a century after Shelley's death, in a collection. In it, the poet presented a detailed, accurate, and scathing analysis of the effects upon the British economy and people, of the creation of the Bank of England in 1694, the British East India Society, and of more than a century of resulting massive speculation in the country's debt, with the creation of both ruinous taxation and masses of paper currency, solely to support that speculation.

Shelley called it the creation of a second (financial, speculating) aristocracy by the first (landed, titled) aristocracy. The latter's borrowings from the former were paid off by working to death the poor, the industrial workers, and their children. Anyone who has read, for example, about the causes of the mass death and emigration of the Irish peasantry in the decades after Shelley wrote, knows that his description and forecast were precisely correct.

Shelley's program in this pamphlet included the gradual cancellation of the so-called “public” debt of England and Ireland—Jubilee! *A Philosophical View* also included a blistering attack on Malthus and Malthusianism, and on the “Private Vices, Public Benefits” ideology then made popular through Adam Smith and other British East India Company writers, who claimed that the good of society resulted solely from individuals' greedy pursuit of riches and pleasures.

And it contained a full vindication of the American Revolution. But the most interesting part of the pamphlet was its second chapter, “On the Sentiment of the Necessity of Change”—the obsession and story of Percy Shelley's life!

Here in 1819, for the first time in a pamphlet, Shelley identified this mass sentiment of the necessity of change, with *poetry*—which, he meant to make clear, is not produced solely by poets. This unique idea was repeated two years later in his much better-known article “A Defence of Poetry”—although it, too, was never published until well after Shelley's death. But here, in *A Philosophical View of Reform*, this thought stands out, like a sudden bombshell, in the midst of a long and trenchant political and economic discussion:

For the most unfailing herald, or companion, or

follower of an *universal employment of the sentiments of a nation to the production of beneficial change*, is poetry, meaning by poetry an intense and impassioned power of communicating intense and impassioned impressions respecting man and nature. The persons in whom this power takes its abode may often, as far as regards many portions of their nature, have little tendency [to] the spirit of good of which it is the minister. But although they may deny and abjure, they are yet compelled to serve that which is seated on the throne of their own soul. And whatever systems they may [have] professed to support, they actually advance the interest of Liberty. It is impossible to read the productions of our most celebrated writers ... without being startled by the electric life which there is in their words. They measure the circumference or sound the depths of human nature with a comprehensive and all-penetrating spirit at which they are themselves perhaps most sincerely astonished, for it is less their own spirit than the spirit of their age. They are the priests of an unapprehended inspiration, the mirrors of gigantic shadows which futurity casts upon the present; the words which express what they conceive not; the trumpet which sings to battle and feels not what it inspires; the influence which is moved not but moves. Poets and philosophers are the unacknowledged legislators of the world.

... Is there not in England a desire of change arising from the profound sentiment of the exceeding inefficiency of the existing institutions to provide for the physical and intellectual happiness of the people? It is proposed in this work (1) to state and examine the present condition of this desire, (2) to elucidate its causes and its object, (3) to then show the practicability and utility, nay, the necessity of change, (4) to examine the state of parties as regards it, and (5) to state the probable, the possible, and the desirable mode in which it should be accomplished.

Two circumstances arrest the attention of those who turn their regard to the present political condition of the English nation—first, that there is an almost universal sentiment of the approach of some change to be wrought in the institutions of the government; and secondly, the necessity and desirableness of such a change.

‘The Masque of Anarchy’

Shelley's writing of this pamphlet was interrupted, when he learned of an attack by British cavalry on a demonstration of some 80,000 people for reform of parliamentary representation, near Manchester, England, on Aug. 16, 1819. This savagery became known as the



Left, LaRouche organizers lead the Columbia University student strike in 1969. Right, Lyndon LaRouche addresses leaders of a Revolutionary Youth Movement (RYM) in 1972 at New York's Audobon Hotel (site of the assassination of Malcom X). Credit: EIRNS.

Peterloo Massacre, as murderous as those massacres in India for which British armed forces became notorious.

Reportedly in great anger, Shelley rapidly wrote “The Masque of Anarchy”. It was as if he had begun to rewrite the pamphlet, but with much greater power and passion, in this amazing poem. The “Masque” begins in images of an England ruled by bloody Anarchy, its “God and king and law,” worshipped by all the leaders of the two aristocracies just skewered in the pamphlet, and erupting in brutal and murderous force only to maintain Anarchy as king.

And then arises, first, the faint mist of hope; and something—what?

With step as soft as wind it passed
Over the heads of men—so fast
That they knew the presence there,
And looked,—but all was empty air.

As flowers beneath May's footstep waken,
As stars from Night's loose hair are shaken,
As waves arise when loud winds call,
Thoughts sprung where'er that step did fall.”

Thoughts! Reason rising among the population. Shelley is invoking the “crisis of beneficial innovation.”

Then arises a song to the “men of England”. If Anarchy is dead, its antidote is Liberty. “What is freedom? Ye can tell that which slavery is, too well”—and these stanzas repeat and intensify the riot of debt-speculation and poverty described in *A Philosophical View of Reform*, and repeat Shelley's lifelong urging against violent protest.

Freedom is bread, clothes, fire, food, Justice, Wisdom, Peace, Love. “Science, poetry and thought are thy lamps.”

The song to the men of England moves on to its invocation to non-violent action by every part of the population, holding each other's welfare in common—and concludes the poem:

Let a vast assembly be,
And with great solemnity
Declare with measured words that ye
Are, as God has made ye, free—

Be your strong and simple words
Keen to wound as sharpened swords,
And wide as targets let them be,
With their shade to cover ye.

Let the tyrants pour around
With a quick and startling sound
Like the loosening of a sea,
Troops of armed emblazonry.

Let the charged artillery drive
Till the dead air seems alive
With the clash of clanging wheels,
And the tramp of horses' heels.

Let the fixed bayonet
Gleam with sharp desire to wet
Its bright point in English blood
Looking keen as one for food.

Let the horsemen's scimitars
Wheel and flash, like sphereless stars
Thirsting to eclipse their burning
In a sea of death and mourning.

Stand ye calm and resolute,
Like a forest close and mute,
With folded arms and looks which are
Weapons of unvanquished war,

And let Panic, who outspeeds
The career of armèd steeds
Pass, a disregarded shade
Through your phalanx undismayed.

Let the laws of your own land,
Good or ill, between ye stand
Hand to hand, and foot to foot,
Arbiters of the dispute,

The old laws of England—they
Whose reverend heads with age are gray,
Children of a wiser day;
And whose solemn voice must be
Thine own echo—Liberty!

On those who first should violate
Such sacred heralds in their state
Rest the blood that must ensue,
And it will not rest on you.

And if then the tyrants dare
Let them ride among you there,
Slash, and stab, and maim, and hew,—
What they like, that let them do.

With folded arms and steady eyes,
And little fear, and less surprise,
Look upon them as they slay
Till their rage has died away.

Then they will return with shame
To the place from which they came,
And the blood thus shed will speak
In hot blushes on their cheek.

Every woman in the land
Will point at them as they stand—
They will hardly dare to greet
Their acquaintance in the street.

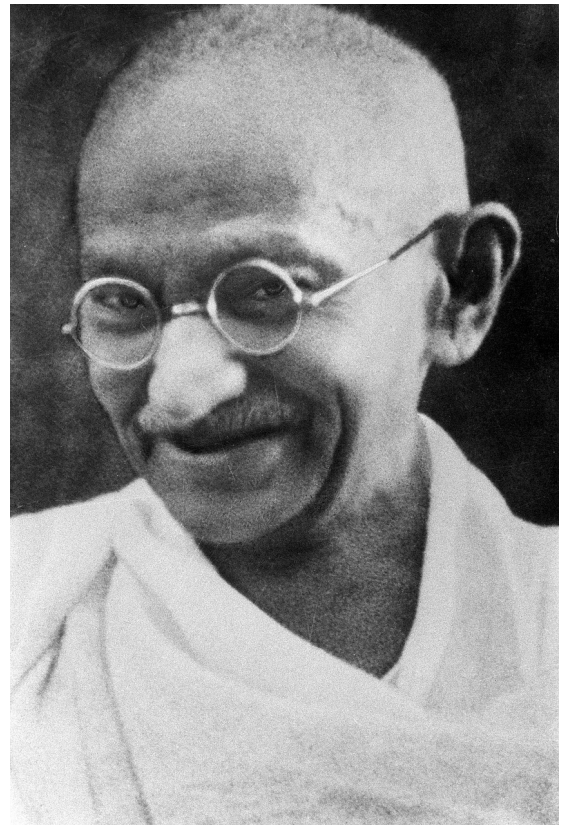
And the bold, true warriors
Who have hugged Danger in wars
Will turn to those who would be free,
Ashamed of such base company.

And that slaughter, to the Nation,
Shall steam up like inspiration,
Eloquent, oracular;
A volcano heard afar.

And these words shall then become
Like Oppression's thundered doom
Ringing through each heart and brain,
Heard again—again—again—

Rise like Lions after slumber
In unvanquishable number—
Shake your chains to earth like dew
Which in sleep had fallen on you—
Ye are many—they are few.

There may have been no earlier instance in an English-speaking country, where the action of non-violent



100 years after Shelley penned his "Mask of Anarchy," Mahatma Gandhi recited lines of the poem to rally a non-violent civil disobedience movement in India.

civil disobedience was narrated, and the spontaneous "shaming" and discrediting precisely forecast, by which it would achieve its effect, as in India's independence struggle and America's civil rights movement, for example.

In fact, Mahatma Gandhi, according to his biographer Louis Fischer, read or recited the last stanzas of "The Masque of Anarchy" ("Stand ye calm and resolute...") to a largely English-speaking audience in India 100 years later, during a crisis of the non-violent movement in the city of Amritsar. The poem is an original expression of the kind of non-violent resistance Gandhi wanted, and the disarming effect it can have on oppressors.

