

FIDELIO

Journal of Poetry, Science, and Statecraft



Fall 1995

\$5.00



Erich Lessing/Art Resource, NY

The Year of Jubilee

For the cover of this issue of *Fidelio*, we have selected Hugo van der Goes' (c.1440-82) "Adoration of the Shepherds," which is a detail of the above center panel of the *Portinari Altarpiece*, painted in 1476 by this adherent of the movement inspired by the *Modern Devotion* of the Brotherhood of the Common Life. The triptych was painted for Tommaso Portinari, an agent of Florence's Medici bank in Bruges, shortly after van der Goes retired to a monastery near Brussels, as a lay brother. In 1483, after the artist's death, the Altarpiece was brought to Florence, where it created an immediate sensation.

In the Old Testament, the Jubilee year was meant to restore equality and social justice among all the inhabitants of Israel, Jew and gentile alike. So, too, from the standpoint of Christianity, the Jubilee of Christ's birth speaks not just of an inner joy, but a jubilation which is manifested outwardly in a gift of self on behalf of the poor and the outcast.

This point is presented by Pope John Paul II in his 1994 encyclical "As the Third Millennium Draws Near." From the stand-

point of Christianity, all Jubilees refer to the Messianic mission of Christ, who came as the one "anointed" by the Holy Spirit, the one "sent by the Father," to proclaim the good news to the poor. It is he who brings liberty to those deprived of it, who frees the oppressed and gives back sight to the blind. In this way, he ushers in "a year of the Lord's favor," which he proclaims not only with his words, but above all by his actions.

Van der Goes' "Adoration of the Shepherds" captures the true power and meaning of the Christian Incarnation. In the faces of the three shepherds, we see represented the three levels of consciousness traditionally portrayed by the Socratic parable of bronze, silver, and golden souls of Plato's *Republic*. The most distant of the three has removed his hat in respect; the second, opens his hands in wonder; the third joins his hands in joyful prayer.

All three shepherds, delegates of the poor, have experienced a degree of the "Lord's favor" which liberates them from mental oppression. In the case of the third, that liberation so reflects an inner transfor-

mation, that his very countenance has become transfigured. For as Pope John Paul II writes in the Encyclical: "If God goes in search of man, created in his own image and likeness, he does so because he loves him eternally in the Word and wishes to raise him in Christ to the dignity of an adoptive son."

The painting's emphasis on the elevation of the mental life of the shepherds as they encounter the Word become flesh, reflects the transformation of human society which was occurring during the Renaissance of the Fifteenth century. This transformation began with the education of poor children by the Brotherhood of the Common Life, accelerated as a result of the work of Nicolaus of Cusa after the Council of Florence (1438-39), and was consolidated in the establishment of the first nation-state *commonwealth* in France under Louis XI in 1461.

Today, as we approach the year 2000 in the midst of the worst financial crisis in 550 years, that transformation must be completed.

—William F. Wertz, Jr.

FIDELIO

"It is through beauty that one proceeds to freedom."

—Friedrich Schiller

Vol. IV, No. 3 Fall 1995

EDITOR-IN-CHIEF

William F. Wertz, Jr.

EDITOR

Kenneth Kronberg

ART DIRECTOR

Alan Yue

EDITORIAL ASSISTANT

Denise Henderson

BOOKS

Katherine Notley

Fidelio (ISSN 1059-9126) is published by the Schiller Institute, Inc., P.O. Box 20244, Washington, D.C. 20041-0244. Editorial services are provided by KMW Publishing Company, Inc. © Schiller Institute, Inc.

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

Subscriptions by mail are \$20.00 for 4 issues in the U.S. and Canada. Airmail subscriptions to other countries are \$40.00 for 4 issues. Payment must be made in U.S. currency. Make check or money order payable to Schiller Institute, Inc.

On the Cover

Hugo van der Goes, "Adoration of the Shepherds," detail, *Portinari Altarpiece* (1476), Uffizi, Florence. SEE inside front cover for analysis. (Photo: Erich Lessing/Art Resource, NY)

4

LAROUCHE AT THE PIVOT OF CURRENT HISTORY

We Must Attack the Mathematicians To Solve the Economic Crisis

Lyndon H. LaRouche, Jr.

9

On the Economic Crisis and The 'Structures of Sin'

Lyndon H. LaRouche, Jr.

19

32 The Commonwealth of France's Louis XI

Stephanie Ezrol

Translation: *The Rosebush of War*

42

Editorial	2	Celebrate the Jubilee: Quit the U.N., Bankrupt the I.M.F!
Music	49	The <i>Schöne Müllerin</i> and the Mathematical-Sublime
News	59	More State Legislators Demand LaRouche Exoneration
	59	Billington Filing Exposes Government Violations
	59	LaRouche, Billington Published in China
	60	Bosnian Delegation: 'End Arms Embargo, Oust U.N.'
	61	Enough Toleration of Genocide in Bosnia!
	62	National Music Conservatory Movement Meets
	63	Washington Conference: Global Economic Development
	64	Paris Conference Furthers African Civil Rights
Commentary	65	'We Declare the Jubilee!'
Interview	67	Dr. William Warfield, baritone
Exhibits	76	The 'Fearsome Mirror' of Goya's Art
Books	79	Alien Nation
	80	Battling Wall Street: The Kennedy Presidency
	81	The Furtwängler Record
	82	John Christian Bach: Mozart's Friend and Mentor

Celebrate the Jubilee: Quit the U.N., Declare the I.M.F. Bankrupt!

The year 1995 marks the fiftieth anniversary of the dropping of the atomic bomb on Hiroshima and Nagasaki, the establishment of the United Nations Organization, and the founding of the Bretton Woods System, inclusive of the International Monetary Fund.

As Lyndon H. LaRouche, Jr. demonstrated in his

essay, "How Bertrand Russell Became an Evil Man" (*Fidelio*, Vol. III, No. 3, Fall 1994), the dropping of the atomic bomb on Japanese civilians was totally unnecessary, as negotiations for Japanese surrender were in process through Vatican channels. The pre-calculated murder of hundreds of thousands of Japanese civilians was absolutely morally unjustified.

Why, then, was it done? As LaRouche wrote: Russell and his cronies duped the United States government into producing and using a weapon so horrifying, that nations would surrender their sovereignty to a global arbiter of policy, a United Nations world-government dictatorship, the "final imperialism."

Today, fifty years later, we see the results of this devilish enterprise. In Bosnia-Hercegovina, the United Nations, instead of contributing to peace based upon economic development, is complicit in the very war crimes and crimes against humanity which its founding at the end of World War II was supposed to have allowed to occur "Never Again!"

But what is happening in Bosnia under U.N. auspices, is no exception.

To Joy

Joy, thou beauteous godly lightning,
Daughter of Elysium,
Fire drunken we are ent'ring
Heavenly, thy holy home!
Thy enchantments bind together,
What did custom stern divide,
Every man becomes a brother,
Where thy gentle wings abide.

Chorus.
Be embrac'd, ye millions yonder!
Take this kiss throughout the world!
Brothers—o'er the stars unfurl'd
Must reside a loving Father.

Who the noble prize achieveth,
Good friend of a friend to be;
Who a lovely wife attaineth,
Join us in his jubilee!
Yes—he too who but one being
On this earth can call his own!

He who ne'er was able, weeping
Stealeth from this league alone!

Chorus.
He who in the great ring dwelleth,
Homage pays to sympathy!
To the stars above leads she,
Where on high the Unknown reigneth.

Joy is drunk by every being
From kind nature's flowing breasts,
Every evil, every good thing
For her rosy footprint quests.
Gave she us both vines and kisses,
In the face of death a friend,
To the worm were given blisses
And the Cherubs God attend.

Chorus.
Fall before him, all ye millions?
Know'st thou the Creator, world?
Seek above the stars unfurl'd,
Yonder dwells He in the heavens.

Joy commands the hardy mainspring
Of the universe eterne.
Joy, oh joy the wheel is driving
Which the worlds' great clock doth turn.
Flowers from the buds she coaxes,
Suns from out the hyaline,
Spheres she rotates through expanses,
Which the seer can't divine.

Chorus.
As the suns are flying, happy
Through the heaven's glorious plane,
Travel, brothers, down your lane,
Joyful as in hero's vict'ry.

From the truth's own fiery mirror
On the searcher doth she smile.
Up the steep incline of honor
Guideth she the suff'r's mile.
High upon faith's sunlit mountains
One can see her banner flies,
Through the breach of open'd coffins
She in angel's choir doth rise.

The U.N. is a supranational agency of the Venetian/British oligarchy, thoroughly committed to the elimination of the very principle of national sovereignty—because this principle threatens the continuation of oligarchic rule. The U.N. is nothing more than the enforcement arm for the usurious, “free trade,” genocidal population-reduction and technological-apartheid policies of the International Monetary Fund

(I.M.F.). The U.N. policy orientation is in complete violation of the principles of Natural Law, as is clearly reflected in the draft documents prepared for the U.N.’s International Conference on Population and Development in Cairo, Egypt last year, and in the proposals for this year’s Fourth World Conference on Women in Beijing, China.

The I.M.F., also created fifty years ago, at the Bretton Woods conference, is so bankrupt that it has been kept afloat up to now only through genocide. Its efforts to force nations to dismantle their public-sector industries, to subject their national budgets to murder-

EDITORIAL

ous austerity, to dismantle their militaries, to impose forced sterilization programs in order to reduce their populations, and to refuse them the technological development necessary to the development of their peoples, are a violation not only of the principle of national sovereignty, but also of the sovereignty of the family and of the individual person created *in the image of God*.

It is fifty years since the U.N. and the Bretton Woods System’s I.M.F. were created. It is high time to declare the *Jubilee* for which both Lyndon H. LaRouche, Jr. and Pope John Paul II have called. The United States of America should quit the United Nations, and place the International Monetary Fund into the equivalent of Chapter 11 bankruptcy.

Let us sing a new song, that the heavens rejoice:

*Let our book of debts be cancell’d!
Reconcile the total world!
Brothers—o'er the stars unfurl'd
God doth judge, as we have settl'd.*

Chorus.

*Suffer on courageous millions!
Suffer for a better world!
O'er the tent of stars unfurl'd
God rewards you from the heavens.*

Gods can never be requited,
Beauteous ’tis, their like to be.
Grief and want shall be reported,
So to cheer with gaiety.
Hate and vengeance be forgotten,
Pardon’d be our mortal foe,
Not a teardrop shall him dampen,
No repentance bring him low.

Chorus.

*Let our book of debts be cancell'd!
Reconcile the total world!
Brothers—o'er the stars unfurl'd
God doth judge, as we have settl'd.*

*Joy doth bubble from this rummer,
From the golden blood of grape
Cannibals imbibe good temper,
Weak of heart their courage take—
Brothers, fly up from thy places,
When the brimming cup doth pass,
Let the foam shoot up in spaces:
To the goodly Soul this glass!*

Chorus.

*Whom the crown of stars doth honor,
Whom the hymns of Seraphs bless,
To the goodly Soul this glass
O'er the tent of stars up yonder!*

Courage firm in grievous trial,
Help, where innocence doth scream,
Oaths which sworn to are eternal,
Truth to friend and foe the same,
Manly pride ’fore kingly power—
Brothers, cost it life and blood,—
Honor to whom merits honor,
Ruin to the lying brood!

Chorus.

*Closer draw the holy circle,
Swear it by this golden wine,
Faithful to the vow divine,
Swear it by the Judge celestial!*

Rescue from the tyrant’s fetters,
Mercy to the villain e’en,
Hope within the dying hours,
Pardon at the guillotine!
E’en the dead shall live in heaven!
Brothers, drink and all agree,
Every sin shall be forgiven,
Hell forever cease to be.

Chorus.

*A serene departing hour!
Pleasant sleep beneath the pall!
Brothers—gentle words for all
Doth the Judge of mortals utter!*

—Friedrich Schiller

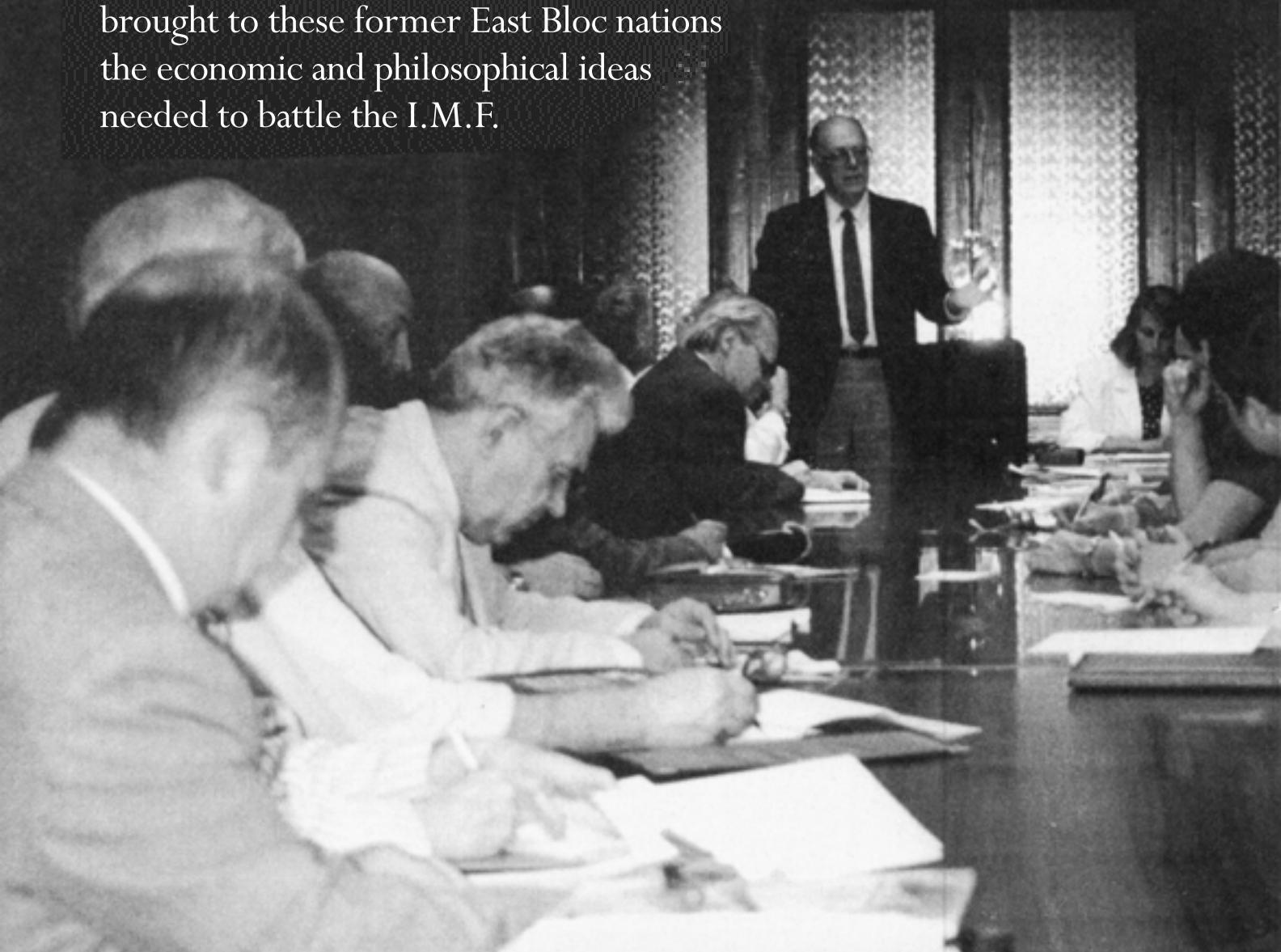
LaRouche At the Pivot of Current History

In June, Lyndon and Helga LaRouche brought to these former East Bloc nations the economic and philosophical ideas needed to battle the I.M.F.

Warsaw: Fertile Soil for LaRouche's Ideas

DURING THE WEEK of June 10, Lyndon H. LaRouche, Jr., accompanied by his wife, Schiller Institute founder Helga Zepp-LaRouche, made his first visit to Poland, to address a symposium in Warsaw on the subject "Development Is the New Name for

Please turn to page 6



POLAND

- Full-day symposium with Christian Social Union
- Holds discussions with parliamentarians, scientists, industrialists

UKRAINE

- Addresses Parliamentary Deputies
- Meets with President of Parliament
- Lectures at universities and scientific institutions

RUSSIA

- Address at State Duma (Parliament)
- Lectures at Academy of Sciences
- Lectures at Methodological and Moscow State Universities

Moscow: 'Time To Launch A New Renaissance'

AMERICAN STATESMAN and economist Lyndon H. LaRouche made his second visit to Russia, from June 5 to June 9. He was accompanied by his wife, Helga Zepp-LaRouche, and a delegation of the Schiller Institute in Germany, which she heads.

On June 6, LaRouche gave an address at the State Duma of the Russian Federation (the lower house of the Russian Parliament) on the topic "The World Financial System and Problems of Economic Growth." The talk was attended by Deputies of the Duma, staff members, and members of the public. On subsequent days, he spoke to enthusiastic audiences at the Institute of Economics of the Russian Academy of Sciences, the Methodological University, and Moscow State University. LaRouche also met with repre-

Please turn to page 8

Kiev: 'Economic Collapse Is Worldwide'

LYNDON H. LAROUCHE, JR. conducted a five-day trip to Ukraine during the week of June 20-25, spending most of his time in that nation's capital, Kiev. LaRouche was accompanied by his wife, Helga Zepp-LaRouche, the German political figure and founder of the Schiller Institute, and by a delegation from the Institute.

While in Ukraine, LaRouche was greeted by the president of the Ukrainian Parliament, Oleksandr Moroz, and addressed parliamentarians, representatives of think-tanks,

Please turn to page 7

Left: Lyndon LaRouche addresses an audience at the State Duma of the Russian Federation building, Moscow. (Photo: EIRNS/Rachel Douglas)

Warsaw

Continued from page 4

Peace," which was sponsored jointly by the Institute and Poland's Christian Social Union (PZKS), an organization founded in the early 1980's to promote the social teachings of the Roman Catholic Church.

The 120-person symposium was attended by parliamentarians, scientists, and industrialists from such institutions as the Polish Industrial Lobby, the Polish Academy of Sciences, Warsaw universities and economic institutes, and various political parties, as well as friends and members of the Schiller Institute and the PZKS.

Bishop Zbigniew Kraszewski of Warsaw welcomed Mr. LaRouche to Poland with the following remarks: "I am very pleased that I can sit beside Mr. LaRouche, who is a well-known fighter for the realization of the social teaching of the Church. Indeed, I must admit that his book [*So, You Wish To Learn All About Economics?*] is one of the most fascinating elaborations of this subject today." In addition, greetings were received from Bishop Antoni Dydycz of Drohiczyn, who affirmed his commitment to the efforts of the conference participants to elaborate the themes of economic development and peace [SEE Box, p. 24].

The tone for the meeting was set by symposium organizer Wieslaw Gwizdz, who stated at the outset that, according to the latest call of Pope John Paul II, it is "our duty to serve the people and wake up the conscience of our countrymen—that is the goal of this symposium." He said that "neither Marx nor [Adam] Smith" is needed, and quoted at length from Cardinal Wyszynski, who as early as the 1950's warned against the revival in Poland of unbridled *laissez-faire* capitalism.

In his two-part symposium presentation, LaRouche addressed the dangers inherent in the imminent global financial collapse, and the



EIRNS/Anna Kaczor-Wei

Lyndon LaRouche (left) and Helga Zepp-LaRouche (center), Warsaw symposium, "Development Is the New Name for Peace."

underlying causes of the economic crisis, with special reference to themes of Pope John Paul II's Encyclicals, both the recent *Evangelium Vitae* and earlier ones [SEE p. 19].

Helga Zepp-LaRouche spoke on the programmatic outlook for the future. She referred to her husband's intervention of 1989, when he put forward the "Productive Triangle"—the economic program to rebuild Europe, as the center of global reconstruction. She warned of today's "culture of death," which is ready to wipe out whole civilizations with the stroke of a pen. The only alternative, she said, is realization of a comprehensive economic development program for the whole of Eurasia.

Fertile Soil for New Ideas

The LaRouches' visit to Poland must be seen in the context of the situation

in that country: It is generally expected that this coming fall, the political scene there will undergo a phase-shift, reflecting the rapidly changing international situation, especially the financial crash. Forces in Poland are preparing to finally defeat the policies of the International Monetary Fund. Also, the expected phase-shift is connected to the presidential elections, which may be followed by general elections.

Throughout the entire month of May, Warsaw was the scene of strikes and demonstrations, organized mainly by the workers from the Ursus tractor factory. The protests demanded an end to cuts in social programs, and also demanded issuance of cheap credit to farms and industry to increase production. In addition, some circles of the Solidarity union are discussing the idea of a national bank.

The figures are very clear: Last year, Ursus sold 20,000 tractors, combined, on the domestic *and* international markets—whereas the actual demand in Poland alone is for 700,000 tractors! Hence the demand for cheap credit for farmers to enable them to buy the tractors they need.

This sentiment has been taken up

by some members of Parliament, who are seeking new kinds of cooperation, beyond party lines, around a “Christian concept of economics,” which includes fighting the I.M.F.’s “shock therapy” privatization policy. Hence the excitement generated in Poland by this opportunity to hear and debate LaRouche’s ideas in person.

In addition to the public symposium, Mrs. LaRouche had the opportunity to hold private discussions with Parliamentarians, representatives of the Polish Industrial Lobby and the Forum of Polish Engineers, and with the editors of a quarterly magazine issued by the Polish Peasant Party.

Kiev

Continued from page 5

professors, and the media. In all his talks at universities and scientific institutions, LaRouche stressed that, aside from the I.M.F. looting of the countries of the former East bloc begun under Margaret Thatcher and George Bush, Ukraine is experiencing the same type of economic collapse as every other country of the world: “There is no successful economy in any part of the world,” he insisted.

LaRouche’s visit to Kiev came about as the result of an invitation from Natalya Vitrenko, a prominent member of the economic commission of the Ukrainian Parliament, who toured the United States at the invitation of the Schiller Institute in March.

Among his speeches, meetings, and other activities, LaRouche addressed a group of parliamentary deputies of different parties and lectured at several universities and institutes—for example, the Institute of Productive Forces, which was founded by the scientist Vladimir Vernadsky, and of which Vernadsky was president from 1919 to 1929. There was also a small but vibrant meeting with friends of the Schiller Institute.

Disillusioned with I.M.F.

The LaRouches’ visit occurred at a time that many of their hosts characterized as a turning point in Ukraine’s experience with the so-called “reform” process, given the

fact that the country has undergone terrible disillusionment with International Monetary Fund “reform” policies.

Since “privatizations” were first imposed by I.M.F. dictate three years ago, Ukraine has lost fifty percent of its industrial capacity and thirty percent of its agricultural output. There has now arisen a far-reaching realization in the country that any further “privatizations” mean a com-

plete loss of national sovereignty that will plunge Ukraine, along with the other countries that were formerly members of Comecon, into conditions comparable to those of the Third World.

Another effect of I.M.F. policies in Ukraine, has been a “brain drain” similar to that in Russia—namely, many of the most skilled scientists have gone abroad out of desperation, or are barely making a living at



EIRNS/Karl-Michael Vitt

Lyndon and Helga LaRouche in Ukraine Parliament, with Members of Parliament Prof. Natalya Vitrenko (center) and Vladimir Marchenko, Kiev.

home, working in jobs that are far less qualified and skilled. The horrible housing crisis (it is quite normal to find three generations of a family living in an apartment twenty-five square meters in area) and the deepening poverty, have created a situation which many call "almost unbearable."

To show the nature of the global financial and monetary collapse,

LaRouche elaborated on why the average consumption and production levels, and real income, of the U.S. labor force are now half of what they were twenty-five years ago—while at the same time, but especially since 1987, there has been a vast growth in financial aggregates *per capita*. The rate of growth of those aggregates is now described by a hyperbolic curve.