The "Masque" is poetry of action, mental and physical, not description. Shelley wrote in the *Prometheus Unbound* Preface, written just after this,

The imagery which I have employed will be found, in many instances, 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.

The stanzas have a simple ballad form, and like a ballad, the poem never stumbles or slows. The rhyming is completely persistent yet becomes almost imperceptible, because the flow of thought and speech rushes and rolls

right through it, completely uncontrolled by the rhyme; it adds impulses to the reader's thoughts rather than pausing them. Having heard "The Masque of Anarchy," you will call it up when you think of doing something for intellectual beauty, for humanity.

By late 1819, the only people who wanted to publish Shelley were several leaders of the English Chartists, the very workers' movement which had called the demonstration which was attacked in the Peterloo Massacre at Manchester. Among that movement some of Shelley's earlier poetry was widely read and discussed along with his pamphlets. Shelley's idea, that beneficial political change made people more receptive to beauty in poetry, was at work after all.

But the poem was not published until 1832, and Shelley's now-celebrated article, "A Defence of Poetry", not until 1840.

The central tenet of the "Defence" is that poetry, and the ability to experience its intellectual beauty, causes human benevolence and morality.

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. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination; and poetry ministers to this effect, by acting upon its cause.... Poetry strengthens that faculty which is the organ of the moral nature of man, in the same manner that exercise strengthens a limb.

Shelley concluded the article with the same statement made in the *Philosophical View of Reform*, of the elevated receptivity to poetic beauty in a people going through dramatic political change, and in the writers themselves who create that beauty.

Political Mass Strike

In 1967, American economist and philosopher Lyndon LaRouche, knowing well Shelley's ideas of a "mass strike", employed his own to start building an extraordinary political and cultural movement.

LaRouche, for example, wrote a pamphlet for distribution with a half-dozen of his students at a huge protest in New York's Central Park against the Vietnam War, and afterwards in the political environment of intense stu-

dent protests. Its central idea was that the mass student ferment against that war should be transformed into a *mass movement for the economic advancement and development of the underdeveloped countries*. The student protesters were becoming alienated from the American working population, which already then was facing the start of a series of currency and financial crises; yet many students were open, at the same time, to the highest ideas and most important missions in life.

During the late 1960s, LaRouche's idea of a "political mass strike" was much sharper than Shelley's. He insisted that, and described how, the combination of the Vietnam War tragedy, with the developing financial crises and deindustrialization, were changing Americans' powers of comprehension and impelling a thinking group of youth among them, to act. But they could potentially be driven by crisis against each other—student protesters against unions and other working people—in the direction of fascist radicalization. LaRouche's *Campaigner* publication explained exactly how that could happen by Wall Street's manipulation. Or, they could go to each other's support and embrace each other's benefit.

And it was necessary. LaRouche emphasized immediately, that the instigators of such beneficial change should commit themselves to the intellectual power that comes from love of beauty and love of humanity. LaRouche debated with his own students that it was essential they immerse themselves in the music of Bach, Mozart, Beethoven, and Brahms, and discard the 1960s pop-rot they still tended to prefer. The performance of beautiful music and poetry gradually became a universal hallmark of his movement.

In writings, classes, and speeches in the decades since then, LaRouche repeatedly cited Percy Shelley's 1821 article, "A Defence of Poetry", testifying to the power of this "mass strike" idea; and quoted particularly the article's concluding statement as to what poetry is, and what a crisis in human thinking is:

The 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 the most intense and impassioned conceptions respecting man and nature.

It is up to those who know the power of LaRouche's ideas, to make this a "crisis of beneficial innovation."

Two Leaders, One Poetical Principle

By Cloret Ferguson

This year marks the 96th anniversary of the birth of Dr. Martin Luther King, Jr., who led the movement to end racial segregation in America. Dr. King adopted, practiced, and advocated nonviolent social resistance as the pathway to achieving this goal.

On this account, considering the work and commitment of Dr. King, one's thoughts quickly turn to Mahatma Gandhi, who, according to Dr. King, inspired the methods he chose to organize America's Civil Rights Movement.

Both King and Gandhi are renowned world figures because of their unique reliance upon practices which average people may consider impractical, and which appear to lack the power to sway more powerful adversaries.

Helga Zepp-LaRouche, founder and leader of the Schiller Institute, expounded on the key message of non-violence and peace bequeathed to humanity by Gandhi in her article ["Gandhi's Vision for a New Paradigm in International Relations, a World Health System, and Direct Nonviolent Action In Times of Social Break-down,"](#) delivered to members of the Association of Asian Scholars on the 150th anniversary of Gandhi's birth in October 2020. She underscored the importance and "renaissance [nature] of Ahimsa" (literally, non-injury), which Gandhi's life and leadership exemplify.

Ahimsa is a principle shared by Hinduism, Buddhism, and Jainism. The spiritual hymn entitled "Vaishnava Jan To" ("Vaishnav Is The One") celebrates Ahimsa. Gandhi incorporated this hymn into daily devotional prayers, or bhajans (prayers composed of spiritual ideas) at the Ashram Sabarmati, a spiritual retreat named after the river on which it is built. Gandhi spent the years 1917–1930 there.

As a bhajan, "Vaishnava Jan To" is composed to the meter of a sacred or Vedic hymn. The poem's enduring beauty and power of message are demonstrated in that it is appreciated and performed now, more than 500 years after it was composed by the 15th Century poet Narsinh Mehta in Old Gujarati, one of India's many languages.



A 1967 stamp of India featuring Narsinh Mehta

Vaishnava Jan To (Vaishnav is The One)

Call those people Vaishnava who
Feel the pain of others,
Help those who are in misery,
But never let self-conceit enter your mind.

They respect the entire world,
Do not disparage anyone,
Keep their words, actions and thoughts pure,
The mother of such a soul is blessed.

They see all equally, renounce craving,
Respect other women as their own mother,
Their tongue never utters false words,

Their hands never touch the wealth of others.

They do not succumb to worldly attachments,
They are firmly detached from the mundane,
They are enticed by the name of Rama,
All places of pilgrimage are embodied in them.

They have forsaken greed and deceit,
They stay afar from desire and anger,
The worshipper says: I'd be grateful to meet such
a soul,
Whose virtue liberates their entire lineage.

JFK and Robert Frost: The Power of Poetry

By Kevin Pearl and Cloret Ferguson

“The nation which disdains the mission of art invites... the fate of having nothing to look backward to with pride and nothing to look forward to with hope.”

—John F. Kennedy

This article derives in part from remarks by New England Schiller Institute organizer Kevin Pearl to live audiences attending a November 2023 [event](#) commemorating the 60th anniversary of the assassination of President Kennedy, and a June 2024 “[Concert for Peace](#)” recalling JFK’s peace speech from June 10, 1963, both held by the Schiller Institute Community Chorus of Eastern Massachusetts (and friends).

Our concert, entitled “Concert for Peace,” celebrates the 61st anniversary of President JFK’s American University commencement address, “A Strategy for Peace.” I recommend that people hear or read the speech in its entirety. It is an extremely important address, and one very challenging to excerpt, because it is thoroughly composed.

At the time of the speech, June 10, 1963, the Cold War between America and the Soviet Union, both nuclear-armed nations, was at its height, and the tension and terror of the Cuban Missile Crisis was palpable in the thoughts of Americans.

Today, we witness the horrors of what Israel is doing in Palestine, which often seem like an unending cycle of violence and vengeance. That, along with the war in Ukraine, where we are perhaps sleepwalking towards direct confrontation between the United States and Russia, with potential thermonuclear consequences, should remind us of the urgency of the late President’s prescient

message.

On Nov. 29, 1962, a month following the strained diplomacy that resolved the crisis around Cuba, in a [speech](#) specifically on the importance of the arts, President Kennedy urged that Russians and Americans reflect upon all that is meaningful in their respective cultures. “[A]rt

knows no national boundaries; genius can speak in any tongue and the entire world will hear. Behind the storm of daily conflict and crisis... the poet, the artist, the musician continues the quiet work of centuries, building bridges—reminding man of [his] universality....”

Pause and consider the type of thinking which shaped the messages President Kennedy conveyed to his audiences. In his address “[Strategy of Peace](#),” the President urged listeners to seek a “genuine peace, that enables men and nations to grow and hope to build a better life for their children—not merely peace for Americans but peace for all men and women—not merely peace in our time but peace for

all time.” A closer examination of these speeches reveals, perhaps, that on some level his formulations drew from his deep appreciation and love of poetry.

Throughout his brief occupancy of the Presidency, Kennedy opened the White House to artists of all types. There was cellist Pablo Casals, who, in defiance of the Franco dictatorship in Spain, had refused to perform in his homeland; and renowned contralto Marian Anderson, whom Kennedy awarded the Presidential Medal of Freedom. Kennedy’s action starkly contrasts to that of the Daughters of the American Revolution, who years earlier had denied permission for her to perform at Constitution Hall. Miss Anderson sang the national anthem



Robert Frost receiving the Congressional Medal of Honor from President Kennedy at the White House, March 1962.
Credit: Kennedy Library

for Kennedy's inauguration, and she and Casals appeared regularly at cultural events of the Kennedy White House.

Kennedy's relationship with the poet Robert Frost demonstrates the President's comprehension of the importance of the arts. Frost was given the honor of being the first poet to speak at a Presidential inauguration, where he recited from memory his poem "[The Gift Outright](#)." While he had written a poem entitled "[Dedication](#)" specifically for the occasion, the brightly shining sun in his eyes that day prevented his reading of it.

On Oct. 26, 1963, one month before he was killed, John Kennedy spoke at a tribute to Frost at Amherst College in Massachusetts, where he charged the American citizen with the responsibility and role of a world citizen, a perspective also advocated by "poet of freedom," Friedrich Schiller.