Audiences frequently expressed a

special interest in the specific insanities involving financial derivatives trading and the losses of banks and corporations that engaged in derivatives speculation, while without exception greeting with enthusiasm LaRouche's perspective of the economically integrated Eurasian land-bridge, given Ukraine's geographical position, relative lack of raw materials, and relatively high level of labor skills.

MOSCOW

Continued from page 5

sentatives of Moscow scientific circles.

The impact of LaRouche's presentations was amplified by the circulation, during the visit, of the just-published Russian translation of his memorandum "Prospects for Russian Economic Recovery" (Bulletin No. 5 of the Moscow Schiller Institute) and the Russian edition of "Summary of Evidence on the Record Demonstrating the Innocence of Lyndon LaRouche and his Colleagues."

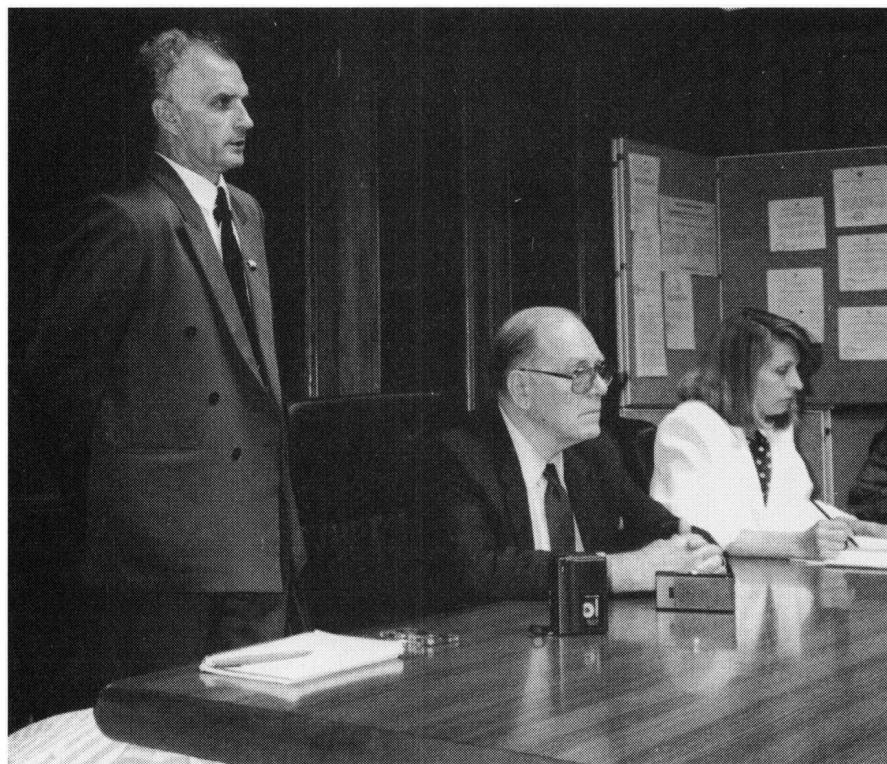
A New Renaissance

In all of his speeches, LaRouche placed his discussion of the crisis in Russia, and prospects for its solution, in the setting of the end of a 500-year period of history. The symbiotic relationship between the productive agro-industrial base of the economy, which was launched at unprecedented rates of development by the discoveries of the European Renaissance in the Fifteenth century, and the parasitical financial oligarchy, is at an end, LaRouche told his Russian

audiences. Now, either the parasite will destroy the host, or sovereign nations will succeed in freeing themselves, to launch a new Renaissance.

LaRouche focussed on Russia's mission in a genuine world recovery, the same task defined a hundred years ago by Sergei Witte and his collaborators in France: Russia, situated between Europe and the great population centers of Southeast and South Asia, must be the conveyer of technological development throughout Eurasia, through the development of great infrastructure projects. The Eurasian land-bridge must be built.

For collaboration on this task, LaRouche said, both the American-Russian alliance at the time of the American Revolution (League of Armed Neutrality) and the U.S. Civil War, are crucial reference points. He discussed in depth the British disruption, after the death in 1945 of President Franklin Roosevelt, of the potential revival of this type of relationship between the United States and Russia. Today, LaRouche emphasized, it is most urgent for the U.S. to lead a shift in Western policy toward Russia. The destruction of Russia imposed by the International Monetary Fund during the Bush and Thatcher regimes has brought things to the point of social explosion; it is imperative to take some of this external pressure off Russia, in order for Russia to be able to solve its problems.



EIRNS/Karl-Michael Vitt

Deputy Nikolai Chukanov introduces Lyndon LaRouche at the State Duma building, Moscow.

We Must Attack the Mathematicians To Solve the Economic Crisis

by Lyndon H. LaRouche, Jr.
Lecture at the Methodological University, Moscow
June 8, 1995

Nina Gromyko of the Methodological University introduced Mr. LaRouche as the founder of the science of physical economy, who is known in Russia through his textbook “So, You Wish to Learn All About Economics?,” which was published in its Russian edition in Moscow in 1993.

One should not exaggerate: I did not create the science of physical economy, I merely revived it. It started many years ago, back in the 1930's, when I was in my adolescence (which almost is ancient history for some of you, perhaps). I took up the study of philosophy, of French, English, and German philosophy, from the Seventeenth and Eighteenth centuries, especially. And early on, I became a follower of Leibniz. Then I became an enemy of Kant, in defending Leibniz against Kant.

So in the later course of time, in the 1940's, after World War II, at the end of 1947 or the beginning of 1948, I met the work of Norbert Wiener, who has a certain reputation as the so-called “father of information theory,” which was becoming very popular. I should tell you that Norbert Wiener based his idea of information and human intelligence on gas theory, the statistical theory of gasses from Ludwig Boltzmann—and since then, you probably have heard, a great amount of gas has been issued on the subject of information theory!

I decided that this was the most disgusting thing I had ever seen, but I also recognized that what Wiener was saying, was merely a degenerate version of what Kant had already said. And, with the arrogance of a young man, I said, “I can defeat this. I could wipe the floor with

this fool, Professor Wiener.” And I did, in a manner of speaking.

But out of this, in proving the nature of human scientific discovery, naturally I looked at the role of technology as typical of human ideas. And the use of language to communicate ideas about technology or scientific discovery, is the crucial proof, a very simple proof, in the sense of all the ideas of not only Wiener, but the ideas of an *idiot-savant*, who is a very skillful mathematician but an *idiot-savant* nonetheless, John Von Neumann. Von Neumann was a man who could fill blackboards in many buildings full of formulas in a single day, without ever presenting a single idea. He is the principal founder of what is called today “systems analysis,” which also eliminates any possibilities of ideas.

Once I had solved the problem, the question was, how should we attack the mathematicians? So I turned, first of all, to a study of the work of Georg Cantor, and, in the same year after studying Cantor, particularly his last major work, his *Contribution on the Transfinite*, I returned to read again the crucial discovery of Bernhard Riemann, and then I discovered why you cannot represent ideas mathematically, although you can present functions which explain, with ideas, what happens in mathematics.

I understand that some of you have been studying matters of formal logic. Well, let's discuss it from the standpoint of formal logic.

To take a model of formal logic, instead of using “logic” in the sense it's used today, or the Aristotelian syllogism, or metaphysics, let's look at geometry. We don't use an “equals” sign in logic anymore. We will use “greater

than” and “lesser than,” in several senses, and we will use the congruence sign rather than the “equals” sign. Because two things may appear to be equal, but they’re not congruent. We have many modern mathematicians who don’t understand that distinction any more.

Now, given any system typified by Euclidean geometry, in which you can prove propositions to be consistent (that is, consistent with one another), you can call these propositions “theorems.” Any system of theorems—which is sometimes called a “theorem-lattice”—can be shown to be underlain by a set of axioms and postulates. So, instead of thinking about the theorems, you can think about the set of axioms and postulates, because by implication, the set of axioms and postulates will describe, or identify, *all* of the theorems which are possible in that particular theorem-lattice.

Now, let’s state, in simple terms, exactly what it is that Riemann discovered. In March of 1853, a young genius by the name of Bernhard Riemann, who had studied at Göttingen and then Berlin and back to Göttingen, who had been a student and protégé of Carl Gauss, and also a student and protégé of Lejeune Dirichlet, made a discovery. And he was given special permission at the university to prepare for his habilitation dissertation as a professor by special research, whose purpose was to look through libraries and other sources, to see if there was any place in all science where something like his discovery had been elaborated.

A little over a year later, in June of 1854, he spent most of the day presenting his presentation and discussion in defense of it, to a group of professors at the university.

In brief, Riemann’s discovery can be described fairly and accurately as follows. His paper, “On the Hypotheses Which Lie at the Foundations of Geometry,” is one of the most beautifully written pieces in all scientific literature. There’s nothing obscure in it, it is clear; but almost nobody who has commented on it, has ever commented on it *honestly*, because it upsets all the mathematicians.

Let’s see what he attacked. He said that up to that point, there were problems in geometry, fundamental fallacies, which had been referred to by previous scientists, but whose implications had never really been defined. The only precedent he could find, of importance, was in two writings of Gauss. In Gauss’ first major publication at the end of the Eighteenth century, which is called *Disquisitiones Arithmeticae*, he deals with what are called “biquadratic residues,” which have to do with such things as prime-number sequences, and things of that sort. And then, later on, Gauss wrote another paper, on the general theory of curved surfaces. Riemann identified these as the only two precedents that he could find for what he was trying to do.

Let me describe, in my own words, from the standpoint of theorem-lattices, what the problem was.

In what we call “Euclidean geometry,” people sometimes make the mistake of assuming that this Euclidean geometry—or Newtonian or Cartesian physics—has something to do with the real universe. In fact, they have nothing to do with the real universe. What we call “simple geometry” is not a creation of our senses: it is a creation of the imagination. We make some very simple assumptions. *First*, we make certain axiomatic assumptions, based on the imagination, about the nature of space and time. We assume that space is simply extended in three directions: forwards-backwards, up-down, and side-to-side. We assume that time is extended in one dimension, forwards-backwards. We assume that everything in space-time can be measured as “greater than” or “less than.”

Then we come along, and we try to put physics into space-time. We imagine that physical objects are based on objects like those we imagine we see, from our senses. We make two steps of assumptions about this. We imag-

Euler’s Fallacies on the Subject of

Excerpts from Appendix XI,
The Science of Christian Economy,
by Lyndon H. LaRouche, Jr.

Is physical space-time, in respect to physical cause and effect, a matter of simple linear extension, or is it not?

Kepler’s astrophysics says it is not a matter of simple linear extension: that the available planetary orbits are not only limited in number, in the sense of being enumerable, but that this enumerability is defined by a very definite, intelligible principle, a principle susceptible of intelligible representation, which is the harmonic ordering; and that in the values of a special kind of Diophantine equations, if you like, in the values which lie between these harmonically ordered, enumerable values, there are no states of a similar nature, or precisely similar nature, at least, to be found.

Now, this introduces a kind of discreteness into physical space-time *per se*. That physical discreteness is the first aspect of a monad in the micro-scale. . . .

We recognize the implications of the speed of light as a singularity of the astrophysical scale, and recognize that the speed of light has a

ine we put the object in space-time, and we do a kind of surveyor's mapping of this object in space-time.

And then, we get more complicated. We let the object *move* in space-time, and we assume that the relations of measurement of objects in motion in simple space-time, have some correspondence to the relations of cause and effect in the real universe. We also introduce another assumption, *which is the most dangerous and false assumption in all modern mathematical physics*. It's a fallacy, a falsehood which was defended vigorously by one of the most famous mathematicians of the Eighteenth century, a passionate—as a matter of fact, a fanatical—defender of Isaac Newton. He was a Swiss teacher of mathematics, who, through the patronage of Leibniz and Johann Bernoulli, was invited to Russia to the St. Petersburg Academy. In 1741, he was invited by one of the worst scoundrels in all Europe, Frederick II of Prussia, to move from St. Petersburg to the Academy at Berlin.

The Academy at Berlin was the center of hatred of Leibniz in Germany. It was the center for such degenerates as Pierre Louis Maupertuis, who was later kicked

out of the Academy in 1753, because he had committed a great mathematical fraud. Also there at the time was Voltaire; and also a “pretty boy” from Italy called Francesco Algarotti, who was actually one of the sources for Immanuel Kant's theory of aesthetics, was one of the controllers of science at the Berlin Academy at that time.

The gentleman whom I'm speaking of remained there from 1741, to about twenty-five years later, when he returned to the St. Petersburg Academy. He was responsible for a great number of useful contributions to mathematics, but also two of the greatest frauds in all mathematical history. His name was Leonhard Euler.

There were two issues here. First of all, Euler was part of the fraud that got Maupertuis kicked out of the Academy. Maupertuis claimed that he had discovered Leibniz's principle of “least action.” So he was kicked out, because his fraud was so obvious. And Euler defended him, although Euler had worked enough with Leibniz's work to know this was a fraud.

Euler's great crime was published in 1761, in a paper called “Letters to a German Princess,” in which he

Infinite Divisibility and Leibniz's Monads

reflection in terms of a singularity in the microphysical scale; then we see where the fallacy of Euler's argument lies respecting physical geometry. If we recognize that the connection between the micro- and the macro-, the maxima and the minima, is expressed by *change*, where change is the quality of not-entropy generalized, as typified by creative reason, . . . then the problem vanishes.

So, the problem for Euler lies in his definition of extension and in the use of a linear definition of extension. In principle, Euler excludes, thereby, the realm of astrophysics and of microphysics from physical reality. This is where Leibniz did *not* fail and where Euler, at least in this case, did.

Selections from Euler's “Letters to a German Princess,” 1761

from Letter 8

“The controversy between modern philosophers and geometricians . . . turns on the divisibility of body. This property is undoubtedly founded on extension . . .

“[I]n geometry it is always possible to divide a line, however small, into two equal parts. We are likewise

by that science instructed in the method of dividing a small line . . . into any number of equal parts at pleasure . . .”

from Letter 10

“Some maintain that this divisibility goes on to infinity, without the possibility of ever arriving at particles so small as to be susceptible of no further division. But others [i.e., Leibniz—ed.] insist that this division extends only to a certain point, and that you may come at length to particles so minute that, having no magnitude, they are no longer divisible. These ultimate particles, which enter into the composition of bodies, they denominate *simple beings* and *monads*. . . .

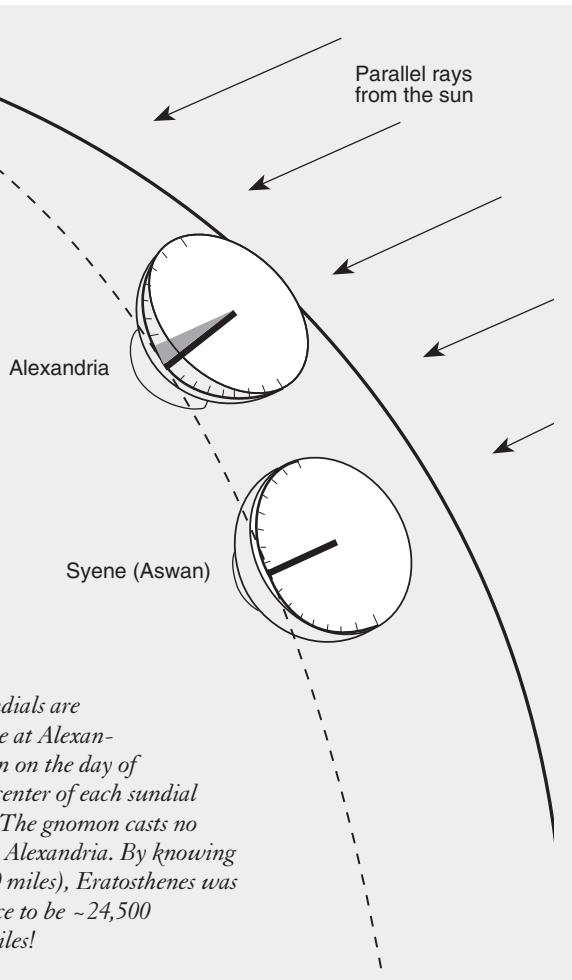
“The partisans of monads, in maintaining their opinion, are obliged to affirm that bodies are not extended. . . . But if body is not extended, I should be glad to know from whence we derived the idea of extension; for if body is not extended, nothing in the world is, as spirits are still less so. Our idea of extension, therefore, would be altogether imaginary and chimerical.

“Geometry would accordingly be a speculation entirely useless and illusory, and never could admit of any application to things really existing. . . .”

FIGURE 1. Eratosthenes' method of measuring the size of the Earth.

Eratosthenes' method (Third-century B.C.) focused on the difference, or anomaly, between the angles of shadows cast on two identical sundials at divergent latitudes. The significance of the experimental lies not in its extraordinarily accurate computation, but in its demonstration that knowledge, rather than being based on experience, is actually based on discovering the contradictions implicit in our opinions about experience.

In the illustration, two hemispherical sundials are placed on approximately a meridian circle at Alexandria and Syene (Aswan) in Egypt, at noon on the day of the summer solstice. The gnomon in the center of each sundial points straight to the center of the Earth. The gnomon casts no shadow at Syene, but a shadow of 7.2° at Alexandria. By knowing the distance between the two cities (~490 miles), Eratosthenes was able to calculate the Earth's circumference to be ~24,500 miles—which is accurate to within 50 miles!



attacked Leibniz's *Monadology*, and in which he insisted that the continuity of space-time was infinitely, perfectly divisible [SEE Box, p. 10].

The importance of this consideration of Euler's, which has many implications in the history of mathematics and physics, is that it becomes impossible to understand the relationship between mathematics and physics, and it becomes impossible to understand how scientific ideas affect the changes in productivity in society, for example.

What happens with a scientific discovery of principle? For me, the most popular example of this problem is one of the many important discoveries by a great man from the Third century B.C. This man, like many members of the Academy in Athens, Greece, came from Cyrenaica, which is an area now in Libya, on the southern coast of the Mediterranean. And his name was Eratosthenes, and the discovery I'm going to refer to, is his attempt to estimate the meridian of the Earth, which he measured to an accuracy of polar diameter of the Earth of about fifty miles' error.

Let me describe the experiment to you. It's a very simple one, but it illustrates some of the most fundamental

problems in science [SEE Figure 1].

Here you are in Egypt near the end of the Third century B.C. You have no telescopes, you have only deep-well observations, and it will be 2,200 years before anybody will see the curvature of the Earth from space. How do you measure the size of the Earth, without leaving Egypt? What did he do?

Now, there's a place which was called Syene, which is now under water, where the famous Aswan Dam is. There is the city of Alexandria, to the north. And if you were observing the stars, you could determine that Aswan is at a point approximately due south of Alexandria.

Now you make two sundials, with a special design. You take two

hemispheres, you put a plumb bob (a weight on a string) on the bottom, and call it the South Pole of the hemisphere, to determine how to orient it. In the interior, from the South Pole up, you put a stick. And you grade the diameter of the sphere along the interior; you mark off equal segments along the line on the interior, which you intend to be your North-South line. Around the equator, you also make equal divisions. You make two of these sundials, and you put one in Syene (Aswan), and the other in Alexandria.

Obviously, the importance of using sundials, is that you want to make the observations at the same time of day in both places. So, for obvious reasons, you want to use noontime, when the sun is directly over the meridian. By using this method, you can determine that you are making your observations at the same time in Alexandria and at Syene, even though you have no radio, no telephone.

What do you observe? You observe the shadow of the sun cast by the stick, along the inside of your hemisphere. Now you compare the angles of the shadow in the two sundials. If the Earth were flat, the angles would be the

same. If the Earth is not flat, the angles would not be the same. Obviously, they're not the same. What do you do? You take the measurement of your angles, and you bring together your two measurements. You construct a circle, and so determine the angular distance between Syene and Alexandria. And, by comparing that with the length of the portion of the circumference of the circle it cuts off, you've estimated the size of the Earth.

Now, in teaching that experiment, which you obviously can know very easily, most modern schoolbooks or teachers would make a fundamental mistake. They would concentrate on the fact of the calculation, which is the least important part of the whole experiment. It's very important, but it's not the most important. The most important part of the experiment, given that it was not until 2,200 years later, that man for the first time *saw* the curvature of the Earth, is to ask a question: *So how could someone in the Third century B.C.,* 2,200 years before anyone saw the curvature of the Earth, measure the curvature of the Earth to an accuracy of fifty miles diameter?

That's the point. What did we measure? We did not measure what we saw. We measured an error in our observations, the difference between the two angles. So we created the idea of curvature we had never seen, by the contradiction shown in our experiment, a stubborn contradiction you could not remove.

Two things are demonstrated by that experiment. First of all, that knowledge is not based on experience. *Knowledge is based on discovering the absurdities in our opinions about our experience.* Science is based on those kinds of ideas which pertain to what we have not seen, but which we can then demonstrate to increase man's power over nature.

Now let's generalize that. We have three categories of the physical universe, in terms of our observation:

- We have the aspect of the universe which is within the range of our senses, or close to the range of our senses. That's the ordinary macro-universe for us.
- Then we have a universe which we can see, but which we can't see at the same time.

For example, Aristarchus, earlier in the same Third century B.C., was the first to demonstrate that the Earth orbited the sun. This was the work which, in the Second century A.D., a great fraudster studied. The fraudster's name was Claudius Ptolemy. Claudius Ptolemy was an enthusiastic admirer of Aristotle, and he wished to discredit Aristarchus, and he wished to discredit *the idea of Ideas*, as Plato described *Ideas*. Remember, what I described as *the idea of the difference* which enables us to understand curvature in Eratosthenes' simple experiment, is the simplest example of

what Plato meant by an Idea: a provable concept which does not depend upon direct observation.

Now, people like Ptolemy faked the data to say that the universe rotated around the Earth, and he made an absurd theory with faked data, to spread an idea, which was later overturned by Nicolaus of Cusa (you call him Nikolai Kuzansky), and then also later by Copernicus and Kepler. But this absurdity was widely believed in Europe.

Now, for Aristarchus, these observations involved estimated measurements of the distance from the Earth to the moon, which were reasonably accurate. They were wildly inaccurate, but for the observation, they were good ideas. And there were estimates of the distance from the Earth to the sun, which were much less accurate. This was done using eclipses.

And I cite these, because it is an example of a case in which mankind had never actually seen the distance between the Earth and the moon, or between the Earth and the sun; yet they were able to at least estimate a measurement. In fact, until we began to send out satellites and space rockets, we could never directly observe these relations. Yet, even in crude ways, in the time of the Greeks, these ideas of astrophysics existed. These are ideas of things we can't see; but there are methods by which we can know them, which are, in principle, *the same kind of method that was used by Eratosthenes* to estimate the size of the Earth.

- Today, one of the most important areas of investigation, is an area to which we have no connection with our perceptual apparatus—the area of microphysics. We have no sense-perceptual direct access to any of this area, yet we have developed very precise and very efficient and useful ideas about this area. It's in this area that the secrets of living processes, as well as the secrets of nuclear weapons, lie. With these methods, we can go down to distances of about 10^{-18} centimeters. And the frontier is to go deeper.

So these are three categories of ideas which have nothing to do with "Euclidean geometry" in the ordinary sense.

Now, let's take another experiment. As early as the beginning of the Sixteenth century, Leonardo da Vinci insisted that there was a *finite rate of propagation* of not only sound, but light; and, through the work of Kepler, this became very influential on a fellow called Christiaan Huyghens. Huyghens had a student called Øle Roemer, a Dane. These were all friends of Huyghens and of Leibniz, at the same Academy in Paris, under Colbert. Øle Roemer was a student there.