The problems which this country now faces are staggering, both at home and abroad. We need the service... of every educated man or woman to find 10 million jobs, in the next 2½ years, to govern our relations—a country which lived in isolation for 150 years, and is now suddenly the leader of the free world—to govern our relations with over 100 countries... to make it possible for Americans of all different races and creeds to live together in harmony, to make it possible for a world to exist in diversity and freedom. All this requires the best of all of us....

Kennedy continued:

Robert Frost said:

"Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference."

I hope that road will not be the less traveled by, and I hope your commitment to the Great Republic's interest in the years to come will be worthy of your long inheritance since your beginning....

[T]oday this college and country honors a man whose contribution was not to our size but to our spirit, not to our political beliefs but to our insight, not to our self-esteem, but to our self-comprehension. In honoring Robert Frost, we therefore can pay honor to the deepest sources of our national strength. That strength takes many forms.... The men who create power make an indispensable contribution to the Nation's greatness, but the men who *question* power make a contribution just as



Famed cellist Pablo Casals with President and Mrs. Kennedy and Governor Luis Muñoz Marín (center) of Puerto Rico, at a 1961 White House performance following a state dinner in honor of the governor. Credit: White House/Robert Knudson/Kennedy Library

indispensable, especially when that questioning is disinterested, for they determine whether we use power or power uses us. [emphasis added]

Our national strength matters, but the spirit which informs and controls our strength matters just as much. This was the special significance of Robert Frost. He brought an unsparing instinct for reality to bear on the platitudes and pieties of society. His sense of the human tragedy fortified him against self-deception and easy consolation. 'I have been' he wrote, 'one acquainted with the night.' And because he knew the midnight as well as the high noon, because he understood the ordeal as well as the triumph of the human spirit, he gave his age strength with which to overcome despair. At bottom, he held a deep faith in the spirit of man, and it is hardly an accident that Robert Frost coupled poetry and power, for he saw poetry as the means of saving power from itself. When power leads men towards arrogance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic human truth which must serve as the touchstone of our judgment.

The artist, however faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an officious state. The great artist is thus a solitary figure. He has, as Frost said, a lover's quarrel with the world. In pursuing his perceptions of reality, he must often sail against the currents of his time. This is not a popular role. If Robert Frost was much honored in his lifetime, it was because a good many preferred to ignore his darker truths. Yet in retrospect, we see how the artist's fidelity has strengthened the fibre of our national life....

What Is Statecraft?

By Andrea Andromidas



Solon of Athens (c.630–c.560 BCE), poet and statesman, was chosen as Archon (chief magistrate) of the city-state of Athens in 594. He repealed the laws of Draco, Athens' first lawgiver—whose name is remembered in the word “draconian”—replacing them with an entirely different spirit. Few fragments of Solon's writings survive.

This article was originally written for publication in the Schiller Institute's German periodical Ibykus, and appeared in the [May 24, 2024 issue](#) of Executive Intelligence Review. It was translated from the original German by EIR's Daniel Platt.

It is understandable that anger against a government grows to the same extent that that government systematically acts against the interests of its citizens. When the state interferes in all matters of life, as we are currently experiencing, it quickly becomes a monster. If, as has happened now, it abolishes a secure energy supply for ideological reasons, in order to then attempt to manage the resulting shortage in a dictatorial manner, its right to exist must rightly be questioned. It is the dominance

of monetarism (a foolish belief in money, as such, as the only metric of an economy), that leads to people being treated as polluters, destroyers and superfluous eaters, thus turning the state into a monster. Wanting to destroy it, however, is rather an anarchistic and risky idea, as the recent Argentinian example shows. However, the concept of “statesmanship,” which has been handed down from antiquity and which is represented by major figures such as Solon of Athens, Gottfried Wilhelm Leibniz and, from more recent history, Franklin D. Roosevelt, stands in complete contrast to this. But what does that mean? Friedrich Schiller addressed this important question when he was a history professor in Jena, Germany. He compared the legislation of Solon of Athens with that of Lycurgus

of Sparta.¹ From the following section of the lecture that has come down to us, the reader gains an initial idea of how differently various kinds of legislation can shape social life:

His [Solon's] laws were loose bonds, in which the minds of the citizens moved freely and easily in all directions, and never perceived, that the bonds were directing them; the laws of Lycurgus were iron chains, in which bold courage chafed itself bloody, which pulled down the mind by their pressing weight. All possible paths were opened by the Athenian legislator to the genius and diligence of his citizens; the Spartan legislator walled off all of his citizens' potentials, except one: political service....

The Athenian legislator is surrounded by freedom and joy, diligence and superfluity—surrounded by all the arts and virtues, all the graces and muses, who look up to him in gratitude, and call him father and creator. About Lycurgus, one sees nothing but tyranny and its horrible partner, slavery, which shakes its chains, and flees the cause of its misery.²

The Example of Solon of Athens

After reading the above, it may surprise the reader that Solon's reign did not begin with a Sunday walk, but with a drastic event, the first recorded cancellation of debts known as the *Seisachtheia*. What is recognized in historical retrospect as a successful work by an outstanding statesman began under turbulent circumstances. When Solon took office, Hellas was in a deep social crisis.

Armed uprisings from within the ranks of the aristocracy were the order of the day—one tyranny was followed by the next. The normal population, who mainly lived from agriculture, came under increasing pressure. Farmers had to mortgage their property in order to obtain a loan. And if they were unable to repay it with the next harvest, their only option was to mortgage their own bodies. Countless debtors became slaves without rights and were then sold abroad as such. Many who did not want to submit to this fate left their homeland voluntarily. As wealth accumulated in the hands of a few, the population's labor force was increasingly destroyed, the land was littered with mortgage stones marking properties under lien, and ultimately civil war loomed.

Solon, who was known among all as a wise and gentle



Friedrich Schiller, German playwright (1759–1805), the "Poet of Freedom." Author of the "Ode to Joy" used by Beethoven in his Ninth Symphony.

man, was faced with the task of putting an immediate end to this corrosive practice of debt bondage. He decided that this drastic measure was justified out of the firm conviction that he could not allow the small number of wealthy citizens to strangle the economic development of the entire city. What mattered, as it later says in Plato's *Politeia*, was that the *entire* city be happy. As was not unusual at the time, Solon also gave us the reasons in his own poem:

Wealth is their only goal, even if it is bought with misdeeds!

They respect neither the sacred property nor the people's property,

Robbing and plundering wherever the prey presents itself,

And they don't care about Dike's³ commandment,
Who is silent, but sees what has happened and notes the past,

But as time passed, mercilessly demanded payment.

In his lecture, Schiller assessed the drastic measure of debt cancellation as follows:

With this charitable edict he suddenly shifted the heavy burdens that had weighed down the poor middle class for centuries; But he did not make

¹ Friedrich Schiller, "The Legislation of Lycurgus and Solon." *Collected Works*, Volume 4. Winkler Verlag, Munich.

² Ibid

³ In Greek mythology, Dike is the Goddess of Justice.



Gottfried Wilhelm Leibniz, 1646–1716, German universal thinker and founder of the concept of physical economy.

the rich miserable by doing so, because he left them what they had, *he only took away from them the means to be unjust....*⁴

But the beneficial consequences of his decree soon became apparent in Attica. The land that had previously served as an instrument of slavery, was now free; the citizen now worked the land as his own property, which he had previously worked as a day laborer for his creditor. Many citizens who had been sold abroad and had already begun to forget their native language saw their fatherland again as free people.... Everything was rushing towards the glorious age of Pericles.⁵

Through the Debt Cancellation Act, Solon had removed the hurdle that stood in the way of justice. Schiller's assessment, which came 2,300 years after Solon, expresses a now well-established economic insight that the well-being of a nation does not depend on the happiness of a few, but on the freedom, enterprise and hard work of all citizens. This is precisely what Leibniz's idea of "happiness" reflects, which does not mean immediate gratification, but is rather the term that Leibniz used to describe the process of constant progress, the possibility of developing all talents.

4 Friedrich Schiller, *op. cit.*

5 Friedrich Schiller, *op. cit.*

According to Gottfried Wilhelm Leibniz, "statecraft" was the ability of a state to open a path to the fundamental good, the general progress of humanity. Much like Solon, the conditions Leibniz faced at the beginning of his work were not blissful either.

Gottfried Wilhelm Leibniz and Statesmanship

Leibniz was born in 1646, two years before the end of the Thirty Years' War. When he entered the civil service at the age of 21, Germany was in a very bad state. Where should the foundations be laid for a new "intelligentsia" capable of raising the ethical, intellectual and cultural education of the population to a level at which the vital economic reconstruction of a devastated Europe could be achieved? Three early writings deal with the topic: *Societas Philadelphica* (1669), *Securitas Publica* (1670), and *On the establishment of a society in Germany for the Promotion of the Arts and Sciences* (1671). From the beginning, Leibniz makes it clear that the human capacity for Reason is the main idea of all his writings:

The perfection of the human race consists in being, as far as possible, the most spiritually gifted and powerful. The wisdom and power of the human race are increased for a double reason, partly that new sciences and arts are brought into being, and partly that men become familiar with those already known.⁶

Leibniz viewed the development of this power as the highest goal of his political efforts, which reached far beyond Germany. The prosperity of a nation is in direct proportion to this social power, which can constantly increase with the increase in education, knowledge, hard work and virtue. We find out how one can help to develop this power (later we speak more precisely of productive power) in a paper Leibniz wrote on the establishment of a science academy, in which he immediately provides a spectacular array of suggestions:

The establishment of a small but well-founded academy; the development of agriculture and manufactories; the promotion of seafaring, printing and iron crafts; the establishment of laboratories for chemical experiments; the development of all kinds of technology to facilitate crafts; the establishment of libraries and schools of all kinds, as well as anatomy chambers and pharmacies. He leaves out no area, and also demands that the destitute part of the population be supported as much as possible

6 Gottfried Wilhelm Leibniz, *Securitas Publica*, 1670.



The signing of the U.S. Declaration of Independence, August 2, 1776. This famous painting is the work of John Trumbull, 1756–1843.

and involved in these activities in order to find the hidden geniuses.

In *Securitas Publica* he recommends the following to encourage this great task:

Now it [the creation of a German federation] is entirely a matter of will. Neither one nor all need to want it, but many must want it. And many will want it because they understand that it is better to come to an agreement and unite than for everyone to perish with separate plans.... God, in whose hand are the will and the accomplishment, the intentions and success of the people, will eventually arrange it so that there will be a just solution after all, having punished those who try to destroy or block the common good, in accord with His majesty and infinite wisdom.

This principle, that human Reason is both the basis and the impetus for the development of social strength, prosperity, and overall justice, finally finds expression in the new American Republic. Fifty years after the death of Leibniz, his concept of “happiness” is inserted as a core idea in the Declaration of Independence, where it says:

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.

I would like to claim at this point that the content of this Declaration of Independence is still up for debate today. Or more precisely: it must be understood and fought for anew, especially in the West, because the monster of monetarism has spread again. The idea that it is not the

human spirit, but the sum of money and all kinds of property that determines the wealth and power of a nation has long since turned heads again. Then as now, the opponents of freedom preferred the British formulation, which reads: “that includes life, liberty and property.” Fortunately, however, Leibniz’s influence was very much alive in young America.

Let’s first look at how Alexander Hamilton expressed Leibniz’s idea in the American economic system

and transformed it into an act of statecraft.

Alexander Hamilton and the American System

Hamilton became the first Secretary of the Treasury of the United States of America in 1789. His primary goal was to achieve what was fought for in the Revolutionary War: the industrial development of the country. History books usually focus on Hamilton’s tax policy, but the reality was much broader. In order to nip any industrial development in the bud, the British had banned the establishment of manufactories with the Iron Act in 1750. Therefore, launching this development meant creating a financial system which would live up to the conception of the Constitution. This decisive step toward sovereignty was not an easy task, because in addition to a huge mountain of debt, the disunity between the various federal states was also a hurdle. It was therefore decided to nationalize the entire debt, converting it into government bonds for use in the development of the country, in a daring creation of a credit system that relies solely on wealth that will arise in the future (the actual creation of value). When it comes to the role of the state and its creditworthiness, Hamilton therefore speaks of a moral obligation, an expression that is very surprising for us today:

While the observance of that good faith which is the basis of public credit is recommended by the strongest inducements of political expediency, it is enforced by considerations of still greater authority. There are arguments for it which rest on the immutable principles of moral obligation. And in proportion as the mind is disposed to contem-



Left, a 1903 sketch of Alexander Hamilton, by Daniel Huntington. Credit: Library of Congress. Right, a drawing of German economist Friedrich List, a collaborator of Henry Carey of Hamilton's school of thought. List's writings, after his death, were fundamental to the industrialization of Germany, especially through Bismarck.

plate, in the order of Providence, an intimate connection between public virtue and public happiness, will be its repugnancy to a violation of those principles.

This reflection derives additional strength from the nature of the debt of the United States. It was the price of liberty.⁷

After all, some citizens had invested all their money in the liberation struggle. Now that the war was won, it was important not only to repay these debts in full, but also to put the idea into practice that the wealth and well-being of a nation does not lie in the possession of a few, but in the development of the abilities of its citizens; in short, in the development of productive power.

The sale of government bonds created a system that gave every citizen, whether rich or poor, the opportunity to realize their talent—nothing less than the American dream. In his *Report on a Plan for the Further Support of Public Credit*, Hamilton writes:

But Credit is not only one of the main pillars of the public safety—it is among the principal engines of useful enterprise and internal improvement. As a substitute for Capital it is little less useful than Gold or silver, in Agriculture, in Commerce, in the Manufacturing and mechanic arts.

The proof of this needs no laboured deduction. It is matter of daily experience in the most familiar pursuits. One man wishes to take up and Cultivate a piece of land—he purchases upon Credit, and in time pays the purchase money out of the produce

of the soil improved by his labour. Another sets up in trade; in the Credit founded upon a fair character, he seeks and often finds the means of becoming at length a wealthy Merchant. A third commences business as a manufacturer or Mechanic, with skill, but without Money. 'Tis by Credit that he is enabled to procure the tools the materials and even the subsistence of which he stands in need, 'till his industry has supplied him with Capital; and even then he derives from an established and increased credit the means of extending his undertakings.⁸

When America celebrated its success 100 years after the revolution, with the first major exhibition in Philadelphia in 1876, the whole world could see that an industrial nation and a model for the future had emerged. The great German economist Friedrich List, who traveled to the emerging America (after Metternich had driven him out of Germany), immediately recognized the pioneering effect of the American

credit system:

The state credit system is one of the most beautiful creations of modern statecraft and a blessing for the nations, in this respect: It serves as a means of spreading over many generations the costs of those achievements and aspirations of the present generation which benefit the nationality for all future times and guarantee its existence, growth, size, power and increase in productive power.⁹

However, Friedrich List knew like no other that if Adam Smith's monetarism gained the upper hand in state institutions, everything would be completely different. Credit would instead be used as a means of waste, to finance useless expenses or even as a means of speculation in order to ultimately destroy the entire system.

Only for brief periods—in 1789–1801, 1823–1830, 1861–1869, and 1933–1944—when the economy was operating under the guidance of a credit system policy, has the U.S. economy been properly conducted in accordance with the design of the Constitution.

In all other periods, nation-building was internally or externally attacked, and U.S. policy was subverted by monetarism.¹⁰

8 Alexander Hamilton, *Report on a Plan for the Further Support of Public Credit*, 1795.

9 Friedrich List, *The National System of Political Economy*. Kyklos-Verlag, 1959.

10 Michael Kirsch, [“Draft Legislation: To Restore the Original](#)

7 Alexander Hamilton, *Report on the Public Credit*, 1790.



President Franklin D. Roosevelt signs the famous Banking Act of 1933 (the "Glass-Steagall Act") that protected industrial banking from take-over by speculators, June 16, 1933. Credit: U.S. National Archives.

The effects are always very similar to those of ancient Athens and no less dramatic as the financial crash of 1929 showed.

The Example of Franklin D. Roosevelt

When Franklin D. Roosevelt became president in 1933, America was experiencing the dramatic effects of the financial collapse of 1929. The newly elected president immediately initiated a reform that may be considered the most complete expression of statecraft in history. This reform was entirely characterized by the Hamiltonian credit policy. Already in his inaugural address, Roosevelt firmly emphasized that the purpose of a nation was not the pursuit of money, but rather it must be guided by the joy of constructive creativity. By reorganizing the entire banking system, he ended the dominance of Wall Street interests in just a few weeks. In the tradition of the American credit system, he instead gave the development of the real economy absolute priority over everything else and placed the possibilities of purely monetary profits within a fixed legal framework.

Finally, in our progress toward a resumption of work we require two safeguards against a return of the evils of the old order; there must be

a strict supervision of all banking and credits and investments; there must be an end to speculation with other people's money, and there must be provision for an adequate but sound currency.... I shall spare no effort to restore world trade by international economic readjustment, but the emergency at home cannot wait on that accomplishment.¹¹

The well-known Glass-Steagall law in particular fulfilled this intention excellently, by ensuring that the commercial banks serving the real economy were placed under state protection and that high-risk speculative business was deprived of dominance. All doors were opened to investments in the development of the physical economy, so that an exemplary phase of economic develop-

ment could quite naturally occur again. Unfortunately, Roosevelt's early death prevented the construction of an even more solid structure.

If you take a look at the present, you can't help but notice that we have lost the *leitmotif* of constructive creativity. Over the past seventy years, monetarism has increasingly come into competition with the idea of the common good and has assumed the leading role since the turn of the millennium, if not earlier. It is the dominance of monetarism that is driving our society towards self-destruction.

The American Founding Fathers were right: our inalienable right is not property, but the pursuit of happiness. We would do well to remember this. Statecraft has, above all, to do with knowledge of the essential nature of man, to which the legislative role of the state must do justice. Statecraft is the application of what man has recognized as scientifically correct and useful.

The noblest prerogative of human nature is to choose one's own destiny, and to do good for the sake of good.¹²

[Bank of the United States."](#)

¹¹ Inaugural Address by Franklin D. Roosevelt, 1933.

¹² Friedrich Schiller, *op. cit.*

Frankfurt Exhibit:

Rembrandt Etchings Celebrate Amsterdam's Other Face

By Steven Carr



Frankfurt, Germany's Städel Museum hosted Rembrandt's paintings at an exhibit from Nov. 2024 – March 2025. Credit: Gabriela Carr.

The ongoing exhibit, [Rembrandt's Amsterdam: Golden Times?](#) at the Städel Museum in Frankfurt, Germany is a much needed jolt of humanity in our not-always-humane world. The exhibit centers on the contrast between the more officially accepted narrative of the prosperous, booming, and powerful Amsterdam during its “Golden Age” in the 1630's, and Rembrandt's recording of the city's teeming poor, disadvantaged, and marginalized. There is no doubt that there were astronomical short-term profits for an elite few from the colonizing and slave-trading Dutch East India Company, or the financial bubble on the stock market, but Rembrandt's truthful eye shows us that many of Amsterdam's residents faced a difficult existence.

Rembrandt (1606-1669) began to focus on the poor and marginalized in the 1620's and may have been influenced by popular drawings by the French artist, Jacques Callot (1592-1635). Making a peasant the subject of a painting was unusual in the period since only aristocrats or people of wealth and status were the only ones considered worthy of a portrait. The Städel exhibit includes many images of orphanages, prisons, and almshouses, and makes

the point that many of these institutions allowed visitors to pay a fee and enter in order to gawk, laugh, or jeer at the less fortunate. Under this social stratification, a peasant could only be included in a painting if he or she would be relegated to the margins of the painting, and often the peasant would be given generic or even cartoon-like facial features.