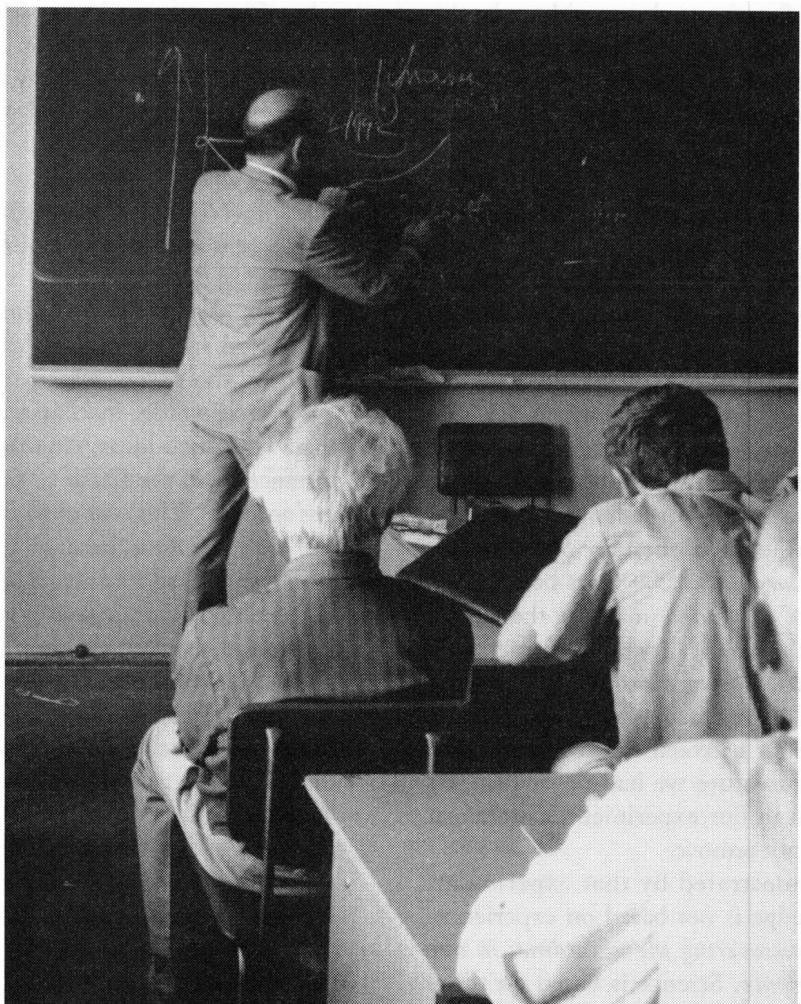
And Øle Roemer, in 1676, measured the speed of light,

by making observations of the moons of Jupiter. His first estimate was very close to our modern one. On the basis of this, his teacher, Huyghens, developed a theory of refraction and reflection; because if light is propagated at a finite rate, this leads to certain conclusions.

Johann Bernoulli and Leibniz came up with a new estimate about the nature of the physical universe, which was based on the study of the behavior of the refraction of light, which is famously known as the *brachistochrone problem*, or *least-time experiment*. And so, on this basis, Leibniz and Johann Bernoulli attacked Descartes, and attacked Newton, and described the mechanical method, the mathematics of Newton and Descartes, to be incompetent, and said that, in mathematics, we must supersede algebra by a higher level of mathematics, which is called the mathematics of transcendental functions, which they also called, at times, *non-algebraic functions*.

So, this is a simple case of a discovery where physics, *outside the domain of mathematics*, began to force mankind to look at geometry in a new way. We had to change the axioms of assumption of geometry. This was something that had already been begun by the work of Kepler, who also thought of what we call today a *quantized space-time* rather than a continuous space-time.

And this is what Bernhard Riemann generalized, a whole series of experiments of this kind of impact. We find that every time we make a fundamental discovery of principle in physics, we create ideas of the type I described, Platonic ideas. These ideas force us to change the axioms of assumption which were used to create



EIRNS/Rachel Douglas

At the blackboard: Lyndon LaRouche lectures at the Moscow State University.

in certain cases, a *singularity*.

All human knowledge, including art, is based on this principle of discontinuity. It's the fundamental difference between the mind of the human being and the animal. In art, we call this *metaphor*. You use language or painting or music to create a *contradiction*, a *discontinuity*. If you can show the discontinuity to be *necessary*, then it's real. What is necessary, is real. Then this discontinuity, for which there is no word, becomes what we call a *metaphor*. A metaphor in art is the same thing as a discontinuity or singularity in scientific knowledge.

So, think about what you know. If you've studied well, you did not learn how to repeat the formula; you learned *how to derive it*. You did not simply *copy* any idea from someone because they were an authority; you learned how to repeat the act of discovery in your own mind.

Now, when you learn in that way, what you are doing is re-experiencing the mental act of discovery of people before you. You can be closer to Plato, than to your next-

mathematics, to describe physics. And this change of axioms gives to the appearance of space-time the character of a *physical space-time curvature*, and this is reflected as a difference in the way we measure relations within physical space-time.

Now, why was this important for me?

Every time you change an axiom in a theorem-lattice—call the old theorem-lattice *A*, and the new theorem-lattice *B*, where the difference between the two is a change in an axiom—no theorem of *A* will be consistent with *B*. You cannot, by any infinite approximation, ever reach *B* from *A*. This is called a *discontinuity*, or can be called,

door neighbor; because you never visited the inside of your neighbor's mind, but you've visited Plato's mind. You can be closer to Beethoven, than to your marriage partner; because with your marriage partner, you never exchanged an idea.

Now, what do we know? Even in our use of language, what we have accumulated is discoveries by people thousands of years before us. All of these discoveries involve discoveries of principle, principles of what we call *science and technology*, principles of what we call *art*.

Now, what has happened to our minds as a result of the benefit we have received from our ancestors through a good education? Every discovery you have repeated in your mind has the representation of a discontinuity. The result is that we today can have in our minds more discontinuity for each individual act of thought, than our ancestors. *Our thoughts are more powerful ideas, than those of our ancestors; and that is the source of the increase of the power of man over nature.* And that's why the famous theorem of Cantor about density of discontinuities per interval of action, is so important to me, and was so important to me back in 1952. It was the combined ideas of Cantor and Riemann, which enabled me to understand the significance of the discovery I'd made in respect to information theory.

And that is an example of the relationship of philosophy and science to life. It is only an example, but perhaps you will find it more than enough to take in at one time.

Thank you.

* * *

Some Questions and Answers

Dr. Yuri V. Gromyko, Rector of the University: I would like to ask you a question from a rather different context. What do you think of the books of Alvin Toffler, who just now is rather popular?

Lyndon LaRouche: I don't take Toffler at all seriously. He has an interesting history. There's a certain faction who happen to be enemies of mine, inside the U.S. military. And, at a certain point, when I had a fight with them, they came up with a project which became famous during the recent Gulf War. This was the idea of using videogame technology in virtual reality, for soldiers in target practice.

This became known as "Project Air-Land Battle 2000," which was used by a special unit of the U.S. forces to target an Iraqi tank division.

The idea was that American soldiers today would be stupid, because, I'll tell you, the education system in the United States is not very good. It's degenerated. But one

thing young boys like to do, is to play electronic videogames for many hours after another.

So they got the idea: You put a helmet on this boy. He doesn't see, he has this synthetic picture in his eyes; his ears are controlled by earphones; he wears electronic gloves, which give him sensations. And when he moves his fingers, they send signals which cause action. I don't know about here, but in the United States, they have people go into these kinds of things: they put on these headsets, put these gloves on, and play videogames.

Now, imagine this little idiot in a tank. He's wearing a headset, and he's looking at the images coming by television, into these eyepieces. He sees an enemy tank, on the imager. His signal goes up to a satellite, which gives him a signal of what the tank's position is, a radio-controlled rocket goes out, controlled by the satellite, to arrive at the precise position of the tank.

Now, what they came out and said is: "Ohhhhhh-hh!!! This is the new universe!"—of virtual reality.

Alvin Toffler was taken on as a propagandist for this project, and he began to write these silly books, *thick* books. Usually bad jokes should be short, shouldn't they? But these are very long bad jokes! Actually, these jokes are based on gas theory. That's why they're so big.

Let me tell you, for example, who believes this nonsense. There's a fellow called Lord William Rees-Mogg. He was former chief editor of the *Times of London*, and any high-ranking former Soviet spy will tell you that the London *Times* is the official organ for the London British oligarchy.

From the audience: Just like *Pravda*!

LaRouche: I don't think *Pravda* ever perfected the art of lying the way the *Times* did.

So, he says the world is going to be a new kind of world. Ninety-five percent of the people will never receive any education at all. Wealth will be created by a few people, less than five percent, sitting on islands, dispensing information.

Now, let me just explain this. Because this is a significant question, I'll give some background. If you include this crazy gas-theory of information, we know five different species of economic theory.

The first one, is the one which was perfected by Leibniz, which became the basis for the U.S. theory of economy.

The second one was based on Aristotle. It was called the *Physiocratic doctrine*. Macroeconomic profit was a new phenomenon in history—it did not exist as a social category until the Fifteenth century in Europe. So, everyone had to explain modern economy on the basis of this new phenomenon of the past five centuries, called macroeconomic profit, or surplus value.



EIRNS/Rachel Douglas

Lyndon LaRouche inspects publications with Prof. V. Mayevsky (left) of the Institute of Economics, Russian Academy of Sciences, Moscow.

Here's how the Physiocrat François Quesnay, who was a Venetian agent, explained it. He said, "This comes from the bounty of nature. The Mother Earth goddess, Gaia, the patron goddess of prostitution, is the one who creates this wealth. It comes from forestry, it comes from agriculture, it comes from mining. It comes from the womb of Mother Gaia. Not from the peasants: the peasants are only human cattle, they're like cows, you must feed them, but they don't create anything."

"But who does it belong to?"

"Oh, God gave the property title to the great lord. The state must not interfere, urban society must not interfere: *laissez-faire*."

That was the theory of *laissez-faire*. *Laissez-faire* theory says that good comes only from evil, that the interaction of the evil acts of individual persons results in a "gas-theory"-like equilibrium, an equilibrium among evil acts, and that the equilibrium is good. That's the theory of *laissez-faire*.

Then you have a third one, which came after that. Adam Smith went to study with the students of the Physiocrats Quesnay and Turgot in France. He was an agent of the British East India Company. He came back and he copied the theory, calling it *laissez-faire* "free trade." But he said "No, it is not nature that creates wealth; it is *trade* that gives wealth."

Fourth: Marx studied this. He made one slight improvement, which is called the theory of social reproduction, but otherwise he copied these fellows. He said surplus value comes from labor, which became known as the labor theory of value. Then Engels added a stupid mistake. Seeing the hands of the British apes—the British royal family—Engels saw the opposable thumb. So he said the mechanical action of the opposable thumb creates technology as an epiphenomenon of the movement of the thumb.

Then, fifth, along come Von Neumann and company, and these fellows say, "No. Wealth comes from information," and it is simply a result of what they call negentropy, which is a reversal of entropy, in the human gas system. So, what happens? Today Lord Rees-Mogg comes up with this theory, which is a new version of Aristotelian metaphysics. It's a form of superstition to say that an object by its nature "secretes" something.

But if you look as I do at what I described, you'd look at society and you'd say, "Let's describe the society in terms of very simple thermodynamics. Let's take two kinds of things. First, in terms of consumption by people, by households, by industry. Let's call these market-baskets."

Now, this market-basket contains the physical things

we consume, or industry or farmers must consume. It includes things like the production of power, and the production of water and transportation. It includes services and education. It includes health care. It includes science as such. These are the things which are *essential* to the productivity of people and of society.

Second, let's compare what people consume, and what society consumes, with what society produces. Let's compare the things we consume, with the same kind of things we produce.

In order to maintain society at a certain level of productivity and technology, we find that we can write bills of materials and process sheets which describe the requirements to do that. We can do that. That requirement, which we've determined, is the *energy of the system*. We measure the energy of the system *per capita* of the labor force, by the household, and by the square kilometer of land used. So we get a notion of energy density.

Now we compare consumption with production, of the same things. We make an allowance for the administration of society. We come out with what we may call the excess, or the *free energy*.

There are two things to consider. The first thing you're interested in, is the ratio of the free energy to the energy of the system, comparing these as a whole, and comparing it *per capita* of the labor force, *per household* (because we breed children in households), and *per unit of land area*.

Now, we're concerned with the ratio of free energy to energy. Well, what should we do with the free energy? We should invest it in society's improvement, which means the energy of the system *per capita* will increase. So now we have more energy of the system *per capita, per square kilometer*. But we want the *ratio* of the free energy to energy of the system not to fall, when the energy of the system *per capita* increases. In society, that's what we call *capital intensity, energy intensity*.

In other words, the requirement of success in an economy, is that the rate of growth should not fall with the increase of the capital intensity.

Therefore, what do you have? You have, on the one hand, this kind of process I've described, and it is *not-entropic*. This is *not* the *negentropy* of Boltzmann and Wiener, or Toffler. This is a *not-entropy*.

What causes the not-entropy of society? The human species is the only species in which this behavior exists. Not-entropy exists in the biosphere, but *only in the biosphere*, not in the individual species. Through evolution, the biosphere achieves higher states. But only human beings, only society, can increase its not-entropy *by its own will*—what I described before, the not-entropy of increased density of discontinuities. You can say that the rate of scientific discovery, and the rate at which society

uses them, *typifies*—that is, it's not the exclusive cause of, but it's the typical cause of—the increase in the not-entropy of the economy.

The greatest achievement of economy in the former Soviet Union was in the military-industrial-scientific sector. The driver of that success was science as such, and the derivatives of scientific work in engineering, which is *not-entropic*. The problem was that the lack of infrastructure development and the lack of emphasis on this in the civilian economy under conditions of arms race, prevented that benefit from spilling into the civilian economy.

So, when you look at Toffler's work, you say: "This is idiocy."

What we have to do, is to educate our children better, to eliminate textbook education, and have the students instead relive the derivation of these discoveries. Educate every child as if that child were going to be a genius, and you will have a good society—and you will also have many geniuses. Then it will work.

Nina Gromyko: Could I interpolate a question here? Do you have, so to speak, an elaborated educational technology? Do you have some form in which you can bring children into this world of discovery?

Lyndon LaRouche: There are two things involved. First of all, I would start with the Classical Greeks, in terms of science. And there are certain things that are obvious: You always teach the concept which is necessary before the next concept, which depends upon the first. One discovery is the precondition for the next discovery, and the main thing is this experimental process, where the student actually relives the act of discovery. So the class size should not be too great, because the student must not only do his own individual work, but there must be discussion, a Socratic type of discussion, in order that the digestion of this activity is made conscious by discussing it. The child should learn great experiments, as rapidly as the child can go from one to the next level.

Once the student gets the habit of learning that way, in the classroom, that way of thinking becomes a habit of life. Most of what people learn, is learned outside school. But the educational system provides the skeleton and the ability for the person to do this activity outside the classroom. And the asking of the right questions and the discussion of the ideas in the classroom, is the process by which this is digested.

Nina Gromyko: We thank you very much for your presentation here. A lot of what you put forward is very close to us, but the question also arises of how to generate practical forms for bringing these ideas to life before various audiences, both children and adults. Thank you very much, once again.

Poland, Russia, and the Question of NATO: A Response

At the June 10 symposium, “Development Is the New Name for Peace,” in Warsaw, Mr. LaRouche was asked—as a friend of both Poland and Russia—to comment on the strategic issue of Poland’s joining the NATO alliance.

Of several questions which I could respond to, I’ll respond to only one, which I think is most important: this question of NATO, which is a matter which has lately concerned me very much. It has also concerned some high-ranking Western military circles, who are friends of mine. It also excites a certain concern, which, it may not surprise you, is similar to my own, among certain more rational circles inside Russia today. And I am concerned. I have to do something practical about this, in terms of my representations to circles of my President.

I am very much in favor of the proposition that the United States and Germany, in particular, have a moral responsibility for the security of Poland; because the United States is the most powerful state on this planet, and Germany is the most powerful neighbor of Poland to the West. But I would not wish to have Poland become again a pawn.

Look at what we have.

We have the movement from the President of Belarus for the reconstitution, or partial reconstitution, of the Soviet Union. The problem is, we do not want a situation again where you have adversarial troops on the Polish-Russian border, under which people like Henry Kissinger and his friends in Britain play what they now advertise to be their policy: a two-part North-South game, Northern Europe against Islam, and East versus West. This is the same thing as the I.M.F., only worse.

One of the problems here, is that we must as quickly as possible act—and this is largely the responsibility of the United States—to take certain I.M.F.-type pressures off Russia.

You in Poland have lived in conjunction with Russia for a long time. You understand certain things. Since the Tatar period, the Russians have never been conquered. They have a tendency,

therefore, to react differently than people in Poland. The reaction can be extremely violent. They’re no longer a world power as they were before, but they’re still powerful. If a certain type of tyranny were to come into power in Moscow, it would be extremely dangerous.

I will advise my friends in government of what I think must be done to delay that danger. I would advise that NATO in its present form *not* be the agency to go to the border of Poland and Russia; but that it is proper for the nations of Europe, together with the United States, to have a security alliance based on the principles which I would identify with the Productive Triangle. That is, the development of Asia through a land-bridge, as part of a general revitalization of the economy of all Eurasia, is of vital interest to all the states of Eurasia, and is of vital interest to this planet.

We must develop a sophisticated approach to avoid the fostering of a tyranny in Moscow, which means primarily a responsibility of the United States to relieve the pressures which Poland and Russia and other states are feeling from the I.M.F. I shall report to my government that my present estimate in Russia is that an explosion could occur within *less* than six months, or as long as within eighteen months. I believe I have reason to think that my estimate is an absolutely accurate one.

Therefore, I believe that the United States *should* make an absolute commitment to a group of nations for security against all balance-of-power games, by defining certain principles which are in the common interest of Eurasia, which any decent, honest nation will support, which use development corridors across from Brest in France to the coast of the Pacific and down to the Indian Ocean, as the cement of common interest which maintains the peace. I think that’s the proper approach. An alliance with support on the basis of a principled commitment to building Eurasia, yes. A balance-of-power game again, using NATO as a tool for balance-of-power conflict and Poland as an expendable frontier for that conflict, I am opposed to.

On the Economic Crisis and The ‘Structures of Sin’

by Lyndon H. LaRouche, Jr.
Symposium: “Development Is the New Name for Peace”
Warsaw, Poland

June 10, 1995

What we face in the immediate future, either within the coming six months of this year or perhaps during next year, or perhaps the early part of 1997, is the threat of the greatest financial collapse in the past five hundred years. This will be a worldwide collapse; this monetary system, which now stands above the world like the Colossus of Rhodes, will go. Nothing can save this system. It has doomed itself.

The problem which confronts us, is to understand why this system is self-doomed, and to understand the challenge it presents to us. In my estimation, by the end of this century, we have three possible alternatives: The threat clearly to the east of here, as you can see, the threat of a new form of tyranny. Or, worse than tyranny, a form of world chaos which plunges the entire planet into a new Dark Age. Or, we may create a better world order out of the wisdom we acquire from studying the lessons of the past.

I am confident that we shall succeed; but we will be called upon to exhibit certain qualities, in order to bring about this success. I think it is not improper in this connection that I refer to the recent history of Poland.

The nation of Poland would not exist today, perhaps even the idea of Poland would not exist today, but for a certain kind of stubborn courage within the core of the Polish people. This was not merely stubbornness. This was not the stubbornness of rage, or the flight-forward of fear. This was the courage that comes from tears of joy. This was the courage that comes from the *Gospel of John*, or the famous Letter of

St. Paul from the 13th chapter of *I Corinthians*.

The problem which confronts us, for which we must summon again this courage, is, on the surface, economic; under the surface, it is two opposing, irreconcilable conceptions of man. On the one side, the image of man as *in the image of God*; on the other, man as just another beast. The conflict in economic ideas reflects these two opposing conceptions of mankind. Accordingly, the organizers of the conference have divided my remarks into two sections. One, to speak of the economic matters, and the other, to speak of the conflict which underlies the economic crisis.

With that, let me proceed to the first part.

I.

On the Economic Crisis

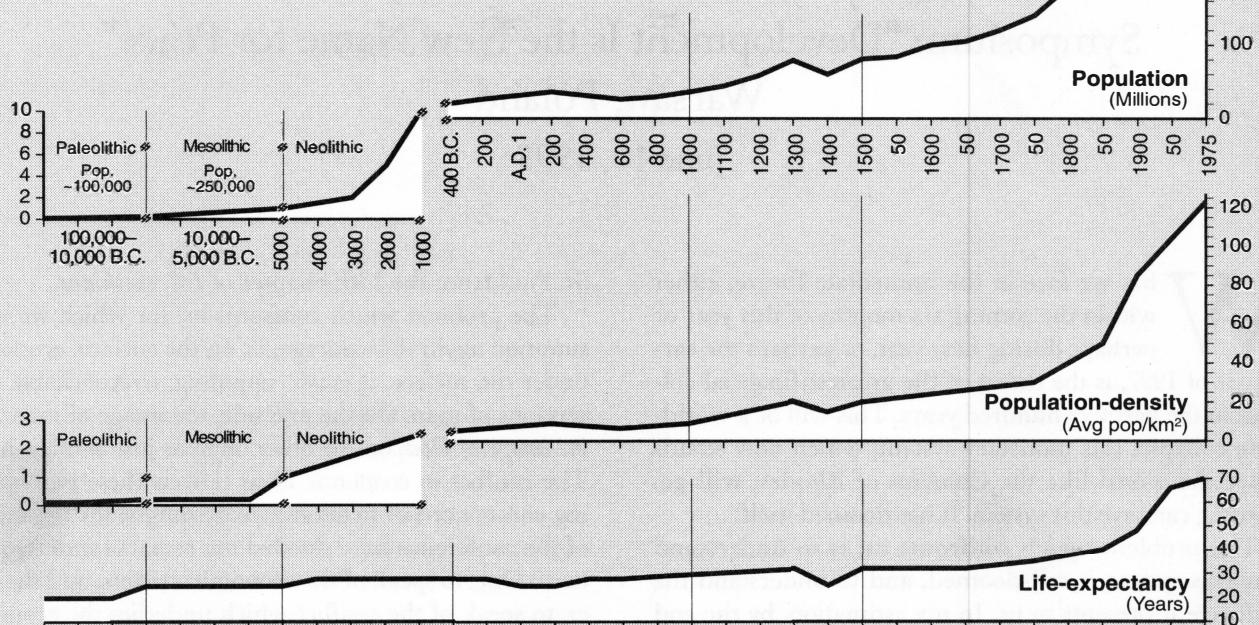
The question of whether man is special, or whether man is another beast, does not require a theologian. It is a simple, scientific fact, and if we find that theologians sometimes speak scientific facts, let us not be surprised by that.

If man were an animal, man would be classed among the higher apes. This is not merely my opinion; the Prince Consort of the Queen of England claims that he is a higher ape.

If man had been a higher ape, we would have had the population potential of a higher ape. But mankind, even by the period of the Dark Ages of the Fourteenth century

FIGURE 1. Growth of European population, population-density, and life-expectancy at birth, estimated for 100,000 B.C.-A.D. 1975.

Alone among all other species, man's numerical increase is a function of increasing mastery over nature—increase of potential population-density—as reflected historically in the increase of actual population-density. In transforming his conditions of existence, man transforms himself. The transformation of the species itself is reflected in the increase of estimated life-expectancy over mankind's historical span. Such changes are primarily located in, and have accelerated over, the last six-hundred years of man's multi-thousand-year existence. Institutionalization of the conception of man as the living image of God the Creator during the Golden Renaissance, through the Renaissance creation of the sovereign nation-state, is the conceptual origin of the latter expansion of the potential which uniquely makes man what he is.



All charts are based on standard estimates compiled by existing schools of demography. None claim any more precision than the indicative; however, the scaling flattens out what might otherwise be locally, or even temporally, significant variation, reducing all thereby to the set of changes which is significant, independent of the quality of estimates and scaling of the graphs. Sources: For population and population-density, Colin McEvedy and Richard Jones, *Atlas of World Population History*; for life-expectancy, various studies in historical demography.

Note breaks and changes in scales.

in Europe, had reached over three hundred million people. And from that Dark Age, modern European history begins; and with modern history, there emerged a new branch of knowledge called economics [SEE Figure 1].

The great eruption of modern civilization began, essentially, in Italy, in the midst of the time that the Catholic Church throughout Europe was destroyed and disorganized. In the early part of that century, there were great councils which tried to settle these problems. And then a great effort was taken to restore the Church, by people such as Nicolaus of Cusa, who played a key role in this.