But in Rembrandt's revolutionary works even the most humble peasant would be treated as an individual with dignity and humanity and not as a “type” to illustrate some human pecking order. Rembrandt personally identifies with his humble subjects as seen in his small etching, “Beggar Seated on a Bank of Earth,” [pull picture?] where Rembrandt playfully super-imposes his own facial features on the beggar.

Included in the exhibit are several works where Rembrandt even depicts people on death row with dignity. When Rembrandt arrived in Amsterdam in 1630 he was horrified that in order to enter the harbor by ship, travelers had to pass by an area where executed prisoners had been left as a warning to others—as seen in this 1664 image by Anthonie van Borssom. Rembrandt did a small but



Left, Rembrandt: "Beggar Seated on a Bank of Earth." Right, Anthonie van Borssom: "The Amsterdam Gallows Field on the Volewijck."

moving drawing of Elsje Christiaens, an impoverished 18-year-old girl who was unable to pay her rent and accidentally killed the landlady during an altercation.

There were few religious works in the exhibit, but Rembrandt usually treats Christ as a verb, always working to help the poor or disadvantaged. In the 1652 etching of Christ Preaching, Rembrandt explores Christ's relationship with the general population where he recognizes no hierarchy. From its first printing this has been the most sought after etching in history.

The exhibit also details Rembrandt's handling of the

medical profession. Society in this period often treated doctors as mere tradesmen—similar to today's insurance cartel—but Rembrandt put them at the forefront of saving humanity. They are true scientists working to understand disease and always teaching others. The group [Doctors Against Genocide](#) clearly follows in this tradition.

This exhibit proves that, after nearly 400 years, Rembrandt is still throwing us a lifeline to save humanity from our own folly.



Left, Rembrandt: "Christ Preaching" or the "The Hundred Guilder Print." Right, Rembrandt: "Elsje Christiaens Hanging on a Gibbet."

In Memoriam: Dr. Francis Boyle, Jr. (1950 – 2025)

A Man of ‘Costly Grace’

By Patricia Salisbury

Dr. Francis Anthony Boyle, long-time legal warrior for human rights on the national and international stage, passed on January 30, 2025 in Illinois, still fiercely fighting for justice at the age of 74. Once explaining his lifelong affinity for the rights of the underdog, the Chicago-born Boyle stated that he “was born Irish,” and did not consider himself to be a “White North American.”

His prestigious Harvard Law Degrees served his causes, not his personal comfort or benefit, and his prodigious lifetime publication output dealt with unpopular and sometimes taboo topics, such as nuclear disarmament, biochemical warfare, and social justice for groups across the globe.

Challenging Genocide

Most recently Dr. Boyle supported the Government of South Africa in its recent groundbreaking genocide case against Israel, brought before the International Court of Justice (ICJ), the main judiciary body of the United Nations. He brought to this fight his unmatched, decades-long legal expertise in support of the rights of the victimized, including on behalf of the Palestinian people. From 1991 to 1992, Dr. Boyle served as Legal Advisor to the Palestinian Delegation to the Middle East Peace Negotiations.

He hailed the recent findings of the ICJ on Gaza genocide in 2024 as a great victory, and utilized it to the hilt. He was uncompromising in this cause, pointing out that the ICJ decision not only affected Israel but obliged all 159 signers to the Genocide Convention to positively act to stop the ongoing genocide. He stressed to his audiences that the Biden Administration was complicit and unrepentant in its violation of the very Convention of which it was a signer.



Francis A. Boyle (1950 – 2025).

Victory Against Undefeatable Powers

Seemingly devoted to “lost causes,” Dr. Boyle settled for nothing short of victory in the pursuit of justice. In many public presentations he stressed that he had won the case brought by Bosnia-Herzegovina in 1993, which he prosecuted, and which was the first judicial victory before the ICJ on the basis of the Genocide Convention. This case established not only an important international legal precedent, but also rein-

forced the principle that it is possible and necessary to win victory against great odds and seemingly undefeatable powers.

Consequently, no political figure was too powerful to take on. Over the years, Dr. Boyle initiated, or offered to initiate, impeachment proceedings against seated U.S. presidents, including George Bush, Sr., Barack Obama, and Joe Biden. He was hampered only by his inability to find a member of Congress with the guts to enter an impeachment resolution. One cherished exception was his collaboration with Congressman Henry B. Gonzales (D-Texas). Dr. Boyle told an interviewer that he knew that Bush, Sr. in his memoirs had written that the reason he had stopped the Iraq invasion during the 1990-1991 Gulf War, just on the other side of the border of Kuwait, and did not proceed to Baghdad, was that he feared impeachment. The reason he feared impeachment, Boyle continued, was that Rep. Gonzalez, former U.S. Attorney General Ramsey Clark, and he had set up a national campaign to impeach him, and that Rep. Gonzalez had already introduced the Bill of Impeachment—which Dr. Boyle had initiated—into the U.S House of Representatives.

International Peace Coalition

Over the decades, despite some significant political differences, Dr. Boyle was a frequent collaborator with the Schiller Institute, granting Schiller-associated publications a number of interviews on crucial topics, and most recently sharing his knowledge of international law. He drew out the meaning and implications of the 2024 International Court of Justice finding on Israeli genocide, in talks with the International Peace Coalition initiated by Helga Zepp-LaRouche.

Several times interviewed by Harley Schlanger, raconteur for The LaRouche Organization, Dr. Boyle stood out for two qualities, in addition to being well-spoken on the topic under discussion: His preparation was always excellent; his passion for justice was unflagging. This stood in stark contrast to many in his profession, who could present a credible argument in court, and then walk away to a comfortable life. “Francis could not walk away while an injustice remained unresolved,” Schlanger has noted.

For Dr. Boyle, there was no separation between his “public” and “private” life. When repeated attempts to

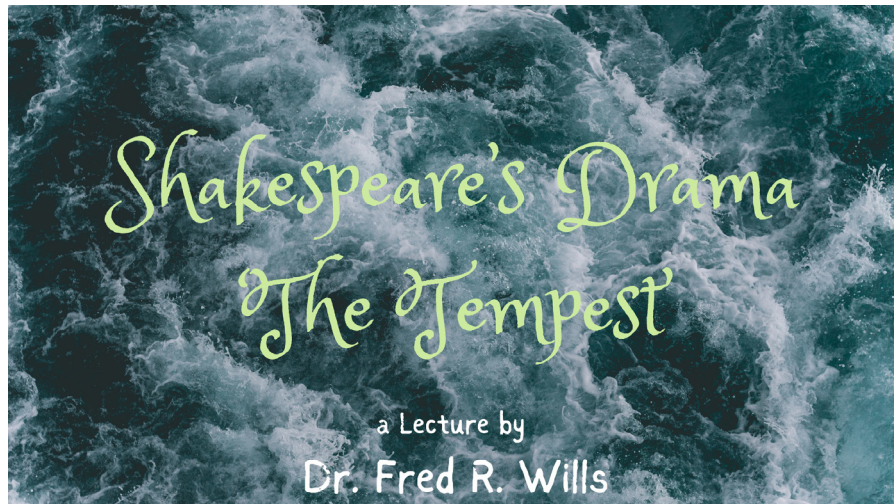
pass a resolution against Gaza genocide with the Washington, D.C. congregation that he attended, failed, he not only resigned, but he denounced their cowardice publicly, saying he wanted no part of “cheap grace.”

Dr. Boyle’s integrity and persistence were admirable and inspirational. As one of his students described it, Dr. Boyle’s commitment to fair treatment for the powerless made a lasting impression on him and his classmates. He had such an effect on all who met him.

His efforts were unstinting. No email went unanswered, whether the query merited a sentence or a list of references to a half-dozen of his books and articles. These responses could be brusque at times, as befitted a man with a full teaching load and several political battles under way. Still, he had time to email his thoughts on the merits of the baseball “greats” with Pee Wee Reese of the then Brooklyn Dodgers, being a particular (shared) favorite.

Dr. Boyle was, by choice, a man of “costly grace.”

May his dedication and determination inspire those who come after him.



Part I of a lecture in two parts on Shakespeare’s drama “The Tempest” by Dr. Fred R. Wills, LaRouche associate and former Guyanese Foreign Minister, has been [published](#) on the Schiller Institute’s website. “The Tempest” is a play relevant to America. It implicitly raises questions about the idea of emigration by settlers from Britain to America.

In basing his dramas on storylines with which audiences of the age were familiar, Shakespeare shifted the focus to an examination of the intent, cause, and underlying

reason for the action unfolding. The method adopted by 17th Century French playwrights Corneille, Racine, and Moliere was in direct opposition to this. Shakespeare’s method became the hallmark of great dramas in the 19th Century, carried forward by Schiller and Pushkin in particular.

Audiences were challenged to generate numerous levels of hypothesis when viewing the drama, since they knew the storyline before entering the performance.

In Memoriam: Dr. George Koo (1938 – 2024)

A Chinese-American Patriot and World Citizen:

‘Win-Win’ Cooperation with China, Not ‘Lose-Lose’ War!

By Gerald Belsky

Dr. George Koo, one of the most important longtime leaders in the Chinese-American community, passed away on September 24, 2024. Koo was an engineer, business advisor, international relations expert, prolific columnist and commentator, and a tireless and courageous fighter both for better relations between the United States and China, and against the illegal witch hunt against Chinese-Americans by the permanent bureaucracy inside the U.S. intelligence community. His strong and unwavering voice of reason for the necessity of good relations with China, as an existential issue for the U.S. and the rest of the world, will be sorely missed—yet must be heard now!

Koo’s clear call for “win-win” cooperation between China and the U.S., so as to raise the living standards of the Global South, especially needs to be heard by the new President Donald Trump Administration. This approach, as opposed to playing the “zero-sum game” of tragically seeing China’s rise as a threat to America, is the best way to rebuild America’s own collapsing industrial base and infrastructure. Geopolitics is a game, Koo believed, which will harm both nations, but America even more so since China is so much more advanced in science and industrial technology. The Trump Administration needs his clear insights on this matter to build on its very positive resetting of its relationship with Russia in the name of ending the threat of global war, rather than potentially trying to play Russia against China in some new geopolitical game, in the name of replacing “unipolarity” with “multipolar great power competition.”



Dr. George Koo (1938 – 2024) Courtesy of George Koo.

George Koo and
Anson Burlingame

In the last few years of his life, it was natural that Koo became a friend of the Schiller Institute. He was both a “world citizen,” to use Schiller’s term, who had visited 80 nations and studied their cultures, as well as a true American patriot in the image of President Lincoln’s great ambassador to China, Anson Burlingame (1820-1870), in whose name Koo founded the Burlingame Foundation to foster better relations between the two countries.

His own discovery of Burlingame’s life reflects his constant desire to learn and discover, and then act on his discoveries. He had first heard of Burlingame in 2009, when he had read in

a local Burlingame, California newspaper about a presentation by the Burlingame Historical Society on the city’s namesake. Koo was so inspired by the commitment of Burlingame—an abolitionist, U.S. Congressman, a founder of the Republican Party, and supporter of Abraham Lincoln—to treat China with all the respect due a sovereign nation, that he organized along with a few others the Burlingame Foundation to revive these same relations between the U.S. and China. Here is how he expressed this commitment in a recorded [video interview](#) with *Executive Intelligence Review* (EIR) in 2022:

The reason for me and some of the others to start the Burlingame Foundation was really to remind the people of the world, especially in the U.S. and China, that there was a point in time, in history, when the relationship between the two countries

was really exemplary, and we would like to see it go back to that basis again.

As Koo explained in the interview, Burlingame, after serving as Lincoln's ambassador to China, so impressed the Chinese in the wake of their experience with the British Empire and other European powers, that the Emperor of China chose him to lead a Chinese delegation to the U.S.—something unprecedented then and unique to this day—to negotiate a treaty which respected the equal sovereignty of China's interests (later abrogated by the Chinese Exclusion Act of 1882). Following this successful mission, Burlingame then led a Chinese delegation to Europe to attempt to negotiate a similar treaty. Unfortunately, he died of pneumonia in Russia on the way.¹

Burlingame's fight for the recognition by the U.S. and other nations of China's equal sovereignty, while reflecting the principles of the American Revolution and the Declaration of Independence, is also reflected in Helga Zepp-LaRouche's "[Ten Principles of a New International Security of Development Architecture](#)," which Koo recognized when he was introduced to the Schiller Institute.

Indeed, this author was first introduced to Dr. Koo in early November 2021, when I happened to see a webinar, "Peace, Not Hate," one of a nine-part series on Chinese history and U.S.-China relations, sponsored by the Coalition for Peace of 11 organizations, including Pivot to Peace and Code Pink. The subject was the unequal treaties dealing with China in the 19th Century, in which Koo spoke about the legacy of Anson Burlingame. I submitted a question asking whether he knew about the American System of Alexander Hamilton and Henry C. Carey, of which Lincoln was a proponent. I later spoke to him by phone and introduced him to the LaRouche movement. Shortly after, on Nov. 13, Koo addressed a Schiller Institute conference, on the theme, "[The Survival of the World Depends on Whether the U.S. and China Can Get Along](#)."



Photograph of the first Chinese foreign mission abroad led by the American lawyer Anson Burlingame (center), who assisted the Chinese government in negotiating the 1868 Burlingame Treaty with the U.S. government. Credit: Library of Congress.

George Koo's Background: From China to America

Dr. Koo recounted his history in an [EIR interview](#). He was born in 1938 in one of the most tumultuous periods in Chinese history, in the small hamlet of Changting in Fujian Province, just after Japan had launched a full-scale invasion of China in 1937. His parents were graduates of, and affiliated with, Xiamen University, whose leaders had foreseen the Japanese invasion of the province's strategically located Port of Xiamen, across from the Taiwan Strait, and had relocated the university 200 miles across the mountains, which the Japanese never saw the need to cross. As a result, he grew up in relatively peaceful surroundings in the midst of the war, during which approximately 15 million Chinese were killed. As he observed, "I was fortunate. I never saw a single Japanese soldier, and I never lived under the Japanese occupation with all its brutality and inhumanity."

After the war, Koo's family moved back to Xiamen, and his father received a fellowship from the Nationalist government, paid from Japanese reparations, to study marine biology in the U.S. at the University of Washington.

In 1949, as the Nationalist government fell in the Chinese Civil War, Koo and the rest of his family joined his father in Seattle. He told *EIR* that when he had come to the United States at age 11 he knew no English, but his Chinese education had given him "a great foundation, not only in the Chinese language, but also an appreciation of Chinese culture and Chinese history." He also had a great ability and desire to learn, undoubtedly inherited

¹ For more on the role of Anson Burlingame within the history of U.S.-China relations, see William Jones, "[America-China Relations: The Longer View](#)," *EIR*, April 24, 2018.

from his scientist parents. Plus, he said, the Seattle public schools at the time were excellent. Seven years later, he won a work-study partial scholarship to MIT, where he gained both bachelor and master of science degrees in chemical engineering. He married his wife of 62 years, May, when both were graduate students at MIT.

During his graduate studies, Koo got a job at Boeing, working on the Saturn rocket engine which took our astronauts to the Moon, and later at Allied Chemical. He earned a doctorate degree in chemical engineering from the Stevens Institute of Technology in 1969. With this background in engineering and industry, he went into economic research and studying industrial processes, and soon began providing economic advice to companies that wanted to do business in China in light of the new relationship with the U.S. following President Richard Nixon's Administration opening relations in 1972. Becoming the "bridge" between U.S. businesses and China, and, more importantly, helping Americans and Chinese to understand each other, became Koo's lifelong mission.

"I joined SRI [formerly the Stanford Research Institute] in conducting what is called industrial economic research," he said in the *EIR* interview. "From there, I joined Chase Bank and subsequently Bear Stearns to work on China trade advisory business. For an appreciable period of time, I was helping American businesses doing business in China, establishing business relationships and also negotiating joint venture contracts, cooperation, and so on. From that basis, I developed a very basic understanding of China, how China works, where they're coming from. As we got later into the relationship, I could see that there was a tremendous gap in understanding between China and the U.S., and I sort of took upon myself the role to help bridge the understanding between the two countries. That's when I began to write about U.S.-China relations."

U.S.-China Cooperation on The Belt and Road Is 'Win-Win'

In his speech at the Nov. 13 Schiller Institute conference, Dr. Koo remarked that:

China is accused of human rights abuses. Well, how can you practice rampant human rights abuses when you take 850 million out of poverty? China has repeatedly shown that they care about the livelihood of every citizen inside China, and based on their Belt and Road Initiative around the world, they show they care about the livelihood of everybody around the world.

He continued:

In terms of the Belt and Road, China has qualified itself because of all the infrastructure investment that made sense. They built bridges, they built highways, they built high-speed rail; now they're taking their expertise to the rest of the world, and offering it to help the other countries. ...

So I have to ask: Is China qualified to benefit the rest of the world? Can the U.S., with the recent Belt and Road Initiative providing as it is now, can they provide a competitive type of offer? Maybe so, maybe not. In any case, a Belt and Road type of initiative should not be win-lose. It should be a win-win for everybody.

Koo concluded his speech by calling for cooperation with China as a "win-win" proposition:

We seem to be spending our energy trying to push China's head under water, rather than trying to compete on our own. In the meantime, China is focusing on the development of their technology, and developing their economy. There's no question that China's economy, if not already surpassing the U.S.—[it] certainly is on a purchasing-power parity—and it's inevitable with their number of people, that they will surpass the size of the U.S. economy. I think it's quite obvious that we need the two largest economies to collaborate and work together. There are so many global problems that need cooperation, not competition; it needs the countries thinking about [a] win-win outcome.

'Win-Win' Instead of 'Lose-Lose'

In the interview, *EIR*'s Mike Billington asked him about his prior presentation at the Schiller Institute conference on why the U.S. relationship with China had degenerated into "trying to push China's head underwater" when the U.S. realized that China had surpassed it in economic growth in many ways. Here is a section of the interview which captures the way Koo insightfully thought and spoke, in a straightforward manner, designed to wake Americans out of their self-destructive "zero-sum approach." This kind of thinking can only lead to "lose-lose," he insisted, instead of the Chinese offer of "win-win"—with America probably losing more! This is the advice the new Trump Administration needs:

EIR: You spoke at the Schiller Institute conference on November 13. Your presentation was called "The Survival of Our World Depends on Whether the U.S. and China Can Get Along." You

noted there that the Chinese economy, by certain kinds of accounting, is now larger than that of the U.S., and that ... the U.S. response has been, as you said, to “push China’s head underwater rather than trying to compete on its own.” I concur with you on that. What would you say is the economic and technological impact of that policy, both on China, and also on the U.S.?

Dr. Koo: It’s unfortunately a zero-sum approach that the U.S. is taking. First, it assumes that by taking this approach the U.S. will win at the expense of China, and that China will lose. But what will actually happen, of course, in a zero-sum approach, is that each side will endeavor to win at the expense of the other. The eventual outcome is lose-lose—both sides lose. It’s arguable whether China will lose more than the U.S., and the reason I say that is because China has a much more vibrant, healthy trading relationship with virtually all parts of the world compared to the U.S. So, economically, China has a lot more reach and flexibility.

Second, it goes without saying that China has a very complete, robust manufacturing base, which we do not. We have already emptied out our manufacturing base, and for Trump to impose a tariff barrier and presume that that will bring the manufacturing base back is very wrongheaded. It shows his, I guess, ignorance on the basic principles of economics. I don’t find—and I don’t expect that very many manufacturing firms will come back unless the economics is basically favorable. And as you know, the justification for the tariff barriers was that it was going to be “free money” coming to the U.S. Treasury, and the Chinese exporters were going to pay for it.