Not only did the Church attempt to reorganize itself in the West, but attempted to re-unify with the Church

in the East. And, for a brief period of time, the Churches of the East and the West were unified on the basis of *Filioque*, during the period of the Council of Florence of 1439-1440.

And out of this Council came a new form of society. The roots, however, were laid before, long before the Council. A great change had been brought about by certain religious orders which had undertaken the teaching of young boys from poor families.

Think of the condition of man before modern Europe. From everything we know from history and from archaeology, mankind before the Fifteenth century in Europe, lived in a horrible condition. Justice did not exist

for mankind. In every society, in every part of the world, in all history before the Fifteenth century, over ninety-five percent of the population of every part of the world lived in serfdom, or slavery, or worse. The condition of mankind in general was that almost of human cattle. Society in general was ruled by a few powerful families, an oligarchy. Those who had knowledge, generally worked almost as house servants of the oligarchy.

The oligarchy had two forms. There were vast, powerful landed nobles who sometimes, as in Russia, had estates larger than entire nations. There was a financial nobility as well, typified by the evil city of Tyre in ancient times, typified by the Phanariots of Byzantium, or typified by the Lombard bankers of Venice and northern Italy. And so society was kept in subjugation, to the advantage of these few arrogant people.

We have an insight into these people from ancient Greek tragedy. Most interesting are the tragedies of Aeschylus, and especially, let me just describe summarily the relevant point from the first part of the trilogy *Prometheus*.

It appears that, at some point, the so-called gods of Olympus had decided to destroy mankind. And mankind had been rescued by a certain fellow called Prometheus, who brought these people not only fire but other arts by which to save themselves. So Prometheus is chained to a rock and tormented forever, by Zeus.

At the beginning of the tragedy, it appears that Prometheus is being punished; but the truth of the drama soon emerges, that Zeus and the gods of Olympus are about to bring about their own destruction through their own evil. And the gods of Olympus believe that Prometheus knows the secret of their destruction, and wish to torture Prometheus to reveal that secret to them.

So the tragedy of Prometheus, is not the tragedy of Prometheus, but the tragedy of the gods of Olympus. And the charge against the gods of Olympus, is that they, like ruling noble families that oppress mankind, have set themselves up as God; and they will be destroyed by their own insolence of pretending to be God.

So actually, Aeschylus was a great playwright who understood a number of things.

The way freedom came to Europe—at a time that Europe was only one part of the world (not the most important part necessarily), in the darkest time of Western Europe, the so-called New Dark Age of the Fourteenth century—was that certain religious orders which were devoted to teaching young boys introduced a new factor into history. Like the Brotherhood of the Common Life, for example, they took boys who were orphans, or boys from poor families, at perhaps about the age of seven or eight, until about the age of sixteen to eighteen

years. They gave them a new kind of education.

They didn't teach them "what to believe"; they did something more. They forced the boys to go through the experience of rediscovering the great ideas of history before them, which, I shall tell you, is my opinion of what *all* secondary education should be. We don't wish to teach children how to behave, we wish to teach children how to think like the greatest thinkers of all history.

This increase in the education of young boys from orphanages and poor families, produced a new intelligentsia, both in the priesthood and religious orders, and in other institutions of society. As a result of that, coming from the common people, from people who had been serfs or slaves or worse (as the missionaries to Central and South America did, for example), we had people who were capable of assimilating ideas and generating ideas, people who were capable of increasing the productive power of society *per person*.

Now this intelligentsia, which was centered, in the Fifteenth century, around the work of the Council of Florence, reached into the France of Jeanne d'Arc, and picked up a young prince who later became King Louis XI. They educated him. They guided him, and one day, in 1461, he became king. And, based on the ideas of this teaching order, and based on the ideas of the Council of Florence, he founded a new form of government, which was called a *commonwealth*, as described, for example, in a later century by Jean Bodin, in his *Six Books of the Commonwealth* [SEE Box, p. 22]. The difference was that society now existed for *all of society*, not for the pleasure of a few oligarchical families.*

So today, instead of three hundred million people on this planet, we have about five and a half billion. And if we had made a just availability of the science and technology we had as recently as 1970, this planet could support twenty-five billion people at a standard of living approximately that of the United States in the late 1960's.

There are two things which have to be understood, which I will treat differently in each section of my report today. One, first of all, is: *How does the education of young boys and girls in a certain manner foster a great increase in the productive power of labor?* And the second question is: *Why is the institution of the sovereign nation-state essential to propagate and realize that progress?*

So, let us first turn now to one Biblical reference, and later, in the second part of my remarks, to a second set of Biblical references. Let us take, first, the first chapter of

* For Louis XI and the *commonwealth*, see "The Commonwealth of France's Louis XI" and "The Rosebush of War," this issue, pp. 32-48.

Jean Bodin on the Commonwealth

The conditions of true felicity are one and the same for the commonwealth and the individual. The sovereign good of the commonwealth in general, and of each of its citizens in particular, lies in the intellective and contemplative virtues, for so wise men have determined. It is generally agreed that the ultimate purpose, and therefore sovereign good, of the individual, consists in the constant contemplation of things human, natural, and divine. If we admit that this is the principal purpose whose fulfillment means a happy life for the individual, we must also conclude it is the goal and the condition of well-being in the commonwealth too. Men of the world and princes, however, have never accepted this, each measuring his own particular well-being by the number of his pleasures and satisfactions. . . .

The commonest cause of disorders and revolutions in commonwealths has always been the too great wealth of a handful of citizens, and the too great poverty of the rest. The histories are full of occasions on which those who have given all sorts of reasons for their discontents, have taken the first opportunity that offered, of despoiling the rich of their possessions. . . . For this reason, Plato called riches and poverty the two original plagues of the commonwealth, not only because of the misery that hunger occasions, but the shame, and shame is a very evil and dangerous malady. . . .

[O]ne should never be afraid of having too many subjects or too many citizens, for the strength of the commonwealth consists in men. Moreover, the greater the multitude of citizens, the greater check there is on factious seditions. For there will be many in an intermediate position between the rich and the poor, the good and the bad, the wise and the foolish. There is nothing more dangerous to the commonwealth than that its subjects should be divided into two factions, with none to mediate between them.

What is most to be feared, is that one of the estates of the commonwealth, and that the weakest and least numerous, should become as rich as all the rest put together. . . .

—Jean Bodin,

from "The Six Books of the Commonwealth,"
Books I and V, 1576

Genesis, the story of Creation, as was described in some detail by the great rabbi, Philo of Alexandria.

God created the world, and the things in it; and it was good. And then God created man made in the image of God, to have dominion over the rest of creation; and it was good.

What is the difference between man and the animals? Is God in the physical image of man? Or is there some higher, spiritual quality involved?

Well, let's look at this from the standpoint not of the theologian here, but look at it from the standpoint of the scientist. What is it that man does, that no animal can do? If man were a great ape, obviously we would have a population of several million people at most. How did man get from several million potential to three hundred million or so in the Fourteenth century, and then to five and a half billion or so today?

Those who think that man is only an animal, or argue that, insist that man knows only through sense-perception, as animals do. These are sometimes called "materialists," sometimes called "empiricists," or "positivists."

Now, let's look at a very interesting, very simple experiment which was made in the Third century B.C. by a Cyrenaic member of the Platonic Academy, who was living in Alexandria. A very important experiment; any young secondary student of eight or nine or ten years old can understand it, and every child of that age *should* understand it. The question is: What is the size of the Earth?

Now, think of what was possible in the Third century B.C., in terms of answering that question. To the dogs, the cats, the horses, and people who thought they were animals, the Earth was flat. But Eratosthenes, who was the librarian of the Alexandria Library, made an experiment, and he came within fifty miles' error of estimating the sizes of the Earth from North Pole to South Pole.

Now, this experiment is very tricky, so follow me closely. Any child could seem to understand it very easily, if they participate in doing it. But the teacher must ask the children a question, otherwise they miss the point.

What Eratosthenes did, is the following. He took a sphere, a hollow sphere, cut it in half at the equator, and he made a sundial of this hollow sphere, so he could measure the shadow cast by the sun, in terms of a semi-circle in the interior of the sphere. He tied a weight on a string at the south of the pole of the sphere. One of these sundials, he put in the area which is now called Aswan, and another in Alexandria, to the north; and they measured the walking distance between Aswan and Alexandria.

Now, because it was a sundial, they could determine when it was noontime. Since there was no radio or telephone communication between Aswan and Alexandria,

this was very necessary. So, on the same day, they would measure the size of the shadow cast by the sun by this particular kind of sundial.

Now, by comparing the two angles, the difference in angles, Eratosthenes estimated the angle of the circle, the circular cross-section of the Earth; and since he knew the length of the arc on that part of the circle, he was able to estimate the size of the Earth from pole to pole, within fifty miles' error.

There are many such astronomical experiments from that two hundred year period between about the time of Plato and the time of Eratosthenes, which every child of the age from eight to ten should know. But each of these experiments requires the teacher to ask a certain important question, so the child can recognize how this experiment was done. The teacher will say, "So, Eratosthenes measured the curvature of the Earth." And the child will say, "Yes." But the teacher will then ask: *"How was it possible for Eratosthenes to measure something which he had never seen?"* In fact, it was 2,200 years later before anyone saw the curvature of the Earth.

For example, the Greeks estimated the distance from the Earth to the moon. There was much error in the estimate, but it was a good measurement. But *how* could anyone measure the distance from the Earth to the moon, when no one could see it? What do the materialists and empiricists and positivists say about that?

The point is, that mankind is characterized by fundamental discoveries which are associated with ideas of this peculiarity. These have no simple deductive representation, from the empiricist or positivist standpoint.

This is what culture is. When we tell children to study in school, and they study properly—when they learn language, when they learn music, when they learn Classical painting, when they learn scientific ideas—the children are learning the discoveries which were transmitted to them from thousands of generations before. When a child learns what Plato discovered or Eratosthenes discovered, the child is reliving a moment of creative discovery in the mind of that ancient discoverer. And, as a matter of fact, it's unfortunate to say that a person in that way may know the mind of Plato from the inside, better than they know the mind of the person to whom they're married, which is to say we know people by participating in their thinking processes, which is the proper relationship of human being to human being. So the child can have a personal relationship with someone who is long dead, to whom the child is indebted for an idea.

But these ideas are not merely ideas which are "not empiricist ideas" or "not materialist ideas"; these ideas *increase the power of mankind over nature*. We see that, not only in terms of more people. We increase the number of

people the Earth can support; we improve life expectancy; we improve the condition of health of populations. And in this way, we improve the power of mankind over nature. The more people we have who are trained to think in that way, the more power the population has to dominate nature.

There's another, second part. When we relive, again and again and again, particularly as young children or adolescents, some of the greatest discoveries in history, the *idea of creative ideas* is not strange to us. Therefore, we have the ability to learn from that experience, how to create needed new knowledge. And in that way, we increase the power of society *per capita*, according to the percentile of the number of individuals in society who are educated in that way.

But it's not sufficient to educate the child. As a child becomes an adult, we must create the kind of society which is fit for participation by that quality of individual. You create a society which is based, then, on what the New Testament Greek calls *agapē*, which is translated into Latin as *caritas*. So that when you look into the eyes of a person, you see behind those eyes a mind which has this creative power; and you recognize in that, a person who is not an ape, but who has the species quality of a human being, who participates in the creative power which defines the individual as in the image of God. And to the degree that one human being looks at another in that way, and acts accordingly, you have a good society.

This is how society progressed from three hundred million people, to over five and a half billion people. It is the function of the modern nation-state to foster that process. The individual is individually weak. The family perpetuates the work of the individual by creating new individuals, and nurturing them. The society, which lives longer than the individual or the family, has the responsibility to foster and to protect, for the benefit of the future, the good which is created by the individuals.

That has to be understood; once that's understood, the rest becomes much simpler.

After about 1510, the struggle between the old form of society, the financial oligarchy, and the new form of society, came to an impasse. What developed over the following one hundred to two hundred years, might be called "peaceful coexistence" between two opposing principles: the impulse to create modern nation-states, to foster universal education and universal participation in society, and the opposing force of the old financier oligarchy who live by usury.

So, the modern nation-state evolved as a kind of co-habitation of two opposing principles. The one, the nation-state impulse, and the other, the oligarchical or usurious impulse. The state would tend to promote the

Greetings from Antoni Dydydz, Bishop of Drohiczyn

Dear Ladies and Gentlemen,
Participants of the Conference,
Dear Chairman Gwizdz, Dear Mr. LaRouche:

Let me welcome the foreign guests and my fellow countrymen participating in this conference—a conference which is so necessary in these times, especially in this period of transition from one political, social, and economic system, to another; and all this, at the juncture of two millennia.

Certainly, this conference is an appropriate response to the initiative of the Holy Father, expressed in many documents and recently at a meeting in Skoczow.

I am especially happy for the presence of Mr. LaRouche, a brave fighter for placing evangelical content in the life of our epoch and generation, as well as those of the future. I am convinced that your devotion, determination, and competence guarantee success, and even further development of the purpose which you faithfully serve. Mr. LaRouche, I wish you this with my whole heart, and trust that you will find fertile soil and a warm welcome in my Fatherland.

I had hoped to deliver these remarks in person, but prior commitments—we are ordaining priests—require that I remain in my diocese. But I am linked through my heart and prayers to the efforts of all the participants of this conference.

I hope that in the future, we will be able to organize a similar conference in our diocese, which perhaps will not be able to provide such an important gathering, but which would approach the task with simplicity and openness. This especially, because we feel a great need for development, living as we do in that part of Poland which for centuries has been considered backward.

Again, I wish to welcome all the participants, and to recommend your efforts and their fruit to the protection of the Holy Mother.

Devoted to the Lord,
Antoni Dydydz, Bishop of Drohiczyn

growth of society, and to promote agriculture, industry, and so forth. The parasite, which is the usurer, would agree, in peaceful coexistence, to take only *part* of the good created by society; that is, to take a share of what is called today *macroeconomic profit*. This was the case in society until about 1963. Let me explain, because this has a great deal to do with the modern history of Poland, among other things.

The way in which the financial oligarchy—which is not numerous and which is physically rather weak—operated, was by divide and rule, or what the British and what Henry Kissinger call “balance of power.” Take the number-one power in the world, and support the number-two power against the number-one power. If the number-two power becomes the number-one power, then support the number-two power against that number-one power. As British Prime Minister Palmerston said to Parliament during the middle of the last century: “Britain has no permanent allies, but only permanent interests.”

Thus, the balance of power depended upon the oligarchy utilizing the principle that military superiority and firepower and mobility, come from increases in the productive powers of labor. So between the time of the October Missile Crisis of 1962 and the assassination of President Kennedy, a change was set into motion.

What happened, was that Bertrand Russell, who was probably as evil a man as ever walked the Earth in this century—he was one of the chief priests of “man is a beast”—negotiated between Moscow and Washington a policy called “Mutual and Assured Destruction” (MAD), which is sometimes called detente. And this policy was adopted by both powers.

Under this policy, it was understood that there would be no major war among the three superpowers of that period, but only local and limited wars—wars which would be conducted under the guidance of the diplomats for purposes of diplomatic negotiation.

Under those conditions, it was no longer considered necessary to have and tolerate scientific and technological progress. The result of this, was that the powerful faction which had won in this particular policy fight introduced what is called sometimes a *cultural paradigm shift*. And this *paradigm shift* was called post-industrial society, or the “rock-drug-sex counterculture.” But it might be called the “new Satanism.”

And this disease, this new Satanism, began to take over the economies of the Western nations, and also the Soviet system. This is the new paganism, whose anti-Christ figure is Prince Philip of England, whose pagan movement is called the ecologist movement, or is called the World Wildlife Fund; whose devilish imps are called

Greenpeace, feminism, and so forth, the whole business. And also, *free trade*, which I shall deal with this afternoon.

So, as a result of this, no longer did the parasite have “peaceful coexistence” with the host. Prior to the changes of 1964 through 1972, the rule was that usury would be limited. Most nations and most financial systems had anti-usury laws or rules, which may not have outlawed usury, but limited it. That is, they would allow the usurers to take only a certain share of the total macroeconomic profit of society. After the changes of 1964 through 1972, those anti-usury laws were overthrown.

Now let me just leap from that, to identify the nature of the monetary and financial side of the crisis to which I referred at the beginning. For one reason, what is called the real economy of modern society is what we call in thermodynamics *not-entropic*. I’ll describe briefly what that is.

Take all of the physical product, plus science, plus education, plus essential health services, which are required to maintain society at its present level of productivity and quality of life, and measure these quantities *per capita* of the total labor force, *per family household* (which means you must take into account older people and children—in other words, the reproduction of mankind), and *per square kilometer* of land use. Then, take these levels of consumption, and compare them for households, for agriculture, for manufacturing, for construction, for infrastructure. Now, add an allowance for the total amount of administration society requires, private and public. This consumption represents then, if you’ve calculated it properly, what is equivalent in thermodynamics to the energy

of the system [SEE Figures 2 and 3].

Now, measure the production of society, in terms of these same qualities of consumption. One would hope we would have a surplus, which is the macroeconomic profit of the real economy of society. Let’s call that “free energy.” We invest the free energy in society, which will increase the energy of the system *per capita* and *per square kilometer*.

The characteristic of any society which is not decaying, is that both the energy of the system is increasing *per capita* and *per square kilometer*, and the ratio of free energy to energy of the system is not declining.

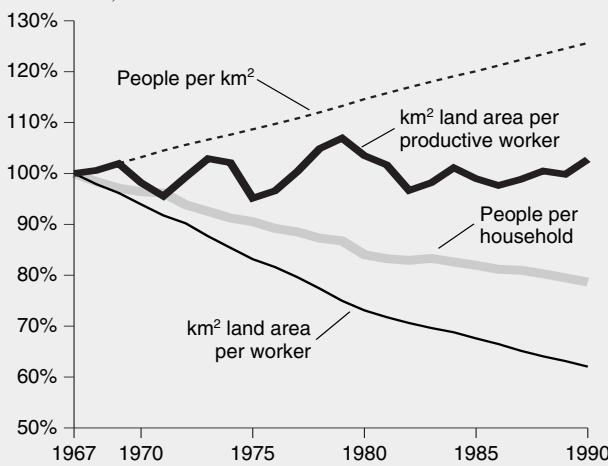
The cause of this *not-entropy* is the mind of man, the use and added discovery of ideas which increase man’s power over nature. That is the only source by which society can succeed in that way. Who does not defend universal education of children in quality, is destroying their own society. Whoever disrupts the function of the family, is destroying the society. For example, in Russia last year, one million more people died than were born!

The other part, the usury part, *has no* not-entropy to it. It is *entropic* in terms of high school or university thermodynamics.

Now, what happens if you have a parasite which is entropic, which has broken its peaceful agreement with the host, which is growing at the expense of the body of the host?

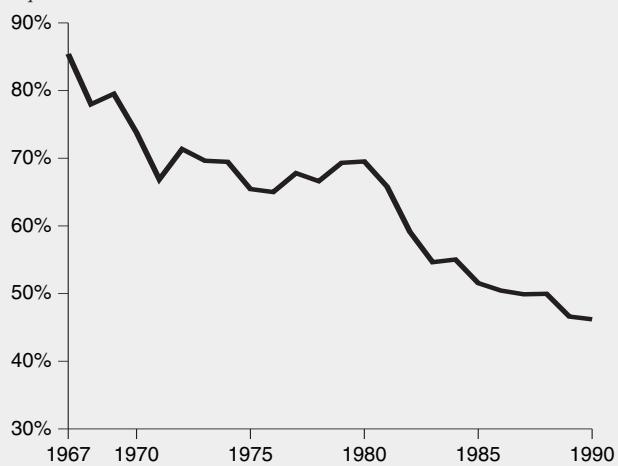
A very simple calculation tells you why this system is doomed. If you do as we have done, if you measure the *per capita* production in the United States, in the terms I described to you, *the actual per capita productivity and income of the United States has collapsed by half*

FIGURE 2. Changes in U.S. population densities (percent of 1967 level).



Sample parameters of the real economy of modern society, derived from official statistics, in terms of market-baskets of consumption and production, *per capita*, *per household*, and *per unit of land area utilized*, as prepared for Executive Intelligence Review.

FIGURE 3. Employment of operatives as percentage of actual requirement in the U.S.



in the past twenty-five years.

For example, this is reflected on a world scale by the fact that there has been a collapse in the ratio of international trade and national trade to financial foreign exchange. For example, in 1977, the ratio of foreign exchange transactions to trade transactions of the United States, was 23%; today, that ratio is less than 2%. Internationally, that ratio is less than 2%. One of the worst cases is Britain: less than 0.5%. Germany is somewhat better: less than 5%.

If you look at the curve of declining *per capita* production and consumption, as you see it reflected in Poland or Russia or other former Comecon states, as against Gross National Product as calculated in financial terms, you see the parasite, the financial capital, is growing at a hyperbolic rate presently, while the rate of decline of physical product *per capita* is accelerating. *At this time, there is no macroeconomic profit in this planet as a whole*, not in real terms.

We have over a trillion dollars a day turnover in purely speculative finance; *over \$300 trillion turnover a year in purely gambling sorts of financial transactions as such*, many times the total G.N.P. of the world. This system of finance exists by expanding. To expand, it takes an income stream out of the real economy, through interest rates, taxation, all kinds of ways.

So, it's like the case of a terminal cancer. The cancer lives on the body of the person. It eats the body. When it becomes big, the body wastes away. Then, when at a certain point the body can no longer sustain the cancer, the body dies; and then the cancer dies. *This is what we have in world economy today*. The only thing in modern history, in Twentieth-century history, which compares with what is about to happen, is what happened in Germany during 1922 and 1923. Not a collapse of the business-cycle type, but a disintegration of the whole system.

We can solve this problem. How do you solve a cancer? Remove the cancer and strengthen the healthy body. How do you get rid of this cancer of the system? Remove it. It's a question of political power and will.

With what would we replace it? I'm happy to say that my country has some good accomplishments. Our Federal Constitution of 1789, as implemented under President George Washington, had a usury-free system of monetary and financial life. You can have a sound economy in which the state takes responsibility for infrastructure, for education, for promotion of science, and for promotion of health, in which the state assists and protects the efforts of its private citizens to use their creative ingenuities in private farming and private industry, in which credit is created by nations, not by privately owned central banks, and the nation provides the credit both to its own public

enterprises, for which the state guarantees the repayment of the credit, and in which the state also supplies credit which it combines with private savings to promote private industry.

For example, if I were President of Poland today, I would give credit to the farmers to buy their own tractors, to combine public and private savings, in order to foster, in the private interest, investment in something for the national good.

The primary responsibility for this reform lies with the United States, because we are the leading nation of the international monetary system. And we are at this moment the most powerful nation on the planet.

At present, the courage to do this is lacking, because of the political resistance. The President we have, Clinton, is not a bad person, despite the propaganda against him. Where Bush was evil, this President has the *impulse* to do something good. But, like most Presidents, he's a pragmatist whose actions are tactical, not strategic. And sometimes, that comes out as unprincipled, doesn't it? When you sacrifice a strategic principle for a tactical one, that comes out as a lack of principle.

What do you try to do with a weak President who has good impulses? You may try to evangelize him, but at least you try to strengthen him in doing good acts. I try to strengthen my President's impulse to do good acts.

But the most important thing is this. We are coming to a point of decision. The system is doomed. Nothing can be done to save it in its present form. Sooner or later, it's going to be recognized. We must act. When we decide we must act, we must have the right ideas on which to act. We need to clean the world of rubbish ideas and get to sound ideas, so that these sound ideas become the guides to practice in the moment of crisis. Those inside government, and those outside government who are persons of good will, must be prepared to introduce sound ideas at the moment of crisis. And if the people of the world, or a significant number of them, show the same quality of stubborn courage which enabled the nation of Poland to rise from subjugation so many times to preserve its national identity, then I assure you, we will win.

II.

On the ‘Structures of Sin’

I will just begin, by considering the general picture in theories of political economy, in order to situate the most crucial factor behind the issues of *Evangelium Vitae*. I would suggest that the most important idea is one which is taken up in another of His Holiness' recent Encyclicals, on the subject of the "structures of sin."

Because you can understand the practical political policy-making issues involved in *Evangelium Vitae*, by looking at the issue of “structures of sin.” And this follows very easily from what I said earlier this morning.

Now, the effect of the Fifteenth-century revolution which created the first modern nation-state, was to introduce into modern society a notion which we call either *surplus*, or we call it *macroeconomic profit* in most universities today. The idea of growth did not originate then; you have that already in Charlemagne's census and his plans for growth. You have the ideas of growth also in the greatest periods in France and other countries; for example, in the Twelfth and Thirteenth centuries. But with the emergence of the modern nation-state, for the first time, the *increase of annual product and productivity* became the fundamental issue of statecraft.

For example, some people will estimate that the national *per capita* income of France *doubled* over the period of the reign of Louis XI; and that is at least a plausible proposition, given the imperfection of statistical work in those years. You could find it even from so-called physical evidence, or modern archaeological evidence. The evidence is in the growth of cities, in the productivity, in changes in productivity of agriculture, and so forth. It's obvious that the rate of productivity *per capita* increased, and that the demographic characteristics of populations *improved*. Most people who have done doctoral work in economics, will remember they've done those kinds of investigations, indirect investigations to determine what economic history looks like.

So, the general theory for the new form of economy, originally fell under the title of *cameralism*. For example, the *Six Books of the Commonwealth* of Jean Bodin from the Sixteenth century, are an example of a cameralist study.

A revolution occurred in cameralism at the end of the Seventeenth century, which began under the sponsorship of the minister of France, Colbert, who was the protégé of Cardinal Mazarin, and with G.W. Leibniz, who studied partly under the patronage of Colbert, in a series of writings and other work from 1671 to his death in 1716, which became known as the science of physical economy—which is my specialty.

This had three prominent elements, which redefined cameralism no longer as an *art*, but as a *science*. Number one, in a paper entitled “Society and Economy” which was written in 1671, Leibniz spoke on the question of the policy on wages: that the productivity of labor in society depended upon maintaining a corresponding wage level for the households of workers. You could not treat labor as cattle and give it a minimum “feeding,” shall we say.

Secondly, in the process, Leibniz developed what was

called the theory of heat-powered machinery, and actually fostered the development, at the end of the Seventeenth century, of the first successful operating steam engine, which was used to power a boat. It was created by Denis Papin, a Frenchman working with Leibniz. Later, the same invention was imitated by James Watt in a more advanced way, under the sponsorship of Benjamin Franklin in France.

So this became the *general theory of heat-powered machinery*, and Leibniz defined the objective in the following way. He said the purpose is to increase the power of a man using such machinery, to equal that of a hundred other persons not using that machinery. And this became the foundation, the starting point for modern thermodynamics.

The third category which Leibniz introduced, was the notion of technology. Generally you can say, that given the same amount of heat power applied to a machine using the operator of the same skill, by improvements in technology, that operative could *increase the rate of production* of the same quality of product.

These ideas of Leibniz became the foundation for the economy of the United States and, indirectly, the foundation for the development of Germany in the Nineteenth century as an economy. For example, Alexander Hamilton, in his report to the Congress of 1791 “On the Subject of Manufactures,” spoke of “artificial labor.” The term “artificial labor” as used by Hamilton, refers to the combination of the impact of heat-powered machinery and technology to increase the productive power of labor.

It is relevant to our subject here at this time, to state that the principles of the Constitution of the United States are *not* based on the ideas of John Locke. The argument that the U.S. Declaration of Independence and the Constitution are based on the ideas of Locke, is either pure ignorance, or lying—as I'll indicate in a relevant way here today.

But the point to recall is, simply, that Leibniz spoke of “life, liberty, and the pursuit of happiness” in papers specifically attacking Locke. Locke had used the term “life, liberty, and property,” to which Leibniz said no, not property, but life, liberty, and the *pursuit of happiness*—meaning the moral and physical circumstances of the individual person. And if you note, in the “Preamble” to the U.S. Constitution, there is a passage which is called the “general welfare clause,” to which fascists in the United States, such as the followers of the Heritage Foundation or Mont Pelerin Society, object. The idea of the general welfare, is the foundation of the social policy of the United States, at least constitutionally.

What is taught as classical political economy in universities today, totally ignores the foundations of political

economy in Leibniz. Leibniz's is the only form of economy which recognizes what would be called a *not-entropic* process in physical economy. Every other form of political economy taught, including Marxism, is based on principles which originated in the middle-to-late Eighteenth century. Whereas Leibniz and others attribute the growth of society's wealth and productivity to *increases in ideas which affect the productive powers of labor*, every other theory of economics which is taught in universities, teaches a contrary principle.

This contrary principle is key to what His Holiness identified as "structures of sin," from which standpoint the issues of *Evangelium Vitae* become very obvious.

The first such theory of political economy was that of the Physiocrats. Now, all of these theories came from a common source, either directly or indirectly: from the salons of a famous Venetian intelligence agent of the Eighteenth century. His name was Abbot Antonio Conti, and, like typical Venetian abbots of that period, his vows were in abeyance for all his adult life, and his actions make that very clear.

Conti ran a salon based in Paris, but controlled events in Berlin and London as well, from the beginning of the Eighteenth century until his death in 1749. For example, Conti personally created the myth of Isaac Newton. Conti, with another abbot, Guido Grandi of Pisa, was responsible for the rehabilitation or partial rehabilitation of Galileo.

The most important member of the Conti salon, was a fellow called Giammaria Ortes, who, among other things, created modern Malthusian theory. The work of Malthus was a plagiarism of the English translation of a 1790 work by Ortes. The idea of "sustainable growth" or "carrying capacity" which is spread today, is directly from the writing of Ortes. Ortes also played a very important role in his writings, in influencing Marx later.

From Paris, Conti orchestrated the development of the French "Enlightenment." He created the network of Voltaire. He created the network of Rousseau; he did all kinds of evil things. And he also created Dr. François Quesnay, the founder of the Physiocratic School.

Now, Quesnay argued that the social surplus, or macroeconomic profit of society, came entirely from agriculture, forestry, and mining. All Malthusian arguments, all modern ecology movements, can be traced directly to this argument. He argued that it was the "bounty of nature" which created wealth, *not* human intervention. He argued that the role of the peasant in farming, was only that of human cattle. He argued that the profit of society belonged to the feudal aristocrat, because God had given the feudal aristocrat the property title. As a matter of fact, Quesnay was a political activist for a force in

France which was called, in the Seventeenth century, the Fronde.

Now, Quesnay also invented another idea, which also keeps coming up in the Eighteenth century in political economy. Quesnay called it "*laissez-faire*," which meant to him that the state must not interfere with private industry, or with feudal agriculture in this case.

Then, another agent of the same network, of the British side of the network, Adam Smith, was sent to France to study the ideas of the Physiocrats. Adam Smith's function, is that he was a propaganda agent for the British East India Company. All the economic ideas of Smith except one are plagiarized from the work of either Quesnay or another famous Physiocrat, Turgot. And Adam Smith took over "*laissez-faire*," and called it "free trade."

The change Smith made, was to say that the profit of society belongs not to the feudal landlord, but rather to the financier nobility who control merchant trade. Then Marx, who studied the work of both Quesnay and Smith, with but two exceptions, did nothing but plagiarize the work of Quesnay and Adam Smith. As a matter of fact, Marx is one of the great defenders of free trade, and of the British System in general, against the American critics such as Alexander Hamilton and Henry Clay, or the German-American Friedrich List.

So Marx shifted the epiphenomenal characteristics of profit, away from the feudal landlord and away from the financier noblemen, into the hands of the "dictatorship of the proletariat." The only useful thing Marx did, was to shift away from the individual in society, to the so-called reproduction of society as a whole, whereas all the earlier schools had based themselves on the individual action as the point, for reasons I shall explain.

Since the end of World War II, there has been another species of the same general family of idiocy promoted as modern political economy, which is the systems analysis developed by John Von Neumann and by the Cambridge University Systems Analysis group, which contributed a great part, through its influence, to destroying the Csonecon. This is also known as "information theory," and is associated now with the ideas of an illiterate but very popular writer by the name of Alvin Toffler.

The information theory argument, which is another kind of pseudo-scientific absurdity, argues that human ideas are represented by words, and that words can be represented as symbolic devices analogous to electronic codes. On the basis of that unscientific assumption, Norbert Wiener argued, and his followers argue, that you can interpret information by the statistical methods of the gas theory of Boltzmann. As the inflated size of



EIRNS/Anna Kaczor-Wei

Helga Zepp-LaRouche (left) and Schiller Institute delegate Frank Hahn (back to camera), post-meeting discussions with parliamentarians and committee advisors, Parliament, Warsaw.

Toffler's books indicates, much gas has been expended on this subject.

But the argument is made by many people, including Lord William Rees-Mogg, the former editor of the *Times of London*, that the information of society can be generated by less than five percent of the total population. So therefore, all economic value can be generated by people cranking out information on islands. And ninety-five percent of the population should receive no education at all.

These are the theories of political economy, from which derivative theories of political economy are generally derived today.

Now, there's one key to this. There are two factors, but one key to this. First of all, as I said, all of these latter theories, from the Physiocrats on, *deny* the role of the creative powers of the individual mind in generating profit. But more crucially, they are all based on an idea which comes traceably from a fellow called Paolo Sarpi, but more famously, from a fellow called Galileo Galilei.

Galileo, like Francis Bacon of England, was a protégé of Sarpi. Sarpi, among other things, apart from being an evil man, was also a mathematician. He was the mathe-

matics teacher of Galileo. Galileo taught mathematics to Thomas Hobbes. Thomas Hobbes, who happened to be homosexual, had a very close relationship with Francis Bacon.

Hobbes developed a theory of conflict in society, which was made famous by his work *Leviathan*. He argued for a dictatorship on that basis. Locke took the same idea of Hobbes, and came up with an idea of a dictatorship of a democratic form, called the "social contract," on the same basis.

In England in 1725, there was a very famous and influential book published, which explained what this was all about. The book was entitled *The Fable of the Bees*, which was by a fellow called Bernard Mandeville, and his subtitle of the book was called *Private Vices, Public Benefits*. The argument was: Man is inherently evil, as Hobbes argued, as Locke argued; as, in fact, all of the empiricists argued; as Maupertuis at Berlin argued; as Ortes argued; as Conti insisted; as Galileo insisted; as Adam Smith insisted.

The argument was that man is individually evil; but the interaction of evil impulses and evil acts by individuals in society, results in an equilibrium which is good.

That is the secret of British liberalism. There is no morality. The British consider any attempt to introduce morality against free trade as “authoritarian” and “undemocratic.”

The more modest advocacies of evil are typified by the cases of Adam Smith, who argued for defense of slavery and defense of drug trafficking; by the head of the first modern British foreign intelligence service, Jeremy Bentham, who argued that everything should be allowed; or professor Milton Friedman, who argued for legalization of drug trafficking; by those who argue for legalization of prostitution and every other kind of aberration in a similar way.

The way Hitler argued for the concentration camps, was the “elimination of useless eaters”; the same argument. That is, individual evil, or evil against individuals, can be done for what is called the “good of society.”

So the fact that this entropic axiom of Sarpi, Galileo, Hobbes, Locke, Mandeville, Quesnay, Conti, Maupertuis, Adam Smith, Jeremy Bentham, John Stuart Mill, Bertrand Russell, and so forth and so on, down through the Mont Pelerin Society and Heritage Foundation and George Bush of today; the acceptance of this axiom is a license, in fact, practically a *command*, to commit evil *by* individuals, and *against* individuals.

What do they argue at the International Monetary Fund? What do others argue to the same effect? They argue that *free trade* is a moral imperative which you must implement, no matter how many people you kill to implement it. The argument is: You must kill fetuses, you must kill people, you must kill old people, to save money, in order to save the system.

I have faced bankers who tell me, that Africa must be allowed to be destroyed “for the sake of the system.” *That* is the secret of *Evangelium Vitae*. *That* is the secret of the “structures of sin”; *free trade* is the “structures of sin.”

The contrary premise is: Man, because man is *demonstrably created in the image of God*—that is not a matter of opinion, that is a scientific fact—man is good. Man may err, but man is good, and therefore must be redeemed. Man is not, by his proper nature, evil. Man is, by his proper nature, made in the image of God, and that goodness must be redeemed.

Therefore, individual life is sacred. Therefore, the family is sacred, as an institution. Therefore, the sovereign nation-state, through which the individual participates in self-government, partakes of that same quality.

The lesson is: *When you start from the right axiom, you're forced to come to the right result. When you start from the wrong axiom, which is based on evil, you end up with the horrors we have today.*

Thank you for your patience.

* * *

The following summary comments were amongst those made by Mr. LaRouche in response to more than an hour of wide-ranging comments and questions from members of the audience at the completion of his two-part address.

There are two currents in modern science, and there are two currents in modern philosophy. Unfortunately, much of modern history teaching, which is influenced by the modernist tendency, does not recognize the distinction of these terms, the practical distinction. People tend to confuse “Renaissance” and “Enlightenment,” which are the two major opposing categories in modern European history.

I referred essentially to the Renaissance, which erupted during the middle of the Fifteenth century. The Reformation and Enlightenment, which are the same thing, essentially, originated from Venice in the beginning of the Sixteenth century. The Venetians created Martin Luther. Venice also introduced the Reformation into Britain, in the early Sixteenth century, via Thomas Cromwell, who was trained in Venice and was a protégé of the Cecil family in Britain, and via a Venetian monk by the name of Francesco Zorzi, otherwise known as Giorgi.

The Enlightenment, which was an anti-Renaissance movement, is traced from, essentially, Pietro Pomponazzi at Padua at the end of the Fifteenth century, and the division of Europe between a northern Reform area and a southern Catholic area, was accomplished through negotiations conducted by Gasparo Contarini of Venice, later a Cardinal.

What is generally called the Enlightenment comes from a later period, however. It comes from Paolo Sarpi. Paolo Sarpi took over the dominant Venetian faction in 1582, in a very famous faction fight. The policy of Sarpi's faction, as they said at the time, was to take over northern Protestant Europe, and make that a bastion for a new Venetian kind of power. They used the so-called Netherlands wars in order to establish a bastion in The Netherlands. And, through Sarpi and various people like Wotton, who worked with him in England, they began to take over England with the accession of James I in 1603.

So, in the entirety of what you refer to in all the points, on various points, you must make the distinction between the Renaissance tendencies and the Enlightenment tendencies. Leibniz represents the Renaissance, in terms of method; so does Johannes Kepler. And the figures are not all Catholic or all Protestant, they sometimes cross lines; but generally, the Renaissance is a distinct formation, *distinct from* the Enlightenment. The Enlightenment essentially is the materialist-empiricist movement.

The same thing is true in mathematics and physics. There's a continuity in modern science from Nicolaus of Cusa through Leonardo da Vinci, through Johannes Kepler, through Leibniz and so forth, into modern times. There's a directly opposing tendency, which is the Enlightenment tendency, which comes from Sarpi, which runs through Galileo, which runs through Descartes, and also through Newton.

Newton was an obscure person who happened to be head of the Baconian Society, called the London Royal Society. And Newton's papers, when opened by John Maynard Keynes and others, contained nothing but black magic. There are several books, including a publication by Keynes, on this subject.* Newton was picked up and promoted by Conti, who organized a circle in London and throughout Europe, all under his direction.

Every person who, in the first half of the Eighteenth century, supported Newton against Leibniz in every part of Europe, was actually under the direction of Conti and Conti's salon. Take the case of Montesquieu. The argument has been made, as the questioner posed the question, that Montesquieu had an influence on the U.S. Constitution. That is incorrect. However, the people who make the Montesquieu argument, use the same argument to argue that John Locke was the influential force on the Constitution; it's not true.

The ecology movement was first organized internationally in the middle of the 1960's, out of Cambridge University, the Cambridge Systems Analysis group, through a fellow called Dr. Alexander King and Lord Solly Zuckerman. The actual mass ecological movement, was organized by the Rockefeller Brothers Fund and others in 1969-1970, in the United States. And the famous institutions involved with that, were the Club of Rome, which was created by King and Zuckerman, and also there was a branch opened up with the joint support of the Soviet KGB, which was known as the International Institute for Applied Systems Analysis at Laxenburg, Austria. It was done together with Dzhermen Gvishiani, who was the son-in-law of Soviet President Alexei Kosygin.

The point I want to make, is that every single study made in the name of ecology policy, issued internationally, has been a complete scientific fraud. And the other things are obvious.

Let me just skip to the final point, on the question of conspiracy. *No important event ever happened in human*

history without a conspiracy, such as this conference today. The participants of the conference, are participants in a conspiracy. [Audience applause.] Herbert Marcuse, the famous leftist, communist, and C.I.A. agent, was the one who taught the dictum, "there are no conspiracies in history." He gave these lectures in Germany, under the influence of what was called the Frankfurt School.

But in point of fact, man is not an animal. If man were an animal, there would never have been more than three million human beings, at any one time. Humanity exists on the basis of ideas. Nothing important ever happened in human existence without ideas. The sharing of ideas is the basis for culture, and for social action. Every philosophy, every government, every political party, *is a conspiracy*. Every religion is a conspiracy. *It is the nature of man to conspire*. There are many kinds of conspiracies, they come in all qualities, shapes, and sizes. I propose that there are only two important conspiracies, however, in modern history. On one side, there is the conspiracy for the nation-state. For example, I'm not Polish, although my daughter-in-law is; but nonetheless, I share the aspirations of every member of Polish society who wants to defend and develop the nation-state.

And, on the other side, there are only the oligarchical tendencies, which are best typified by the British ruling oligarchy. In modern European philosophical currents, there are only two tendencies. One is Renaissance, of which Pope Leo XIII is one of the most famous exponents; and His Holiness, the present Pope, John Paul II, is also a great representative. And, on the other side, there is the so-called empiricist or modernist, or Enlightenment tendency.

I believe in conspiracy; I believe in the existence of ideas.

* * *

FOR FURTHER READING:

RECENT ARTICLES BY LYNDON H. LAROUCHE, JR.

"Why Most Nobel Prize Economists Are Quacks," *Executive Intelligence Review*, Vol. 22, No. 30, July 28, 1995, pp. 20-39.

"Non-Newtonian Mathematics for Economists," *Executive Intelligence Review*, Vol. 22, No. 32, August 11, 1995, pp. 16-31.

"What Is God, That Man Is in His Image?," *Fidelio*, Vol. IV, No. 1, Spring 1995, pp. 18-37.

"The Fraud of Algebraic Causality," in "Symposium on the Creative Principle in Art and Science," *Fidelio*, Vol. III, No. 4, Winter 1994, pp. 57-68.

"How Bertrand Russell Became an Evil Man: Reflections Upon Tragedy and Hope," *Fidelio*, Vol. III, No. 3, Fall 1994, pp. 4-75.

"LaRouche in Dialogue with the Intelligentsia of Russia" (interviews) and "On LaRouche's Discovery," *Fidelio*, Vol. III, No. 1, Spring 1994, pp. 8-36, 37-55.

* John Maynard Keynes, "Newton the Man," in *Newton Tercentenary Celebrations* (Cambridge: Cambridge University Press, 1947), pp. 27-34.

The Commonwealth of *Fruit of the*

France's King Louis XI, who reigned from 1461 to 1483, created the modern form of nation-state, or *commonwealth*, in which the nation's wealth is seen as the common property of the nation and its whole people; which wealth is a function of the increase in the free energy of the economy as a whole. In Louis' France, for the first time in history, the notion of profit, or surplus, was given a consistent political-economic expression. France, in this period, exhibited an actual increase in growth of the free energy component of output relative to the energy of the system, which created the basis for its continued development into the Eighteenth century.

Louis created that wealth through the application of technology to agriculture, industry, and infrastructure, by an increasingly skilled workforce, whose assembly included an active effort to recruit skilled workers into France from other nations. He masterfully defeated the political obstacles of both the feudal system itself, which was the predominant form of society in all Europe, and an entrenched feudal aristocra-

The Granger Collection, NY



Development of rural life under France's Louis XI: agriculture, horticulture, construction of infrastructure and industry (illustration from a Fifteenth-century manuscript).

cy in his own country. This feudal system was dominated by the commitment to usury, both in the form of ground-rent, and in the realm of financial money-lending.

The project to create the modern nation-state was very much on the minds of the European Christian Humanist geniuses who created the Renaissance, beginning with

France's Louis XI

European Renaissance

by Stephanie Ezrol



The Granger Collection, NY

Louis XI

the efforts of Dante Alighieri (A.D. 1265-1321), whose *Divina Commedia*, *De Monarchia*, and *De Vulgare Eloquentia* reflected an all-encompassing assault on the issues of science, statecraft, and language-culture upon which the creation of republican forms of government depended. Dante's work was continued by his student Francesco Petrarch (1304-1374), both at the Papal court at Avignon, and through his Europe-wide network of correspondents and collaborators.

The concept of such a state—where government would rule “of, by, and for the people,” as Abraham Lincoln later described it—was presented as a working document by the scientist, historian, and Christian Humanist Cardinal Nicolaus of Cusa (1401-1464) to the Council of Basel in 1434, in a book-length treatise entitled *The Catholic Concordance*. Cusa had been introduced to Plato's writings in the late 1420's through study in France of the works of the Spaniard Raymond Lull (1235?-1315), which were housed at a Carthusian monastery outside Paris. It was Lull, along with his contemporary Dante Alighieri, who had led the Platonist offensive against medieval Aristotelianism.

Cusa's collaborators were all part of the effort to ensure the realization of that idea which saw fruition in Louis XI's France. They included the Florentine Paolo Toscanelli, the physician and mapmaker who made Columbus' voyage possible; Ambrogio Traversari, who won over Pope Eugenius IV to the perspective of what would become the 1439 Council of Florence which unified the Eastern and Western Churches; Aeneas Sylvius Piccolomini, the future Pope Pius II, who helped Cusa win Germany to the side of Church unification; and Cardinal Giuliano Cesarini, who along with Cusa broke

with the schismatic turn of the Council of Basel in 1437.

The northern European component of this effort was centered in the Church reform movement known as the Brotherhood of the Common Life, or “Modern Devotion,” which had been launched by the Dutch scholar Gerhard Groote. Groote had studied in Paris, and maintained correspondence with his collaborator Guillaume de Salvarville, the Canon of Paris’ Cathedral of Notre Dame. Salvarville who would later officially defend Groote’s efforts to reform the Church, pleading his case successfully in Rome in 1384—which favorable decision unfortunately arrived after Groote’s untimely death from the plague in 1384 at the age of forty-four.

The political battle of these Christian Humanists was against the oligarchical evil of Venice and her predecessors, whose ability to rule depended upon keeping the vast majority of the population uneducated, in conditions of life not much better than the animals they tended. The mechanistic method of Aristotle has always been a key weapon of these oligarchs. As Petrarch wrote in his 1368 essay, “On His Own Ignorance and That of Many Others”: “No Christian, and particularly no faithful reader of Augustine’s books, will hesitate to confirm this, nor do the Greeks deny it: . . . they call Plato ‘divine’ and Aristotle ‘demonius.’”

France was fertile ground for such a project, with the political legacy of Charlemagne (724-814), and a rich Platonist heritage dating to Gerbert d’Aurillac, the future Pope Sylvester II (942-1003), and his student Fulbert (960-1028), who became known as the “Venerable Socrates” of the Chartres Academy. Fulbert’s re-introduction of the Platonic teaching method spread to the Cathedral schools throughout France, in Orléans, Anger, Tours, Poitiers, Paris, Mantes, Beauvais, Rouen, Saint

Riquier, Bescanon, and even outside France to Cologne and Liège. The building of the magnificent Gothic Cathedral of Chartres, during the years 1194 to 1260, as well as similar cathedrals built throughout France, was the crowning achievement of this movement.

Unfortunately, the primacy of this Platonist tradition was lost with the Venetian-orchestrated Crusades, especially through the Venetian sponsorship of Aristotle at the University of Paris, to ensure support for the feudal oligarchy in those Crusades.