And of course, that was far from reality. The reality is the increased prices the American consumers will end up paying, so it’s not free money; it’s coming out of one pocket and going to the other. That just raises the cost of living. There’s no question that by separating or attempting to separate the two economic spheres of influence, if you will, that both will lose. I’m not at all sure that the U.S. will come out ahead in a lose-lose outcome.

Later in the interview, in response to a question about founder of the Chinese Republic Sun Yat-sen’s promotion of Hamilton’s American System economics, Dr. Koo pointed out, “One of Hamilton’s principles was the protection of homegrown industries through tariff barriers, and we saw China do that. They did protect their homegrown industries—they called them the pillar industries. They would protect them from competition, up to a certain point. But they also understand that there is an end-point to when protective barriers, tariff barriers, cease to



The Founder of modern China Sun Yat Sen (1866 – 1925) in 1922. Credit: Public Domain.

be working in their own interests.”

Koo Attacks Hypocritical ‘Rules-Based Order’

In the interview, as in his regular columns in *Asia Times* and his frequent webcast appearances, Koo always spoke polemically and ironically to counter the vast propaganda campaign designed to brainwash Americans that China, and also Russia, were enemies which had to be countered in order to protect the so-called “rules-based order” and “democratic values.”

On the question of Taiwan being the spark for a war with China, despite the U.S. formally accepting the One-China policy, he had this to say in his *EIR* interview:

I think Taiwan could be a spark for a war and conflagration if that’s what the United States wants. If the U.S. pushes to the point where Beijing feels that they have to respond, then we will have a disaster on our hands. But as you know, the way the situations are being portrayed by our mainstream media and by our politicians is totally distorted—whether it’s about Taiwan, about Xinjiang, about Afghanistan, about any part of the world where we have troops and we have bases. Somehow, we’re there to save the world, and the Chinese and the Russians are there to destroy the world, whereas in actual fact, it’s just the opposite.



Left, former U.S. Secretary of State Michael Pompeo, in a roundtable discussion hosted by the Henry Jackson Society in London, July 21, 2020



Right, former Secretary of State Tony Blinken arriving in Tel Aviv, Israel. He is a major part of the “Collective Biden” administration. Credit: U.S. State Department.

On the question of the supposed “human rights” violations being perpetrated against the Uyghurs, Koo had this to say about the difference between China-bashers Mike Pompeo and Tony Blinken, who at the time was in the Biden Administration:

There is a purpose to [U.S. Secretary of State] Mike Pompeo and his successor, [Antony] Blinken, and the media coverage to emphasize “human rights violations in Xinjiang,” to the point that now [President Joe] Biden is actually forbidding Americans from buying cotton from Xinjiang. What is the purpose? Well, the purpose is to keep the Uyghurs in Xinjiang poor and underemployed. And why do we do that? Because wherever there’s instability, that’s what we want. That’s how we, the United States, maintain control. We thrive on instability anywhere else in the world. ...

There’s so much fabrication and distortion going on. Mike Pompeo was actually very open compared to Blinken. Mike Pompeo said: “We lie, we cheat, we steal”—came right out in the open. Blinken does the same thing, but he’s a little smoother, so he doesn’t say, “We lie, we cheat, we steal.” But that’s what he does. He talks about, “China needs to follow the rules-based international order.” What is the rules-based international order? Well, if you listen to Blinken, it turns out the rules-based international order is whatever he says it is, not by the United Nations or by a multipolar type of definition. And of course, he has continued to parrot the Xinjiang human rights violations [line].

On the question of “democracy,” he had this to say:

I think, in the U.S., we are very flexible as to what democracy really is. If you’re a country on our side, you have democracy. If you’re against us, you have no democracy. Now, what is the example of our democracy? Let me count the ways: Our democra-

cy is where the two parties bicker, nitpick, and get nothing done. We don’t look at the global issues, the bigger issues of what’s good for our country. We don’t move on infrastructure. We don’t invest in health care. We don’t really care much about the education that we talk about.

Koo Takes on FBI and DOJ Witch Hunt Against Chinese-Americans

Dr. Koo was fearless, never showing any defensiveness or fear for his own personal safety when he attacked the witch-hunt by the FBI and other agencies against Chinese nationals, and especially Chinese scientists. He was a leading spokesman for the prestigious Chinese-American organization Committee of 100 in defending the rights of Chinese Americans.

At the cited Schiller Institute conference, he characterized the FBI attacks on Chinese-Americans in this way:

China is ... accused of being a threat to U.S. national security, and as a result, ethnic Chinese-Americans working in the science and technology field in the United States are harassed by the FBI, arrested without due process, their careers and livelihoods destroyed, and then—without any apology or offer of compensation—the Department of Justice frequently then drops all the charges, and leaves these people to dangle on their own.

Koo’s sense of incisive ironic humor is demonstrated in his attacks on the FBI in going after all Chinese as “spies” or “potential spies.” From the *EIR* interview:

We had a “Chinese expert,” Paul Moore, not long retired now from the FBI, who basically said, “if you see three Chinese at a cocktail party, they’re probably talking about the espionage and the in-

telligence that they've gathered. Just any three Chinese, or maybe Asians, could be guilty of spying." This guy used to be the car-pool buddy of [FBI agent] Robert Hanssen. They used to go to work together. Robert Hanssen, if you don't remember, or don't know, was indeed the biggest double agent for the Soviet Union before he was finally caught and sent to jail [in 2001]. He [Moore] never smelled a rat sitting next to Robert Hanssen, but he could see three Chinese standing on the corner as spying for China.



A 1942 U.S. postage stamp commemorating the American-Chinese alliance based on the ideas of Sun Yat-sen and Abraham Lincoln. The 5-cent postage paid the first-class rate to China.

George Koo and the LaRouche Movement

As a self-identified “bridge” between China and America, focused on bringing people in both cultures to understand and work with one another for the betterment of all humanity, Koo would have seen the coherence between his life’s work and the LaRouche movement’s promotion of cooperation with the Belt and Road Initiative as a key part in realizing a new security and development architecture. He also would have seen in the LaRouche movement’s ideas the reflection of both the Confucian principles he inherited from his Chinese culture, and the best principles of the American Revolution from his adopted nation.

This is why he made it very clear that he appreciated the work of the LaRouche movement, when he said in his *EIR* interview, “I applaud the Schiller Institute and Helga LaRouche and all the effort that you guys are doing, trying to get the message out. You probably have a better listenership in China and Russia and elsewhere. And somehow, we need to get your voice louder here in the United States.”

When he first came into contact with the LaRouche movement, Koo was unaware of the role of Abraham Lincoln as a follower of the American System of Hamiltonian economics. However, he was certainly aware of the role of the founder of the Chinese Republic, Sun Yat-sen, who is revered by Communists and Nationalists alike, in promoting the American System of Lincoln. As he said in his interview with *EIR*:

Yes, I think it’s fair to say that the influence of Sun Yat-sen, or in Chinese, Sun Zhongshan, continues to be a legacy that is still admired and studied,

even in today’s China, even though he was not a leader of the Communist Party movement. ... No question that his Three Principles is taken directly from Abraham Lincoln; he was an unabashed admirer of the American System and democracy as defined by the U.S. To a large extent, I think, as you said, the Communist Party, since the founding of the PRC [People’s Republic of China] very much did follow Sun Yat-sen’s doctrine along the way.

Besides speaking at two Schiller Institute conferences, he participated in several meetings of the weekly International Peace Coalition, initiated by Mrs. LaRouche in 2022.

Koo definitely believed in a dialogue of cultures. His obituary stated:

George greatly enjoyed experiencing and learning from other cultures; he and May traveled extensively to over 80 countries spanning all continents except Antarctica. He organized most of their travel, frequently joined by family and friends who commented that George “enlarged their vision of the world.”

Lyndon LaRouche often commented on a *New York*-er cartoon about a man at his own funeral, asking, as he went to the grave, “What was that all about?” Dr. George Koo, however, knew the answer. His [obituary](#) noted, “He wanted his epitaph to read, ‘He wanted to make a difference.’”

Instead of Rearming for the Great War, We Need to Create a Global Security Architecture!

The following statement was issued March 8 by Helga Zepp-LaRouche, founder of the Schiller Institute, for immediate and widespread international circulation and endorsement. It is being issued at a time when Europe is at an historic crossroads, where a different alternative must be urgently put on the table if a catastrophe is to be avoided. We encourage signatures of endorsement from all walks of life to force this issue out into the public debate as quickly as possible.

The European Union (EU) and most European governments are in the grips of a war hysteria that can only be compared to the warmongering madness that broke out before World War One. Astronomical sums are slated to be spent on rearmament: European Commission President Ursula von der Leyen wants to invest €800 billion(!) in the “Rearm Europe” plan, by invoking Article 122 of the EU’s Lisbon Treaty to bypass the European Parliament. The likely next German Chancellor Friedrich Merz, who had promised before the [Feb. 23] election that the CDU would not touch the debt brake, now says the exact opposite after the election: he proposes, to begin with, €400 billion(!) for arms buildup, and €500 billion for “infrastructure,” which will largely serve military purposes, but without setting an upper limit (!) for military spending—“Whatever it takes!” as Merz put it. Those are the infamous words Mario Draghi used during the euro crisis to signify that all the money floodgates should be opened. And this at a time when the German physical economy is in free fall, when some European countries are being crushed by gigantic mountains of debt and Europe has already been largely left behind economically.

And why such a sudden fantastic increase in money, as if there were no tomorrow? U.S. President Donald Trump is talking to Russian President Vladimir Putin and wants to bring the Ukraine war, which has long been lost militarily, to an end through negotiation, and thus end the horrific dying of Ukrainians and Russians. At the same time, Trump is pulling the world back from the brink of a thermonuclear world war, from which we were only a hair’s breadth away due to the escalation of the previous U.S. administration.