The question of creating a political form which could guarantee the successful reproduction of human society, became ever more urgent following the depopulation of Europe in the Black Death, when plague spread from Marseilles and Corsica in 1346, through Italy, France, Spain, England, and beyond. It is estimated that between 1347 and 1351, twenty million people—one-quarter of the European population—died. In the most densely populated regions—Italy, France, The Netherlands, England—the portion of the population that succumbed to the plague was between one-third and one-half.

In many ways, Louis' model for the *commonwealth* was the Fifteenth century city-state of Florence. The Europe-wide Medici banking network was geared to providing credit for industry and infrastructure. Florence had a republican form of government whose wealth, unlike that of her rival Venice, was based on manufacturing. Cosimo de' Medici (1389-1464) was a part of the circle of the heirs of Petrarch, most notably Ambrogio Traversari, who forged an international Christian-Humanist conspiracy from his cell at the monastery of Santa Maria degli Angeli in Florence, then the economic capital of Europe. The rebirth of Platonist learning became institutionalized in Florence in 1440, with the founding of Cosimo de' Medici's Platonic Academy.

In his treatise, *The Rosebush of War*, Louis writes: “[C]ities were from the first the name of the common good or the commonweal.” What Louis did, was to successfully apply those ideas of city-building, to the work of an entire nation. As he writes in *The Rosebush*, “the Prince must provide for maintenance of the public works and edifices, and make improvements and repairs on the roads, the bridges, the ports, the walls, the moats, and the other things in his towns and castles which are necessary.” While historians such as Paul Murray Kendall have credited him with protecting the Italian Renaissance by preventing war between the Italian cities, Louis' accomplishment went far beyond such a defensive undertaking. For, in fact, he brought to political fruition the ideas of the Italian Renaissance—which could not be realized in Italy itself, owing to the constant intervention of the Venetians.

The creation of a nation, with the economic and politi-

cal might such as France could muster, and the fostering of other such nation-states, was the only way to ensure that humanity would never again face the kind of devastation that it had suffered during the Black Death—a devastation caused by the usurious, Venetian-dominated Lombard banking system, whose looting had brought about the economic collapse of Europe which preceded and allowed for the spread of the plague.

Historian Kendall relates the following anecdote in a footnote to his 1971 study, *Louis XI*:

During Louis XI's first Christmas as King, he invited the greatest array of Italian embassies probably ever seen in France, including delegations from the Pope, from Venice, Florence, Milan, Rimini and many smaller cities. Louis made known his great admiration for Cosimo de' Medici and the power of the Florentine Republic. However, he rebuffed an alliance with the Venetians, who cut short their visit and returned to their island homeland. After they departed, Louis made no secret of the fact that, as far as he was concerned, Venetian was synonymous with villain.

An admirer of Italian civilization, the King of France shared the general Italian prejudice toward Venice, which is nowhere more vividly expressed than in the memoirs [*Commentaries*] of Pius II: “As among brute beasts, aquatic creatures have the least intelligence, so among human beings, the Venetians are the least just and the least capable of humanity. . . . They please only themselves, and while they talk, they listen to and admire themselves. When they speak, they think themselves Sirens. . . . They wish to appear Christian before the world, but in reality they never think of God and—except for the state, which they regard as a deity—they hold nothing sacred. . . . The Venetians aim at the dominion of Italy, and all but dare aspire to the mastery of the world.

The Black Death: The France Of Louis' Birth

In the first half of the Fourteenth century, France had been devastated both by disease and war. The English kings, in connivance with the Venetians, had claimed the crown of France, beginning with Edward III in 1337, undertaking a series of military invasions which occurred intermittently for 120 years, the so-called “Hundred Years War.” Meanwhile, the feudal lords of France fought both the English and each other. As the productive economy, agriculture, and industry ground to a halt, with the skilled workforce decimated by plague, these feudal lords formed private armies, whose brigands roamed the countryside, stealing what food and goods they could find, and slaughtering the inhabitants. As a result, whole towns and villages disappeared. In urban areas, the flea-borne bubonic plague quickly gave way to pneumonic plague, which easily passed directly from

human to human. Marauding bands, supported by the titled nobility, fed themselves by looting those who were spared by the disease.

Pius II reported in his *Commentaries**:

France, wasted by such disasters, presented the appearance of a vast desert rather than a kingdom. Cities lay ruined and stripped of their inhabitants; farms were in ashes, the country everywhere was laid waste; nowhere could a small party travel in safety; if a man escaped brigands, he fell among wild beasts.

The potential disappearance of France as a nation and culture altogether, was raised by the 1420 Treaty of Troyes, which had quickly followed the 1418 English entry into Paris with the connivance of the French Queen Isabeau. This Treaty ceded the sovereignty of France to the English King Henry V, who saw in France a rich source of loot for his ailing treasuries. Louis' father, Charles VII, the Dauphin and heir to the throne, was officially disinherited. The country split into warring factions, with much of France resisting the foreign occupation and maintaining loyalty to Charles, who in 1422, with the death of France's Charles VI and England's Henry V, had been forced to move his capital from Paris

* *Memoirs of a Renaissance Pope: The Commentaries of Pius II, An Abridgement*, trans. by Florence A. Gregg (New York: G.P. Putnam's Sons, 1959).

to the town of Bourges.

Meanwhile, the French countryside resounded with rumors about Queen Isabeau. During the negotiations of the Treaty of Troyes, she had stated that her son Charles was not the legitimate heir to the throne, because her husband, King Charles VI, was not his father. Isabeau became known as the whore who had ruined France, and word spread that France could be saved only through the intercession of a virtuous woman.

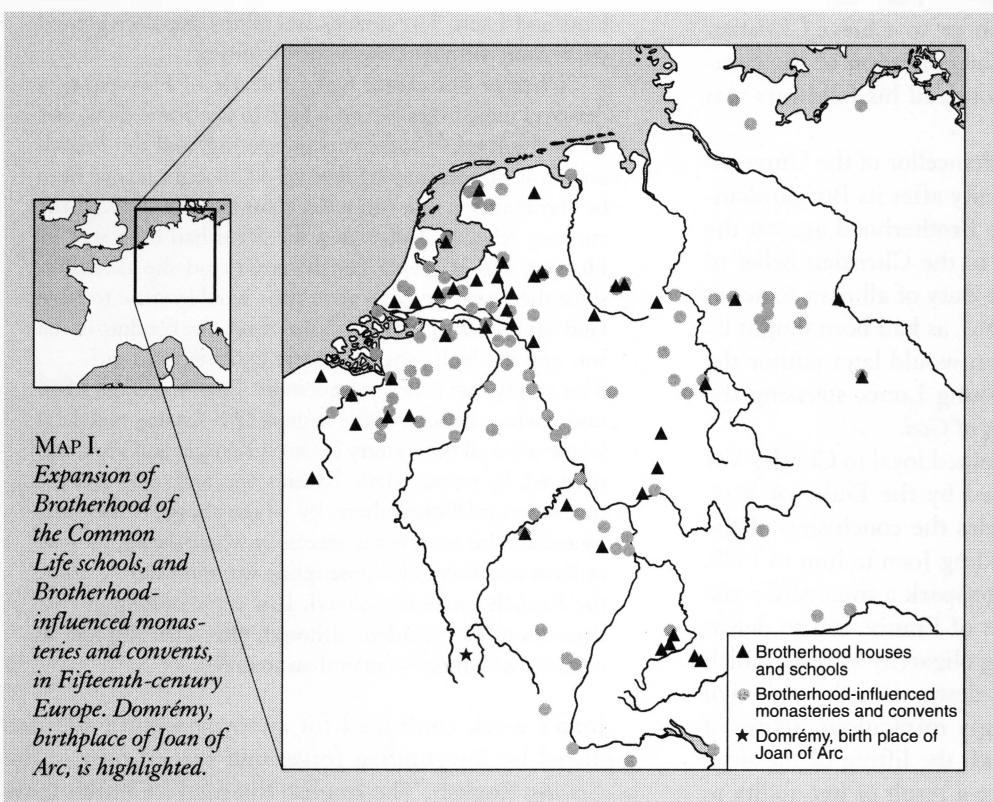
In 1429, the simmering resistance was released by just such a virtuous young woman, whose parents were farmers in what is now the Lorraine region of France. Jeanne D'Arc (Joan of Arc), with support from her uncle, from Augustinian monks in Lorraine, and from the extended resistance networks in unoccupied France—all of whom were likely affected by the reform movement of the Brotherhood of the Common Life—was able to approach the Dauphin, Charles VII, and convince him to supply her with the military forces needed to ensure his coronation at Rheims, the traditional site of the instauration of the French kings.

The Brotherhood of the Common Life

Forty-five years before Joan's entrance onto the political scene, a political and religious revolution had been unleashed in northern Europe. In an effort to rebuild the moral, physical, and spiritual well-being of the people of Europe in the wake of the Black Death, Gerhard Groote had established the Brotherhood of the Common Life in the Dutch coastal city of Deventer. The Brotherhood was a teaching order, committed to educating all, no matter their wealth or station in life.

Groote's own parents had perished in the Black Death, despite their efforts to convince Deventer to adopt health and sanitary measures to combat the plague. They had found themselves faced with a city leadership too frightened to face the coming disaster, and more willing to place their hopes on visits of flagellants. The proposals were rejected, and much of the town fell victim to the plague when it arrived in 1450.

The Brotherhood was a



part of the resistance throughout Europe to the looting by the oligarchs, whose survival was based upon the impoverished ninety-five percent of the population, whom they treated no better than the cows that provided them with milk and meat. The work of the teaching order stressed the role of every individual, no matter his station in life, to take on the responsibility of doing God's work on earth. The most famous and influential expression of the Brotherhood ideal, the book *The Imitation of Christ*, had been written by Groote's follower Thomas à Kempis.

This movement of teachers and Church reformers spread quickly in the 1380's throughout Germany, Switzerland, Burgundy, Flanders, the Low Countries, and parts of France. By 1429, many of the Augustinian monasteries and monasteries of other orders in northern Europe, had joined the movement of Groote's Brotherhood [SEE Map I]. Domrémy, the hometown of Joan of Arc, was on the border of the German towns to which Brotherhood houses, monasteries, and convents had spread. In fact, Domrémy borders the Moselle River, which runs through the birthplace of Nicolaus of Cusa, himself a product of Brotherhood-influenced educational institutions, near Trier.

In 1418, while the French Queen was collaborating with the English to allow their occupation of Paris, the Brothers of the Common Life were officially charged with the crime of heresy by a Dominican monk, named Matthew Grabow. Grabow claimed that only cloistered nuns, monks, and priests could hope to achieve Christian perfection, and that therefore the education of the common man as advocated by Groote and his followers was heretical.

It fell to Jean Gerson, once Chancellor of the University of Paris, but exiled from the city after its Burgundian-English takeover, to defend the Brotherhood against the charge of heresy, by appealing to the Christian belief in *imago Dei*, and the concomitant duty of all men to act in the imitation of Christ (*capax Dei*), as had been taught by the early Church fathers. Gerson would later author the educational program for the young Louis, stressing the study of St. Augustine's *The City of God*.

It was Gerson, who had remained loyal to Charles VII despite having been patronized by the Duke of Burgundy, who presented to Charles the conclusion of the committee of clerics recommending Joan to him in 1429. The task of Joan, was not only to spark a successful resistance to the English occupation of France, but to defeat the degenerate French-speaking oligarchy as well, which was leading the country to self-destruction through civil war. Joan's rapid, and seemingly miraculous, string of military victories, beginning with the lifting of the siege of Orléans in May of 1429, were a result of her ability to

rally elements of the French leadership and French population to her higher-order concept of the nation, based upon the dignity of man *in the image of God*.

Aeneas Sylvius Piccolomini, the future Pope Pius II, includes a lengthy report on the military victories of Joan, and on her Christian virtue in his *Commentaries*. He notes that when Charles VII approached the city of Rheims, which was at the time maintaining allegiance to the occupying English forces, to be crowned,

[t]he nobles [of France] were wavering; the populace were attracted by the prospects of a change of government. . . . [Charles] dispatched heralds to demand surrender, and to announce his coronation to the people of Rheims. The city sent eminent citizens to request time for consideration, but the Maid gave orders that the envoys should receive no answer; there must be no delay; everything must be done at the time that God appointed. The Dauphin obeyed the Maid. He detained the envoys, and sending ahead some companies of cavalry, advanced swiftly on the city. Then an extraordinary thing happened, which after-generations will not believe. Not a single armed man was to be found at the gate, or in the city. The citizens, in civil dress, met them outside the walls. The Dauphin—without conditions, without terms, without the least opposition—passed through wide open gates. No one protested, no one showed any sign of resentment. . . .

After this the Maid escorted the new king to Laon. Here too they found no resistance. The whole city was open to the King. It was the same in all the towns between Paris and Laon. The citizens and all the populace poured out to meet them with the wildest rejoicing. . . .

Whether her career was a miracle of Heaven, or a device of men, I should find it hard to say. Some think that when the English cause was prospering, and the French nobles, at variance among themselves, thought no one fit to be commander, one shrewder than the rest evolved the cunning scheme of declaring the Maid had been sent by Heaven, and of giving her the command she asked for, since there was no man alive who would refuse to have God for his leader. Thus it came about, the conduct of the war and the high command were entrusted to a girl. . . . This at any rate is beyond question: That it was the Maid under whose command the siege of Orléans was raised, by whose arms all the country between Bourges and Paris was subdued, by whose advice Rheims was recovered and the coronation celebrated there, by whose charge Talbot was routed and his army cut to pieces, by whose daring the gate of Paris was fired, by whose quick wit and untiring effort the French cause was saved. It is a phenomenon that deserves to be recorded, although after-ages are like to regard it with more wonder than credulity.

Joan's work continued for two years, until she was captured by Burgundian forces and turned over to the occupying English. The English financed a Church show

trial, for the crime of heresy, run by the French Inquisitor and the University of Paris, at Rouen, where the English King was resident. Although Joan was burned at the stake, the movement she had led could not be stopped. The occupied French responded with revulsion to the English-inspired torture and execution of the saintly maid. Even the Burgundians would not maintain the alliance much longer.

The Congress of Arras

The collaborators of Nicolaus of Cusa, centered in the city-state republic of Florence, intervened into the French conflict in 1435 through the Congress of Arras, as part of the process of organizing the 1439 Council of Florence which united Eastern and Western Churches in the principle of the *Filioque*, a doctrine which reaffirmed for Christianity the idea of man's creation in God's image.

The immediate period preceding the Congress of Arras was one of enormous tumult and political jockeying. The 1431 Council of Basel, which was still meeting in 1435, had initially been intended to solve many of the reform issues not resolved at the earlier Council of Constance. But it threatened to turn into a political forum that would re-open the schism which had wracked the Church since 1378, and had barely been healed when two of the three then-reigning Popes resigned.

In 1433, Cosimo de' Medici was expelled from Florence, but then brought back in 1434, with the help of Ambrogio Traversari. Meanwhile, Pope Eugenius IV had been run out of Rome by the oligarchical families there, and found refuge in Florence with the help of Cosimo.

Pope Eugenius IV organized the Congress of Arras in Flanders (now modern France) as an enormous international conference, involving many European princes of the blood, high Church officials, military leaders, and deputies from French towns and the University of Paris. Discussions, as well as banquets and tournaments continued through the month of August, with the tide consistently turning against the English demands for French obedience. Ultimately, on September 1, the English walked out, and by September 22, a treaty was ratified forging a French-Burgundian alliance against the English occupation.

The Papal delegation to Arras was led by Nicolaus of Cusa's friend, the great Humanist Cardinal Niccolò Albergati (1375-1443), who was assisted by two secretaries, Tommaso Parentucelli, the close friend of and librarian to Cosimo de' Medici who would become Pope Nicholas V in 1447 at the death of Eugenius IV, and Aeneas Piccolomini, the future Pope Pius II (1458).

Cardinal Albergati, a Carthusian monk, was a pious individual who had surrounded himself since the early 1400's with many of the best young scholars trained in the new art of Greek translation. He was one of the Papal Legates to the Council of Basel who fought consistently to defend Eugenius' efforts for a union with the Eastern Church, and upon the Pope's requests, he broke from these duties to intervene into the French conflict. Albergati returned to Basel in January of 1436.

In 1436, the fight in Basel centered no longer on whether to have a congress with the Eastern Church, but where to have such a congress. The French delegation, which had been hostile to the Papacy, began to change its position. When a vote was called in December, the French voted for the minority position, a conference in Florence. Cardinal Albergati would go on to chair the opening session of the meeting with the Eastern Church on January 8, 1438 in Ferrara. Later, the Council would be moved to Florence.

Following the Treaty of Arras, the French scored a series of military victories, despite the continued hesitancy of Louis' father, Charles VII, to actively pursue a war of liberation. Louis maintained contact with the growing Italian Renaissance movement, as he impatiently prepared to take the reins of power in France. In 1447, after one of many clashes with his father the King, he was exiled to Dauphiné, a region bordering Savoy and Switzerland, which was an hereditary possession of the Dauphins of France, although never actually ruled by any of them.

It was in Dauphiné that Louis began his experiments in economic reform. He capitalized on the initiative of entrepreneurs and inventors, whom he protected absolutely, in agriculture, industry, and commerce. He adopted protectionist and anti-dumping measures to protect grain growers and linen producers, exempted traders from provincial tariffs while imposing tariffs on foreign merchandise, and encouraged skilled laborers from other countries to come into Dauphiné and settle there with their families, guaranteeing them tax exemptions which were proportional to their productivity.

Louis established the first postal system in all Europe, and negotiated independent treaty agreements between Dauphiné and the Italian city-states.

The rebuilding of the town of Crémieu in Dauphiné is a good example of the way Louis intervened to build cities and expand population growth. This small town had been run down and depopulated when the feudal tax system forced the local Jewish merchants out of the region. So Louis lured them back, by exempting them from taxation for a period of twenty years. This policy was put before his cabinet and put to a vote by the local government, which

The Exoneration of Jeanne d'Arc

(1450-1456)

In 1450, the resistance movement that had been led by Joan of Arc became once again a live issue for all France, when Rouen, the city of her bogus trial for heresy, was liberated by French forces. A re-examination of Joan's trial, which would ultimately lead to her complete exoneration, was undertaken. The process of Joan's retrial and exoneration—which was a public process that engaged the entire population of France—created the preconditions for the founding of the modern French nation under Louis XI.

On February 15, 1450, Charles VII requested that the Canon of Rouen Cathedral report what occurred during the trial. An initial inquiry was held in March, and witnesses were heard. The process of Papal examination of the legal travesty of Joan's trial was begun in 1451, when Pope Nicholas V sent the Papal legate Guillaume d'Estouville to seek peace in France after a renewed English invasion in March of 1450.

D'Estouville conferred with the King in February of 1452, and arrived in Rouen in April. On May 2 the first official Church inquiry was opened. Further inquiries quickly followed, and the decision for a complete review of the entire trial proceedings was reached by July, when the newly appointed French Inquisitor Jean Bréhal was ordered to review all the records and summon the appropriate expert panels. D'Estouville was made Archbishop of Rouen in April of 1453, but the process of retrial was slowed by the shock felt throughout Europe with the fall of

Constantinople to the Turks on May 29.

On June 11, 1455, Pope Calixtus, in office a mere two months, accepted a petition from Joan's mother for a full Papal exoneration. Hearings were held all over France, at Notre Dame of Paris in November of 1455, in Rouen

in December, in January and February of 1456 in Domremy, Joan's birthplace, and Vaucouleurs, where she initially presented her mission to the local military command. Inquiries were resumed in Rouen, Orléans, and Paris from February 16 through March 16, where nobles, churchmen, and common laborers were all called before the Church to testify about what they knew of Joan and of the accusations raised at the 1431 trial. Throughout May, churches throughout France were plastered with posters calling for any witnesses to come forward.

By June 2 of 1456, all evidence had been officially accepted by the Church court, and on June 24 notices were posted on churches in Rouen



EIN/Chris Lewis

Statue of Jeanne d'Arc, St. Augustine Church, Paris

asking for objections. The official verdict was rendered on July 7. Joan was officially exonerated. The town of Orléans declared July 27 an official holiday to celebrate.

The exoneration of Joan of Arc is an extraordinary example of how, by organizing the entire population, the overturning of a judicial travesty in the case of an individual can create the basis for establishing a nation committed to a higher, universal concept of justice, as Louis XI eloquently outlines in his *Rosebush of War*.

required only the payment of one ounce of silver from Jews who decided to return and participate in the program of building the region's industry and commerce.

Even though the nobility demanded that the local government petition Louis to expel the Jews, complaining that they were ruining the country through usury—the common accusation made by the nobility against commercial activity—Louis and his council refused the petition. The Jews were allowed to live wherever they wished in Dauphiné.

John Wessel of Gansforth and the Brotherhood

In 1456, as the French resistance was being invigorated by the complete exoneration of Joan of Arc [SEE Box], Louis was forced to flee Dauphiné and seek protection from his uncle, Philip the Good, Duke of Burgundy, under the threat of an invading army sent by his father Charles VII, who disapproved of Louis' marriage to Charlotte of Savoy. Louis remained in Burgundy until his father's death in 1461.

At that time, the Burgundian territory included what is today Belgium and The Netherlands. The Burgundian court resided near the magnificent Renaissance city of Bruges. Here, Louis would have met Nicholas Rolin, patron of the artists Jan van Eyck and Rogier van der Weyden, who as Chancellor of Burgundy had been the chief Burgundian negotiator at the 1435 Congress of Arras.

Most of the chapter houses of the Brotherhood of the Common Life were in Burgundian territory, and it is said that it was at the University of Louvain, that Louis met John Wessel of Gansforth (1426-1489), a personal friend of Thomas à Kempis, the author of *The Imitation of Christ*. Gansforth had been educated in the Brotherhood school in Deventer, teaching there as an upper classman. He was particularly involved in the Florentine-born movement to seek out and translate the original Greek texts of both the New Testament and the Classical Greek masters, most notably Plato.

Between 1454 and 1469, Gansforth studied and taught in Paris, where he befriended Francesco della Rovere (the future Pope Sixtus IV, 1471-1484) and Cardinal John Bessarion. Bessarion, the Archbishop of Nicea, had been one of the chief Greek spokesmen at the Council of Florence. It was he who, in July 1439, along with Giuliano Cesarini for the Latins, had read out the Bull, "Let the Heavens Rejoice," proclaiming doctrinal unity of the two Churches on the key principle of the *Filioque*.

Gansforth went to Rome with his friend della Rovere, and remained active in Papal circles in both Rome and

Florence and until he was called back to France by Louis XI in 1473. Louis had invited scholars, including Gansforth, to intervene at the University of Paris against the teachings of the rabidly anti-Platonist doctrines of the nominalist William of Ockham. (A precursor of British empiricism, Ockham's neo-Aristotelian philosophy denied the existence of universals, except as names given to collections of particular things. Thus, ideas such as those of God, Truth, Justice, Beauty, or Natural Law, became meaningless. Because of this, Ockham's philosophy could be successfully used to justify the political machinations of the feudal aristocracy.)

Building the Nation-State *Commonwealth**

When Louis XI took power, France had fourteen feudal duchies and ninety-four major cities, which he unified on the basis of the common good and common development opportunities. This *commonwealth* idea was conveyed throughout the country in the slogan, "One law, one weight, one currency." Louis' focus was to win the cities: to develop cultural centers, build manufactures, establish international trade fairs, and so forth, in order to attract talent from the rural areas, as well as from international quarters, to form a new political nation-state entity. And indeed, the cities contributed fully in supporting this royal policy.

During Louis' short, twenty-two year reign, from 1461 to 1483, the most significant political change which he forced through as King, was the bankrupting of the feudal landed aristocracy by the creation and defense of industries, by the opening of reciprocal trade with England, and by new treaty agreements with Genoa, Florence, Naples, Sicily, and Calabria.

Louis guaranteed the development and expansion of industries by subsidizing the cities; such subsidies came from taxes (*la taille*), which were levied in inverse proportion to the productivity of the taxpayer. Accordingly, the feudal princes were taxed at a higher rate than the urban population. Thus, while salaries doubled during the reign of Louis XI, the income from taxes tripled during the same twenty-year period: the *taille* collected 1,200,000 livres in 1462, and had reached the level of 3,900,000 livres in 1482. Add to this other forms of tax, the "*aides*" and the "*gabelle*," which reached a total of 655,000 livres, and the royal domain, which brought 100,000 livres, for a total sum of 4,655,000 livres per year. Through the judicious use of tax policy, both levying and exempting as the case required, Louis was able to direct economic growth and development throughout the kingdom. And, where-

* This section is based upon historical research prepared by Pierre Beaudry and Garance Upham.

as the majority of the people in the cities never complained, the historical records are filled with complaints from the aristocracy, which was being frustrated in its privileges. In fifty years, no city ever turned against the central government rule established by Louis.

Reforms in tax policy, universal coinage, and administrative and judicial reorganization, made Louis the most hated enemy of the feudal lords, who were no longer able to wage private wars, nor exercise the privileges of potentates.

Most reforms, issued in the form of *Ordonnances* (ordinances), were posted and read out in public squares throughout the entirety of France. Under Louis, members of the nobility, who in most other regions of Europe were liable to lose their privileged status if they engaged in productive labor, were in France rewarded for such labor. Louis proclaimed an ordinance allowing nobles and churchmen to work: "Whereas among all those things necessary for the well-being use of the commonwealth . . . the [most] honest and profitable occupation [is] the industry of mechanical arts. . . . Let it be known that we desire with all our heart to enquire of and practice the means which can be turned to the profit and utility of our subjects, and give them industry from which they might profit, enrich themselves and better live under our law."

A summary of Louis' economic policy initiatives includes:

- Louis enacted labor laws to protect the rights of foreign workers, and set standards of production. He encouraged the immigration of engineers, printers, musicians, miners, farmers, armor manufacturers, artillery specialists, iron foundry workers, copper workers, caldron makers, weavers, silk dyers and cannon makers. Immigrants were supplied with instruments of labor, and land for homesteads, with the



The Granger Collection, NY

Cabinetmaker's workshop: Louis XI encouraged development of skilled trades, and immigration of craftsmen to France (illustration from a Fifteenth-century manuscript).

qualification that they make the land productive (a policy repeated four hundred years later by the U.S. administration of Abraham Lincoln: "Forty acres and a mule"). Frequently, there were ten-year to twenty-year tax exemptions for foreign workers.

- In a "Letter of Naturalization" and related legislation, Louis abolished the right of the state to seize the land, property, or manufactures of foreign-born subjects, and allowed them to become free subjects of France, if they so wished.
- Hundreds of stringent regulations were issued dealing with food shops, determining how long meat could be kept, under what conditions of storage and hygiene. Sanitary laws were combined with the introduction of municipal services dealing with water management, and the establishment of fire companies.
- One of Louis' first acts as King was to establish a regular supply of provisions and housing for the army, which was the only way to ensure the development of productive agriculture—because otherwise, France's farms were routinely looted by the army, which "moved on its belly," so to speak.
- A census was taken of all potentially productive land in the nation, and the state took over all unclaimed land, in order to put it back into production. Edicts were issued forbidding hunting on agricultural land, which had been a traditional privilege of the feudal aristocracy. Swamps were drained to bring more land under cultivation. Wheat production and distribution was organized, to make sure that prices were kept low, and towns would always have wheat available for bread. An edict of June 7, 1482 prescribed the free circulation of grain in the whole kingdom, so as to guarantee equality to all subjects.

- Ordinances in 1467, 1470, and 1479, protected farmers from the seizure of their necessary tools and implements, in the case that they were not able to keep up with debt payments.
- Military arsenals were built on waterways to facilitate the transport of cannons and artillery. Rivers were made navigable to ensure the flow of agricultural and military goods at the least cost to the economy. The ports of Rouen, Marseilles, LaRochelle, and Bordeaux were physically enhanced. Paris, Tours, and Rouen were the major armament manufacturers; those in Tours were state-financed.

Similarly, Louis sought to encourage the economic growth of the nation through fiscal, monetary, and trade policies. Here, his relationship with the Florentines was a crucial element in his design for the creation of a unified France. Louis needed a single national currency and a unified investment plan, which prioritized the physical economy; his dirigist program had to include a tax-incentive program, and of no less importance, he needed a national credit policy that would foster capital-intensive investment. There was only one banking house in the world at that time that was oriented toward that kind of development program, and this was Florence's Medici bank.

The general viewpoint of both the Medicis and Louis was, that banks were to be at the service of the nation, and not the nation at the service of the banks.

Louis won a major trade war in favor of the city of Lyon, the second-largest city in France, against Venetian-controlled Genoa. In order to lure international merchants, Louis organized major international fairs in Lyon, while organizing systematic operations against Genoa. In a famous ordinance of March 8, 1463, he established the most sweeping measures in favor of merchants who would "prefer" trading with the French city: no restrictions whatsoever would be placed on any merchant transactions at the Lyon fair.

Education and the Sciences

Louis XI's conception of the *commonwealth* was based on the potential contribution individual subjects could make to the development of the whole nation, if given the opportunity to do so. It is useful to mention, *albeit* briefly, the following highlights amongst his policy initiatives in education and the sciences.

- A crucial change brought about by Louis, was the creation of new Humanist schools and universities directly under the King's authority. Louis presided over the creation of two new Renaissance universities of Humanist

studies: In July of 1452, he founded a University at Valence, with faculties of theology, civil and canon law, medicine, and liberal arts. In 1462, he created a similar institution with the University of Bourges.

- Under the direction of Johannes van Ockeghem, Louis' chapel master and the greatest musician of his time, the art and science of musical composition was taught to choir children. The development of children's choirs was encouraged by providing state help to boys who devoted themselves to singing, including financing for a university education.
- Astronomers, including Robert de Cazel, collaborated with such members of the Court as the geometer Jean Pelerin Viator and the artist Jean Fouquet, in map-making for navigation, and in projects for the building of ports and the diversion of rivers.

Thus, when Plato's "Philosopher King," in the person of Louis XI, seized the reins of power in France, he demonstrated to the world what such a philosopher could accomplish in a mere twenty years. The foundations of modern civilization—modern science, the modern ideas of political freedom and human dignity which had been first elaborated by Nicolaus of Cusa in his *Catholic Concordance*—were constructed on the soil of the French nation by Louis, who collaborated with the leading intellectuals of all Europe to accomplish that end.

The 1439 triumph of the Council of Florence made these ideas the predominant ideas of Christendom, no matter how they were later perverted by the Venetian machinations of the Reformation and the Counter-Reformation.

Louis was unique for being a sovereign who himself ruled his realm. Far from being the megalomaniac portrayed by most modern historians, he explains in his *Rosebush of War* that a king must have good, wise, and prudent advisers. However, Louis believed that the king must take ultimate responsibility for all decisions, because he is answerable to a God who will judge him, just as God will judge all human beings, no matter what their station in life.

By consolidating political power, Louis created the potential to smash the oligarchical form of society and government. That was almost wholly accomplished with the 1509 League of Cambrai, which was an alliance of all Europe against Venice, the center of oligarchism. Unfortunately, the war against Venice was stopped midstream. Today we face the job of finishing Louis' work, because the coexistence of the nation-state *commonwealth*, founded upon Renaissance Christian Humanist principles, and the global financial oligarchy of looting and despair, has reached its limits. Either the body rids itself of this cancer, or it will not survive.

The Rosebush of War

(c.1483)

Louis XI of France

THE ROSEBUSH OF WAR was composed near the end of King Louis XI's life in 1483, to instruct his son and heir Charles in the principles and impulse which guided Louis in creating France as history's first nation-state commonwealth.

The excerpts translated here—of the first third, and the conclusion, of the treatise—dealing with general principles of statecraft, are the first English renderings of any portion of this work to be published. The remaining two-thirds of the treatise address the issues of war; in accordance with his general principles, Louis advises to avoid war if at all possible; but, if war be necessary, he reviews how to wage it with the utmost seriousness, greatest skill, and most decisive speed.

THE ROSEBUSH has been deliberately ignored by most modern historians of the French and English schools, because it presents the most elegant disproof of much of the shoddy historiography and lies they retail about Louis XI. For example, today's schoolchildren are taught the vicious slander, that Louis was a cruel and deceptive king who, despite—or perhaps, owing to—his malevolent nature, forged the modern nation of France, creating order out of chaos. Nothing concerning the person of Louis could be further from the truth, as the reader will readily see expressed through the principles he sets forth here for the ruling of a nation.

The “rosebush” of Louis’ title evokes the traditional medieval image of the rose—whose beauty, as the beauty of life itself, must include dangerous thorns amongst its great joys. In 1611, I. D’Espagnet, a privy councillor to King Henry IV and President of the Parliament of Bordeaux, suggested that the choice of title stemmed from Louis’ familiarity with the Platonist scholar and Arabist Raymond Lull (1235-1316), one of whose works also bears the title THE ROSEBUSH.

FIRST CHAPTER, WHICH IS PROLOGUE

Touching the Reasons for This Rosebush

Because matters which are known and understood by experience are better learned, and of them we can better speak the truth, than those which we know only by hearsay, after we have contemplated and brought to memory those things which in our time came to pass in our Realm of France, touching on the government, the care and defense of the same, as much including the life and reign of our late father of noble memory King Charles the Seventh of that name, may God give him

absolution, as our own; and after having looked over and counterweighed the events of the times of our predecessor Kings of France, and those coming before and after them, as the Chronicles put it; and desiring that those, who after us will come and rule, especially our very dear and well-loved son Charles Dauphin of Viennais, so that he might well profit, reign, and triumph, in the growth of our said Realm; we have wished to have drawn up and assembled in a small volume several good and notable teachings aiming at the care, defense, and government of a Realm, which we have named *The Rosebush of War*. And because we have found of our own life and knowledge, that nothing has occurred which similarly may not have happened before; and that the recording of the past is quite prof-

itable, as much to console, counsel, and comfort us against adversity as to steer clear of those troubles against which others have stumbled, and so enliven and drive us to do good like the best of men; we have wished to append abridged Chronicles, from the times of our predecessors the first Kings of France up to our own coronation, because it is both a great pleasure as well as a good pastime to recite past events, how and in which manner and in what sort of time they occurred, such as losses and conquests, or subjugations of towns or the country.

SECOND CHAPTER, CONTAINING THREE SECTIONS

On the World, Death, And the Soul

On the World

The greatest care a wise man must have in this transitory world is for his soul, which is perpetual and which bears the charge for the activities of the body, which shall rot upon death, which spares neither the great nor insignificant, noble nor villain, strong nor weak, rich man nor poor, old nor young—all are equal before it, and so it gives no more time or better forewarning to one than to the other; for which reason each should seek to have a good soul, and not put his heart too much in the world or its goods which he must leave finally behind. And it is a passage through which have passed and will pass all valiant warriors, all wise men, all saints, and all of those who from Adam and Eve descended and will descend, and none will remain, but only the renown of their acts will remain, those for the good in benediction, for evil in malediction; for which reason, each in his estate and his calling must hold and conduct himself such that, when the trumpet of retreat sounds, of which the hour is uncertain, we be so provided as to give good account and balances when presented before the great Judge.

This world is compared to a well-lit fire, in that a small one is good to light the way and lead us, but who takes too much of it, is burned.

The world will easily consume him who relies too much on it.

The world, which lives not in equity, is but delight for one hour, and sorrow for several days.

The world teaches those who live in it, by those who have left it.

He who takes great pleasure in this world, cannot but be unfortunate in one of two things: that is, to not have what he coveted, or to lose that which he has won through great effort.

He who looks at and considers the span of his life, will find that he will have had more affliction than peace in this world.

We must not love this world except in doing good, because life in this world is brief and affliction endless, which shall be brought upon those who have not lived rightly.

Man cannot but have affliction and toil in his life. If he eats not, he dies, and if he eats little he becomes feeble, and if he eats too much, he injures himself and becomes sick and cannot sleep. Thus is it a hard thing for a man to be hungry long.

The estates of this world and the end are represented by the game of chess, wherein each personage is in the place and degree which behooves his estate as long as the game lasts; but when it is done, everything is put into a bag without order or any difference; thus it is with all estates of this world: While life lasts, each holds the status which is ordained to him, but when life ends in death, which separates the body from the soul, all are put into the earth, or into a tomb, which is the same thing.

On Death

Death is a light thing to him who is certain that after him good will come of it: for who lives a good life, will die a good death.

Death is the rest of the covetous, because the longer he lives, the greater his afflictions and yearnings multiply, and thus to him death is more agreeable than a long life.

The death of an evil man gives great respite to the good who has recompense of his good works; and to the evil man as well, such that he will do no more evil nor sin against anyone.

None should fear death, having defended the common good, for therein is merit. As well we are bound to fight for our country.

On the Soul

Who wishes to die a good death, must seek to have a good soul.

A good soul is a delight and joy among good men, but among evil men it is sorrow: it loves the good and commands it be done. The good soul plants good and its fruit is salvation; the evil plants evil and its fruit is damnation. The good one defends itself, and others are saved by it; and the evil loses itself, and others are lost through it. The good receives truth and the evil receives lies; for there is no lesson so small that a good soul might not profit, while the evil is unable to profit from any good lesson which one might put before it.

Who wishes the life of his soul must not fear corporal death. For when a reasoning soul changes itself to the nature of a beast for lack of reason, even though it be an incorruptible substance, it is taken for dead, for it loses its intellective life.

Since everything, including our creation, comes from God, we must desire that our souls return to Him, by doing such good works that the memory of them will be in perpetual benediction. It is a good and charitable thing to risk one's life to defend the common good which concerns all estates: that is, the commonweal of the Realm, which the Pope Zachariah prescribed to the nobles of France, who had sent him an embassy to advise them on why the Kings who had long reigned in France were content to reign in name alone; for the magistrates of the Royal house governed and led wars.* "He," said he, "who governs the commonwealth well, and who understands that he governs for more than his own profit, is worthy of being called King."

THIRD CHAPTER

On the Estate and Duty of Kings And Princes

Consider the duty of Kings and princes and their cavaliers,† that their estate and vocation is to defend the common good, both ecclesiastic and secular, to uphold justice and peace among their subjects, and to do good. They will have good in both this world and the next; and if they do evil only, affliction will come, and it shall come to pass some day that one must leave the world to go and give account of one's undertakings and receive one's reward. And to risk their lives for another, which among all other estates of the world is most to be praised and honored. And because the common good which concerns many, which is the commonweal of the Realm, is more praiseworthy than the particular, which often has frustrated the common good, we have freely put into writing

* Pope Zachariah was Pope during the reign of Pepin, Charlemagne's father.

† *Chevalier*. Louis is not referring merely to the knights or noblemen who composed the mounted forces of the army, but is speaking more broadly of a new *national military*. The breakthroughs effected by Joan of Arc and Jacques Coeur in using free commoners as archers and cannon artillerymen in war-fighting, was carried to its farthest extent during Louis' reign. This was the first time in history that a *national military* acted as the defender of a nation-state. In other portions of the *Rosebush*, Louis stresses the importance of training soldiers to fight for the whole nation, rather than their local region alone. To avoid confusion with the feudal order of knighthood, *chevalier* is here rendered as "cavalier"; similarly, *chevalerie* is later rendered as "cavalry."

the acts of the princes and the cavaliers, and all good doctrines which serve their estate.

I have seen nothing which so destroyed and annihilated the power of the Romans, as when they betook themselves more to the particular than to the common good.

On Justice

When Justice reigns in a realm, the common good is well guarded, and so is the particular: for Justice is that virtue which defends human company and community of life, such that each may well use common things as common; and the particular as particular.

Who wishes to follow Justice, must love and fear God, so that he may be loved by Him; but one cannot love Him better than to do good to each man and evil to none, and then the people will acclaim him just and follow him, and revere and love him.

Who would be just, it is not enough to not do harm to others, but one must also oppose those who seek to do harm to others:

Thus, a man is just who brings about peace and tranquility.

Of justice, two things appertain: the will to benefit all men, and to do injury to no man.

When evil acts began to multiply in the world dangerously, in order that the evil-doers be punished, men submitted their necks to the service of the lords, who were thus instituted to defend right among them.

According to the nature of the people and the countries, the Kings established laws in their lands, through which their lands and Realms were and would be maintained. Thus in this one is a cavalier, the other a merchant, and another a laborer. And since the profit of one empire is by gaining of another, wars and hatred would arise and be the destruction of men, if there were no Justice, which defends and guards the community of life and of which the power is so great, that evil-doers altogether wish that justice be withheld from among them.

A King is good and noble, who in his Kingdom removes a bad law, in favor of a good one, and takes care not to break a law which is profitable to the people, for the people will always obey a benefactor.

The greater and sovereign good, which a King could have in his Realm, is the obedience of his subjects, for God requires no more of His creatures.

Through the observation of the law, Kings and princes do for the people that which they must and are bound to do, and remove that which they are bound to remove.

When Kings have no regard for the law, they deny to

the people what they ought to have left to them, and do not give them that which they should have, and in so doing make the people serfs and lose the name of King; for no man should be called King, but he who rules and has seigneurie over free men; for free men of their nature love their lords, while serfs naturally hate them, like slaves their masters. A King ruling in right and justice is King of his people, and if he reign in iniquity and violence, however much his subjects hold him for King, their will and courage are inclined toward another. For the King is like a great river, from which come small rivers and streams, and if it is calm and clean, the small rivers and small streams are calm and clean, and if turbulent and dirty, they are turbulent and dirty.

When the King wields his seigneurie otherwise than he ought, envy grows about him, from which falsehood is born, and after, hate; and then injustice, from which battle is born, through which law and justice perish, and thus his possessions and domain are lost to him. But when the King wields his seigneurie as he ought, truth grows in his Kingdom, from which will come justice; of justice, love; of love, great gifts and services, by which the law will be maintained and guarded and defended, and so his people will flourish in peace and unity.

The subjects of the King are to the King, as wind is to fire: For when the fire is lit, where there is no wind, it is slow to reach any intensity.

The King must think of the condition of his people and visit them often, as a good gardener does his garden; for just as it appertains to the people to be subject and obedient to the King, thus also does it appertain to the King, to diligently see to the government of his people, and that must be his chief care. For the good which he obtains from them, is to hold and govern his people in peace and justice.

The King is with his people, as the soul is with the body: If the soul inclines itself toward evil, the body follows it, according to the common proverb, "As is the lord, so is his servant."

No one could be better loved of his people nor have a durable lordship, but by doing them good; for in grieving them, since he has lordship over their bodies, hardly could he have lordship of their spirit. Much would do little in that case, to be loved; and much danger has often arisen from enraging them, for anger bears hatred, and the populace's hatred often subjects the populace to the tricks of his enemies.

Kings are honored by the teaching of good laws, by the conquest of Regions, and by the populating of deserted lands.

It behooves a conquering King to establish and defend good justice in the Realms and lands which he has acquired; for, however much difficulty it was to conquer them, so much more difficult is it to defend them well.

A King must always make use of and act by counsel and by good and ripe deliberation; for the greater his power, the more dangerous is it for him and his Realm, to follow his will without counsel.

It is a greater thing to know how to be lord over one's will, than to be lord of the world from East to West.

Who has good and loyal counsellors and gives them credence, his Realm and power grow and flourish, like an

orchard well watered; for, as the orchard through dryness and lack of water cannot bear fruit, neither can a Prince, or his Realm, bear fruit, if he does not have good and loyal counsellors, or does not believe them.

A wise King with good understanding, uplifts and gives worth to his counsellors.

When a King knows that one of his subjects has committed a crime against him, he must rapidly and without waiting inquire into the truth of the matter, and the enormity of the crime, and if he acted with aforethought or by ignorance, and also if he is accustomed to doing so, and if it is established true let him make amends, and on each of these points give remedy immediately.

And when a King of good discretion has two urgent things to do, he must begin with the most noble and beneficial: and if both are of the same standing, he must



Louis XI of France

The Granger Collection, NY

begin with that which he could least recover in the future.

If a King holds in as great love those who are disloyal and evil as he does good men, one must not hold him for King, nor should he rule for long.

A King must commit his cares to him whose judgment, faith, and governance he has tested; and, if such a one he cannot find, let him take one who has always conversed with wise men, and not at all with his enemies.

A King must not trust in him who spites him; in a man who is covetous; in one who has leapt from great poverty to great wealth; in him whom he has deprived of his goods and lands; nor in him who has some knowledge or friendship with some of his enemies. Who would do otherwise, puts himself at the mercy of his enemy: And above all, he should beware of a reconciled enemy, for that one, could he but find an opportunity to avenge himself, he could not but satisfy his bloodlust.

A King must not be deceived, if some men offer themselves to him in his prosperity, nor forget to honor his cavalry* and give them high wages, however much he may think to have few enemies; for whatever place he might be, he will always have something to do with them.

A good King should resemble a good and beautiful flowing river, which brings benefit to each man. The good King takes pride in his good cavalry and in his good people; for his Realm is defended by the cavalry, and by his people, he and his cavalry have all that they require. And yet the King must give more attention to address himself to maintaining his people in peace and justice, than to abandoning himself to his cavalry; for without the people, the cavalry cannot be maintained; and insofar as the people are well governed, more so will they be more obedient; nor is there anything which more behooves a Prince, than to covet the love of his people.

A good King is he who takes pains to protect his subjects as he would himself, and who is not so rigorous nor oppressive that he force them to leave his lordship; and also is not so easygoing towards them, that they make light of his authority.

If a King is merciful, his ministrations will be a great good; if he is prudent and truthful, his people will rejoice with him; and if he is just, his reign will endure.

A King must not be too strict to correct the faults of men, for men cannot always prevent themselves from failings, by which it betimes behooves him to pardon errors; and if he must deliver punishment, he must show that he does it by necessity of redress, and not in the semblance of revenge.

* *chevalerie*. See previous footnote on *chevalier*.

The King, when he knows one who loves him, must keep him well: for in losing one friend, one wins several enemies.

The best King who could be, is he who is not subject to his willfulness, and who does all things which are good and beneficial for his people, and has his eye and heart more to the good governance of his Realm, than to the delights of his own body, or to his whims.

The King must never commit to another the tasks of his Kingdom which are necessary for him to do; for any one of the tasks of his Kingdom which is small, does not pertain to him to do; but that which is difficult, does pertain to him to do, without committing it to someone else.

Thus if he commits to another the great tasks of the Realm, and if he occupies himself with the small, he will soon see what sorrow will come to him in the future.

And if the King makes light of or leaves aside some of those small things which he ought to do, he will freely leave aside the greater ones. And so he is lost and destroyed bit by bit, as a small illness grows and destroys the body, if a good cure is not effected in time.

And if the King is lazy or careless in seeking out and inquiring into the doings of his cavalry and his people and his enemies, one day, he will not be secure in his Realm.

The greatest benefit that a King might do for his Realm is to remove malefactors and reward good men; for, if he gives to evil men what they do not deserve, he removes the spirit to do good from the others, and in a short time there will be such a fill of worthless men, that he will not be able to be free of them.

A King must better love crude words which are beneficial and true, than sweet words of shame and flattery; and especially, he must not heed sweet words from his enemy. For thus, like some who put poison in a sweet drink, similarly under sweet words are often hidden shame and treason; whence the saying of Cato, "The birdcatcher plays his flute sweetly when he wishes to deceive the bird."

In this case, the King must be wise, prudent like the snake called asp, which closes its ears so it may never hear the enchantment by which one wishes to deceive it. And consider that, as medicines, which often give health, are bitter and of a strange taste, so also does a crude speaker often give better counsel than a sweet-talker.

And always, as gold is more precious than any manner of metal, so is the science of speaking more noble than any art in the world; of which Tullus said, the highest science of governing people, is thus rhetoric, which is the science of speaking well; for, if speech had never been

summoned, there would be no establishment of justice, nor of human company.

Of which, one must know that speeches and sayings are given in four ways:

For some men are armed with great sensibility and good speaking, which is the flower of the world; others are devoid of good speaking and sensibility, which is a great mishap.