But rather than congratulating Trump and supporting him, the European Union—which was, after all, the winner of the 2012 Nobel Peace Prize—as well as UK Prime Minister Keir Starmer, French President Emmanuel Macron and Merz are attempting to continue the war in Ukraine “to the last Ukrainian,” even though experts estimate that it has already taken the lives of over one million Ukrainians and around 300,000 Russians.

The Europeans are thus attempting a repeat of the sabotage with which UK Prime Minister Boris Johnson torpedoed the Istanbul agreement between Putin and Ukrainian President Volodymyr Zelensky in March 2022, which could have ended the war after a few weeks, and so is responsible for all the deaths since then.

At the same time, different secret services in Sweden, Denmark, Germany, etc. are producing forecasts that say Russia will allegedly have built up its military capabilities to such a point by 2029-30 that it will then be able to attack one or more other EU states. This is a purely geopolitically motivated assertion for which there is no evidence whatsoever, but which could turn out to happen if Europe continues to focus on confrontation, on the motto: “What I shout into the forest, will come back as an echo.”

Various institutes, such as the Kiel Institute for the World Economy, point out that neither the German Bundeswehr, nor the British or French armed forces are even remotely capable of engaging in a direct confrontation with the world’s strongest nuclear power—Russia. The Kiel Institute warned, for example, that at current procurement rates, it would take the Bundeswehr up to 100 years to reach the level of its 2004 stocks. The British Army has just 219 tanks, while Russia produces over 1000 per year. The British Royal Air Force has just 173 combat aircraft! Italy has an impressive 150 main battle tanks! Macron’s offer to use French nuclear weapons as a nuclear umbrella for the whole of Europe should be seen as a provocation of Russia more than as actual protection.

Tom Harrington, Professor Emeritus at Trinity College in Hartford, Connecticut, aptly summed up the reaction of Europeans: “If you are a Chihuahua and you play a Doberman for many years on TV, you

can forget that you're actually a Chihuahua. That can lead to much delusion when the director calls off the production."

If the EU and the individual European member states now sabotage Trump's intention to end, together with Russia, the Ukraine war which was a proxy war between the U.S. and Russia from the beginning, then they are making a catastrophic historical mistake. If they then also attempt to finance the enormous lack of military capabilities by creating money outside the regular budgets, they are repeating German Reichsbank President Hjalmar Schacht's policy of Mefo bills from the 1930s. At that point, the great war with Russia and with all the countries with which Russia is in a strategic partnership would become a self-fulfilling prophecy!

The European establishments have so far failed to reflect on their own strategic mistakes of recent decades, which have led to the current situation so unpleasant for them. Instead of seizing the great historic opportunity presented by the fall of the Berlin Wall and German reunification to establish a peace order that was absolutely possible at the time, all of Europe ended up following the policies of the Anglo-American neocons. Instead of dissolving NATO together with the Warsaw Pact in 1991, the West broke all the promises it had made to Soviet President Mikhail Gorbachev and expanded NATO no less than six times—by a total of 1000 kilometers—up to the borders of Russia, thus creating the conditions for a reverse Cuban missile crisis. In addition, the policy of sanctions, regime change and interventionist wars, especially in Southwest Asia, created an enormous backlash throughout the Global South.

But the European establishments have so far been incapable of reflecting on their mistakes out of the obvious fear that it will profit their critics. Faced with the choice of joining Trump's new U.S. peace policy, they are aligning behind the British policy—and thus the country leading the war policy!

Clearly, the European pro-Atlantic establishments have still not realized that the historical momentum has already shifted massively to Asia. Several nations there have growth rates that the European economy can only dream of. The economic success of China is due to its economic policy, which gives the priority to investment in infrastructure, the real economy, innovation, excellence in education and increased productivity through investment in cutting-edge technologies.

China's trading partners benefit from this policy, which is based on win-win cooperation, as it is also economically beneficial for China. Organizations such as the BRICS, which now has 19 members and partners and many more hoping to join, as well as ASEAN, SCO, EAEU and others, now represent an attractive alternative to the unipolar "rules-based" order based purely on military alliances and geopolitical interests. Above all, it is by now well known that the application of these "rules" is a highly arbitrary matter.

Europe has reacted to Trump's sudden signals for an end to the Ukraine war and a resumption of diplomacy with Russia with great panic—and cries for war. But there is still time to correct this potentially fatal course. If Europe wants to overcome its current economic misery, the way out lies in cooperation with the nations of the Global South, which has long since become the Global Majority.

Humanity has reached the point where it must overcome the old patterns of thought steeped in geopolitics and the Cold War and replace them with a new global security and development architecture that takes into account the interests of all nations on this planet. A positive example for this is provided by the Peace of Westphalia, which came about because the warring parties came to the conclusion that if the war continued, no one would be able to enjoy victory, since there would be no survivors. How much more convincing this argument is in times of thermonuclear weapons which, if used, would lead to the extinction of all mankind!

- We call on European politicians to come to their senses!
- Do not repeat the mistakes of the 1930s!
- Humanity is at the most important crossroads in its history!
- For a new paradigm: cooperation instead of confrontation!
- For immediate negotiations on a new Peace of Westphalia!
- For an end to the war in Ukraine through negotiations and diplomacy!
- For an end to the war in Gaza through diplomacy, the recognition of the two-state solution and the economic development of the entire region!
- No stationing of American medium-range missiles in Germany!

Wonderous Times

I

Oh, what wonderous times are these
When Reason sleeps in the benighted West
And Truth is 'Virtually' banned from public discourse !
Where Clownish Fools are Heads of State,
Who, in better times would've failed as actors
Unable to convince a wiser audience.
Where both Art and Sex,
Whose objects are both creative
Are degraded into lurid entertainments !
Where language itself is become a Hypocrites paradise !
Where Freedom has been imprisoned,
And Democracy enslaved,
To serve the will of today's would-be Caesars.
Whose foolish antics would be laughable
If they did not possess such a power of destruction!
This Black Hole of the Western Elites,
While it emits no light,
And captures or corrupts all who come to close,
Is, conversely, bathed in light from outside,
Which exposes its very Darkness to human eyes !
Otherwise not seen.

II

Prometheus, exiled by the Western Olympians, fled elsewhere
Defiantly spreading his fire around the Globe,
From the far East to the Global South,
Lighting the Dawn of a new Epoch in those parts,
And illuminating the decay of the others,
From the Darkside of the Moon,
Thus, mirror like, reflecting upon the decadent West
An Image of 'Dorian Gray'
Of what is, and what once was
Showing the path for the West to redeem its wayward soul
Toward the mission of human progress,
Now spreading fast around the world,
For Truth is not limited by geography or genetics,
It is discoverable to human minds,
And through Love, it is shared among them.

Jeff Rebello

August 11, 2024

Reflections on the Don Carlos of Schiller and Verdi

Nor tragedy, nor oligarchic trick,
Nor chains of adamantine ignorance
Can e'er excuse the failure politic,
Nor stars alignment, nor the circumstance.
Were I some simple, love-struck Prince of Spain
O'erwhelmed with love celestial, most sincere,
Or were I bold Rodrigo, Freedom's main
Defender, losing, with success so near,
I would but cheat and fail my heritage,
And let before me die in markless graves
Those hoping millions. They must raise an Age
Of Reason; they must be transformed from slaves!
Oh! Were I music for the seeking heart!
Oh, Muse! What pow'r of song may I impart?

Art Murphy
January 4, 1987
(sightly revised Nov. 17, 2024)

Who Can Tell a Wave...

Who can tell a wave when its run will end?
A soldier answers: "None."
How many chances come to flee or stand?
Again the answer: "One."
For those who neither stood, nor fell, nor fled,
The waves may roll away;
They saw the longboats off to Iliad
But did not sail that day.
And yet, they sailed. For each there was a life
Whose dignity did hang
Upon their choice—if not with gun or knife,
By a voice within that rang
Out for an instant. Nor could *they* tell the wave
When its time had come to break;
But endlessly those moments they must save
That they did miss, or take.

Paul Gallagher

Schiller Institute Conference May 24-25, 2025



A Beautiful Vision for Humanity In Times of Great Turbulence!

In Person and Online — New York City Metropolitan Area

On Memorial Day weekend, the Schiller Institute will convene an international conference, online and in person in the New York City Metropolitan area, titled “A Beautiful Vision for Humanity in Times of Great Turbulence.” Six panels are scheduled over May 24-25, focused on different aspects of the one goal of furthering a “vision for the future” based on reason and beauty of character. Our readers are encouraged to attend in whatever way they can and participate in this historic event.

Panel One: Strategic Challenges and the Emerging New Order

Helga Zepp-LaRouche (Germany), Founder, The Schiller Institute

H.E. Naledi Pandor (South Africa), former Minister of International Relations and Cooperation, South Africa

H.E. Donald Ramotar (Guyana), Former President of Guyana

Ambassador Jack Matlock (U.S.) former United States Ambassador to the Soviet Union, 1987-1991

Ambassador Chas Freeman (U.S.), former U.S. Assis-

tant Secretary of Defense for International Security Affairs, 1993-1994

Prof. Dmitri Trenin (Russia), Academic Supervisor of the Institute of World Military Economy and Strategy at the Higher School of Economics University (HSE) (Moscow)

Ray McGovern (U.S.), former Senior Analyst, U.S. Central Intelligence Agency (CIA); Founding Member, Veteran Intelligence Professionals for Sanity (VIPS)

Panel Two: The Beauty of the Diversity of Cultures

Panel Three: The LaRouche Program To Create 3 Billion New Productive Jobs in a Generation

SUNDAY, May 25

Panel Four: The LaRouche Legacy Foundation on the Actuality of LaRouche's Ideas

Panel Five: Shaping the Earth's Next 50 Years

Panel Six: The Industrial Revolution 4.0: Space, Fusion and AI

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