Some men are devoid of great sensibility but are very beautiful talkers, which is a great danger, from whom the King must protect himself sovereignly.

Yet others are full of sense, but they remain quiet for poverty of their speech, and thus require aid.

In good speaking there is use and art which are full of great lessons; and learning is nothing else but the knowledge which comprehends things as they are, and can foresee them, and give them a definite end and measure; and when knowledge is joined with rhetoric, nothing but good can come of it.

We read of King Alexander, who when his father the King was near death had him crowned and made King of his Realm and made him sit on the Royal throne, and the Princes and lords were content with that; nonetheless, after the death of his father, to draw to himself the hearts of his men and subjects, he said among other beautiful words: Good lords, I wish to have no seigneur over you, but to be as one of you, and, I wish that it please you to accept me. I would love what you love and hate what you hate. I do not wish in any manner to be in opposition to you or your acts. But I, who hate frauds and malice and have always loved you when my father was alive, and still do and will always, counsel and pray you that you fear God and obey Him as sovereign Lord, and elect that one as King, whom you see the most obedient to God; who will best think of the good standing of the people; who will be most easy-going and merciful to the poor; who will protect justice and right among the weak as much as the strong; who most will expose his own body for the commonweal; who for no delectations nor delights will be slow to protect and defend you; who most boldly places himself in danger of death to destroy your enemies; and who by means of his good works protects you from evil. For such a man must be elected King, and none other.

And when his men had heard his reasoning and recognized his great discretion and subtle understanding, they were greatly surprised and responded to him: We have heard your reasoning and have accepted and accept your counsel, so we supplicate you and wish that you reign and have lordship always over us, and we hold that no other has so well deserved to be our King. And so they

elected him seigneur and King, and crowned him, and gave him their blessing, and prayed to God that He keep him. To them he said: I have heard the prayer which you have made for me, and how of good heart you have made me King, so I ask humbly of God, that He confirm His love for me in your spirit, that it be His desire that He not suffer me to do anything but what is profitable to you, and honorable to me.

We read as well of King Solomon, whom the people feared greatly for the great judgments he made. And also several others, whose lives must be as a light for those who come after.

On the Common Good of the Realm

The first laws of the princes deal with the common good, which is the commonweal of the Realm, and the Knight is principally created for the defense of this common good, as are the cities and the realm.

At the beginning of the century, when cities and towns were first made, rural life, deprived of men, was shared with the community of dumb and wild beasts.

And cities were, from the first, the name for the common good or the commonwealth.

A city is the assembly of people to inhabit one place, to live under one law; and thus, as people and their habitations are diverse, so also are appearances and the laws diverse throughout the world; and accordingly are there diverse lordships to guard the common good, so that the strong do not harm the weak, and each one may have what is his, which he may employ by right and reason.

The government of the Realm must from the beginning be firm, and rest upon three pillars.

The first is justice, which must be fixed and established within the heart of the King, who must render to each his right, and lean neither to the right nor to the left.

Solomon said that, "A just King will never have mishap."

The second pillar is reverence, which the people must have, in the way of the Apostle, who said, "Honor thy Lord." That is the only thing in the world which seeks the merits of faith, and which overcomes all sacrifices.

The third pillar is love, which must be in the one and in the other. For the King must love his subjects with a great heart and a dear faith, and seek day and night the common profit of the Realm, and of all his subjects; and also must they love their King with a right heart and true intention, and give him counsel and aid in upholding his estate and seigneurly. It is said, that one is a good cavalier and loved by God, who loyally loves him who reigns by authority over him.

* * *

On the Things Which the Prince Must Do and Consider In His Seigneury

The Prince must remember at all times to keep in his mind the law and the Commandments, and must not forget God nor His saints, and go often to church and pray to God for himself and his subjects. For, if God does not keep guard over the city, those who would guard it labor for nothing.

He must honor the pastors of the church, for God said of them with His mouth: "Who receiveth you, receiveth me."

He must be religious and show a straight faith, because there is no more beautiful thing in a Prince than to have a straight faith and an upright belief.

When the just King sits on his throne, no evil can befall him.

He must protect the churches, the houses of God, widowed women, and orphans, in right and in justice. However much all men—great, small, and in-between—be under his care, among all of them always widows and orphans have great need of succor.

He must defend the common property, to give and have given to each man that which is his, and provide with his power that there be no hate nor discord among his subjects; and if there is, provide that he not favor more the demands of one side or the other, nor otherwise give credence to all lightly made reports.

He must ensure as much as possible that he have good judges and good captains: discreet, and wise, and strong, and straight, and just, and of good faith and good religion toward God and the Holy Church. But if one cannot find them so accomplished and of such virtue, since not every white bird is a swan, let them be at least loyal, firm, and established, so that they be not corrupted, nor too simple, nor entangled with bad vices.

Thus, as the ship is governed by its sails, in the same way is the city led by the sensibility and knowledge of its judge.

Therefore, when the Prince finds a good judge, he must not leave him, not for gold nor silver, and he must listen diligently to pleas and plaints, and give sentence on small quarrels quickly and lightly, without hesitation.

Otherwise, the Prince must provide for maintenance of the public works and edifices, and make improvements and repairs on the roads, the bridges, the ports, the walls, the moats, and the other things in his towns and castles which are necessary, in such a manner that the

people be not aggrieved; and by this create committed loyal men.

And he must suffer no malefactor to escape without penalty.

Murderers, traitors, those who force women and young girls, highwaymen, and those who commit other crimes, one must sentence very strongly, according to the law and custom of the country. For that judge is damned who absolves the criminal.

One does not punish the criminal for the crime, but to give example to others, that they not embolden themselves, but have fear to do evil. For the escape from pain gives habit to sin and to commit crime in the towns and cities.

The Prince must also hold his officers in such manner that they do no wrong, nor irk anyone.

And he must have about him good counsellors, wise and loyal to him and to reason.

And he must be such, that he seems terrifying to evil men and agreeable to good ones. And he must not be too familiar, nor of too light bearing, in his acts and edicts.

In men there are two impulses, one of the body and the other of the spirit. In that of the body, one must beware that one's gait be not too sluggish from tarrying. For, it is necessary to have a superb countenance, and let it not be too hasty, causing heavy breathing and change of complexion, since such things signify that the man be not stable.

The impulse of the spirit is double: The one is the thought of reason, and the other is the desire of the will. Thought of reason is to inquire into truth, and desire causes things to happen.

Thus must one hold, that reason be given the lead, and that desire obey; for, if the will which is naturally submitted to reason is not obedient, it will often trouble such spirits.

By the words proffered, by the bearing, and the countenance, can one know the desires of the will.

And because all men have their eye more on a Prince than on another; and because he, in a high place, is more known and contemplated than he of low status; the Prince must be a mirror and example to others of all virtues; so must he uphold and govern all things as his estate requires. And thus will he be loved of God and the world, and at his wish all his needs will be met.

Three things which make a King reign and be rich and have renown and perpetual benediction:

To guard well and augment his domain.

To hold good justice, and his army in good order and in fear.

To guard and augment the commonweal of his Realm.

—translated by Katherine Notley

Elevating the Irony and Metaphor of Folk Poetry

The Schöne Müllerin and the Mathematical-Sublime

In the last days of his life, Ludwig van Beethoven absorbed himself in, among other things, some sixty songs and *lieder* by Franz Schubert. He was unable to tear himself away from the *lieder*, and often lingered over them for hours. He was surprised by the great number of *lieder*, and expressed “the utmost wonder” at their content. Among these was Schubert’s song cycle *Die Schöne Müllerin* (*The Miller’s Beautiful Daughter*).¹

What actually is the content of Schubert’s *lieder*, that “thought-object”² which had the power to astonish even Beethoven? In order to answer this question, we will investigate Schubert’s *Schöne Müllerin* somewhat closely. We will look first at the poet Wilhelm Müller, whose poems Schubert used for this song cycle, and at Müller’s influence on the poet Heinrich Heine. Next we will show how the original material of the *Schöne Müllerin* arose, and the significance J.W. Goethe and Friedrich Schiller attributed to it. After a short detour through the “Mathematical-Sublime,” we will take up the song cycle itself.

Simplicity and Elevation

The poet and writer Wilhelm Müller published his *Die Schöne Müllerin* in 1820,³ consisting of twenty-three poems, a prologue, and an epilogue, in the first volume of his *Siebenund-siebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (*Sixty-Seven Poems from the Papers Left Behind by a Travelling Hunting-Horn Player*). In 1824, the second vol-

Prints and Photographs Division, Library of Congress



Franz Schubert

ume appeared, containing the *Winterrreise* (*Winter Journey*) poems. Müller took as the model for his poetry the “most beautiful German folksongs,” and his essential criteria were “simplicity of form, singability of meter . . . , deep unconscious ardor, which . . . reverberates for a long time, and naive unaffectedness in the shy articulation of what is most elevated.”⁴ He resisted mere imitation of folksongs, as was found in the then-prevalent composition of poems in the so-called “folksong style.”

Beginning in 1812, Müller studied classical philology and history, as well as German and English philology and literature, at the University of Berlin, which had been founded two years earlier by Wilhelm von Humboldt. The then-new field of German linguistic and literary studies was being shaped by *Des Knaben Wunderhorn*, a collection of folk

poems produced by Achim von Arnim and Clemens von Brentano, and by the Grimm Brothers’ folk tales and the folksong forms associated with them. Wilhelm Müller, however, first turned to the folksong form during a long stay in Italy. He was made widely popular by his *Lieder der Griechen* (*Songs of the Greeks*), published in 1821, in which he not only celebrated the Greek liberation effort, but scourged the political conditions in Germany after the Congress of Vienna; from then on he was dubbed “Müller the Greek.”⁵

Irony and Metaphor

The poetry for the *Schöne Müllerin* was sketched out in 1817, when Müller was still a student, at the Berlin salon of Privy Councillor von Stägemann, whose closest friends included Achim von Arnim, Friedrich de La Motte-Fouqué, and Adalbert von Chamisso. Every week a group of young people swarmed around Hedwig, the sixteen-year-old daughter of the house. Clemens von Brentano, the young painter Wilhelm Hensel, his poetically gifted sister Luise, and Hensel’s friend Wilhelm Müller turned up at the salon, and it was there that a proposal for a song cycle stimulated Müller to write what became *Die Schöne Müllerin*.⁶

In it, a young man tells a story of the fortune and misfortune he encounters in his wanderings. Stopping to work at a mill, he falls in love with the miller’s beautiful but faithless daughter, who gives all the mill-workers hope of her affections, but at last chooses a huntsman. Out of sor-

row, the young man throws himself into the mill-stream. To the stream, his companion in his wanderings, which enticed him to the fateful mill, he confides his love and its torment. The stream urges him to overcome his grief, in vain. At the end, the mill-stream sings to the weary one in his sleep of death.

This sort of tale provoked the ironical powers and biting mockery of a Heinrich Heine, and in fact Heine gave a pointed description of the Stägemann salon's participants in his work *Die Romantische Schule* (*The Romantic School*). Wilhelm Müller himself, however, had a particular, highly personal significance for Heine. In *The Romantic School*, he writes:

Wilhelm Müller, whom death tore from us in the fullness of his gladdest youth, must also be mentioned here. In the replication of the German folksong he is in complete harmony with Mr. Uhland; it even seems to me that in such realms he is sometimes more successful, and exceeds Uhland in naturalness. He has a deep understanding of the spirit of the old *lied* forms and finds no need to imitate them in externals; thus we find in him a freer hand with transitions and a wise avoidance of archaic phrases and expressions.⁷

This is a restrained echo of what Heine had exuberantly emphasized in a letter to Wilhelm Müller himself about Müller's influence on his own *Buch der Lieder* (*Book of Songs*):

I am magnanimous enough to openly confess to you that the meter of my little "Intermezzo"⁸ does not have a purely accidental resemblance to your accustomed meter, but on the contrary, that it probably owes its most mysterious cadence to your *lieder*, for it was the delightful song of the miller which I came to know at just the time I was writing the "Intermezzo." Very early on, I let the German folksong work its

effect on me; later, while I was studying in Bonn, August Schlegel revealed to me a good many metrical secrets, but I believe that I first found in your *lieder* the pure tone and true simplicity for which I ever strive. How pure, how clear your *lieder* are, and all of them are folksongs. In my own poems, only the form partakes to some extent of the folksong, the content belongs to conventional society. Yes, I am magnanimous enough even to repeat it without qualification, and you will even find it publicly expressed, that through the reading of your seventy-seven poems it first became clear to me how it is possible to shape new forms out of the old folksong forms at hand, which are also folk forms, without having to imitate the old awkwardness and clumsiness of the language.⁹

Müller produced the "pure tone" and "true simplicity" of the folksong, without its clumsiness, while using the old German metrical principle.¹⁰ Here the number of unstressed syllables before the first stressed syllable, and in-between stressed syllables, is free; the line can begin and end with a stress, or not, as in the poem "Tränenregen" ("Rain of Tears"):

~ / ~ ~ / ~ ~ / ~
Wir saßen so traulich beisammen
~ / ~ / ~ /
Im kühlen Erlen-dach,
~ / ~ ~ / ~ ~ / ~
Wir schauten so traulich zusammen
~ / ~ ~ / ~ ~ /
Hin-ab in den rieselnden Bach.

We sat together so closely
In the cool shelter of the alders,
We gazed so closely together
Into the rippling brook.

Heine was stimulated by the content of Müller's poems as well as their form. For example, he took the motif of flowers springing from the beloved's tears from Müller's poem "Tränen und Rosen" ("Tears and Roses").¹¹ And Heine's poem "Auf

den Wällen Salamankas" ("Atop the Walls of Salamanca")¹² draws directly upon Müller's *Schöne Müllerin* and *Winterreise*. The most important thing for Heine, however, was Wilhelm Müller's ability to pose poetic paradoxes, and to thus produce genuine irony and true metaphor. Müller's poem "Tränenregen" directly anticipated Heine's poetic goals:

Wir saßen so traulich zusammen
Im kühlen Erlendach,
Wir schauten so traulich zusammen
Hinab in den rieselnden Bach.

Der Mond war auch gekommen,
Die Sternlein hinterdrein,
Und schauten so traulich zusammen
In den silbernen Spiegel hinein.

Ich sah nach keinem Monde
Nach keinem Sternenschein,
Ich schaute nach ihrem Bilde,
Nach ihren Augen allein.

Und sahe sie nicken und blicken,
Herauf aus dem seligen Bach,
Die Blümlein am Ufer, die blauen,
Sie nicken und blicken ihr nach.

Und in den Bach versunken
Der ganze Himmel schien,
Und wollte mich mit hinunter
In seine Tiefe ziehn.

Und über den Wolken und Sternen
Da rieselte munter der Bach,
Und reif mit Singen und Klingen:
Geselle, Geselle, mir nach.

Da gingen die Augen mir über,
Da ward es im Spiegel so kraus;
Sie sprach: es kommt ein Regen,
Adel! ich geh nach Haus.

We sat together so closely
In the cool shelter of the alders,
We gazed so closely together
Into the rippling brook.

The moon came up,
Then the stars appeared,

And we gazed so closely together
Into the silver mirror.

I looked at no moon,
At no starlight,
I gazed only at her image,
At her eyes alone.

And saw them nod and glance,
Out of the blessed brook,
The little flowers on the bank, the
blue ones,
They nodded and glanced at her.

And the whole sky
Seemed to be fallen into the brook,
And wanted to draw me down with it
Into its depths.

And over the clouds and the stars
The brook gaily rippled,
And called with singing and ringing,
Comrade, comrade, follow after me.

My eyes brimmed over,
The mirror became puckered,
She spoke: It's beginning to rain,
Goodbye, I am going home.

The theme of the *Schöne Müllerin*, unrequited love, certainly had a special fascination for Heine, as well. It is the main theme of his *Buch der Lieder*.¹³

At the time the *Schöne Müllerin* appeared, Giovanni Paisiello's light opera *La Molinara* (Naples, 1788), which was produced in German under the title *Die Schöne Müllerin*, was very popular. But while the opera concludes with the marriage of the heroine, Wilhelm Müller gave his song cycle a tragic ending. This was in the spirit of the folk poetry, also very popular at the time, which expressed the *Schöne Müllerin* theme, for example, in the poems "Das fahrende Fräulein" ("The Traveling Young Lady") and "Müllers Abschied" ("The Miller's Farewell")¹⁴ from *Des Knaben Wunderhorn*, poems which influenced Heine's "Da droben auf jenem Berge" ("There, High Upon That Hill")¹⁵ and Eichendorff's "Das zerbrochene Ringlein" ("The Broken Ring").¹⁶

Goethe as well had come upon the subject-matter of the *Schöne Müll-*

erin, through his travels and his absorption in older folk poetry. During his journey through Switzerland in 1797, the mills and their mill-wheels, and the manifold movements of the water, made an extraordinary impression upon him. He wrote four poems "in honor of the miller's beautiful daughter": "Der Edelknabe und die Müllerin" ("The Young Nobleman and the Miller's Daughter"), "Der Junggesell und der Mühlbach" ("The Mill-Hand and the Mill-Brook"), "Der Müllerin Reue" ("The Miller's Daughter's Regret"), and later, "Der Müllerin Verrat" ("The Miller's Daughter Betrayed"). He also considered whether the subject might be suited to an operetta.

From Switzerland, Goethe wrote to Schiller:

After all this . . . I must tell you that *en route* I have hit upon a poetic genre which we must make more of in the future, and which perhaps will do well for the next *Almanach*. It is dialogue in the form of *lieder*. In a certain past period of German history we have greatly pleasing cases of this kind, and much can be said by means of this form—only one must first penetrate it and extract from this type what is peculiar to it. In this vein I have begun a dialogue between the mill-stream and a lad who is in love with a miller's daughter, and hope to send it soon. The poetic-tropic-allegoric mode will come alive through this kind of change . . .¹⁷

Along with his letter, Goethe sent to Schiller the poems "Der Edelknabe und die Müllerin" and "Der Junggesell und der Mühlbach".¹⁸ Schiller replied:

The song ["Der Edelknabe und die Müllerin"] is full of serene moods and full of Nature. It strikes me that this genre is necessarily very favorable for the poet, throwing aside as it does all burdensome appendages, introductions, transitions, descrip-

tions, etc., and allowing him to skim off with a light hand only what is rich and significant in his subject-matter. Thus, here again would be the point of departure of a new array of poems, the beginning of an 'infinite series,' for this poem, like any good poetry, has a whole generation of poems within itself, through the state of mind it gives, and the form it establishes.¹⁹

The Mathematical-Sublime

Schiller's concept of the "infinite series" of a whole species arose while he was occupied with "the estimation of aesthetic magnitude" as part of his work on his theory of beauty. The essays in his *Zerstreute Betrachtungen über verschiedene Ästhetische Gegenstände* ("Scattered Reflections on Various Aesthetic Subjects") dealt with the aesthetic effect of the sublime, especially the "Mathematical-Sublime."²⁰

Schiller calls an object sublime, when it threatens to exceed our sensuous capacity to grasp it or resist it, without completely defeating our efforts at cognition or resistance, so that our mind is able to sustain its own self-subsisting power and dignity at a higher level. There are two types of the sublime, the sublime of cognition and the sublime of force. The sublime of cognition is based on number or magnitude, and can thus be called the Mathematical-Sublime as well.

Schiller differentiates four mathematical magnitudes: (1) a magnitude which he calls a quantum; (2) a magnitude which he calls a magnum; (3) a magnitude which is both a quantum and a magnum; and (4) the Absolute.²¹

A quantum is a unity, in which several qualitatively similar parts are combined. Everything possessing parts is a quantum. The difference in magnitude between one quantum and another consists simply in one having more parts than the other. In

contrast, a quantum that contains another quantum as a part of itself, is a magnum. Measuring or counting is accordingly nothing more than investigating how often a certain quantum is contained in another. Thus, measurement always depends upon the unit taken as a metric, i.e., all magnitude is a relational concept. *Vis-à-vis* the metric used to measure it, every magnitude is a magnum. However, if we take the metric of the metric, the latter metric is once more a magnum, and so there can be an endless progression downwards into the small, but also upwards into the large. Every magnum is small as soon as we think of it as contained in another, and the question becomes whether there exists a limit, since we can take any number series, no matter how large, and multiply it by itself, making it even larger.

Schiller counterposes this endless progression into the small and large to the Absolute, and says that by means of measurement, we can indeed arrive at the comparative, but never the absolute, magnitude, namely, the magnitude which can no longer be contained in any quantum, but contains and subsumes all other

magnitudes. This magnitude, according to Schiller, can only be the Infinite of Nature itself, which can never be grasped in terms of space and time.

Schiller then counterposes the quantum/magnum, on the one hand, and the Absolute, on the other, to a magnitude which he calls a quantum that is *at the same time* a magnum. Four different characterizations of the size of a tower help to make this clearer. The tower is a magnitude; the tower is 200 ells high; the tower is high; the tower is a higher (more sublime) object. In the first two judgments, the tower is simply considered as a quantum (something possessing size); in the second two, it is considered as a magnum (something big).

Since by means of numerical measurement, the realm of numbers is inexhaustible, Schiller says that the mind itself must establish some sort of unit as the highest and outermost, or limiting, measure. The mind does this when I say, this tower is high, without determining its height. I give no metric for comparison and yet I cannot ascribe to the tower absolute magnitude, for nothing pre-

vents me from supposing a higher tower. This metric lies in the concept of the tower itself, and is nothing other than the concept of its species-magnitude. The concept of the tower thus represents a quantum which is *at the same time* a magnum. It is simultaneously indeterminate (not a definite quantum) and determinate; because I have determined it as a species *vis-à-vis* other species, it is the *type* of the tower.

Schiller thus shows that such a *type* serves to externally limit an infinite series, and thus represents a higher species. He now attempts to describe the generative principle underlying such a type, that is, he looks for the method by which I generate a metric with which I can measure a magnitude:

Since nothing can compel our mind to halt its activity [of measurement], it must be the power of imagination which sets a limit for that activity. In other words: The estimation of magnitude must cease to be logical, it must be achieved aesthetically. The entire form of this activity must thus transform itself.²²

The new form of activity is no

FIGURE 1. Comparison of settings by Zöllner and Schubert of Wilhelm Müller's "Das Wandern."

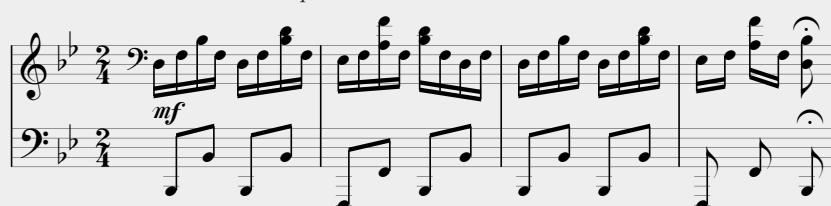
(a) Zöllner, "Das Wandern ist des Müllers Lust"



(b) Schubert, "Das Wandern," vocal line



Schubert, "Das Wandern," piano introduction



longer the successive apprehension of a part (a definite quantum) after another, but simultaneous comprehension of all parts in pure self-consciousness. This is not merely a matter of combining the parts by means of a concept, but, on the contrary, generating the One from the Many. Schiller describes this process:

I link A to B, and B to C, and so forth, and while I watch my activity, as it were, I say to myself: in A, as well as in B and in C, I am the acting subject . . . I recognize the

identity of my "I" in the series as a whole.²³

This self-consciously acting, transforming I, thus represents a higher, creative level of thought. In relation to the Mathematical-Sublime, Schiller comes to the following conclusion:

If I estimate a magnitude in a logical fashion, I always relate it to my cognitive faculty; if I estimate it aesthetically, I relate it to my faculty of sensibility. In the first case, I experience something about the object; in the

second case, I only experience something within me, caused by the object. In the first case, I behold something outside myself, in the second, something within me. Thus, in reality, I am no longer measuring, I am no longer estimating magnitude, rather I myself momentarily become a magnitude to myself, and indeed an infinite one. The object which causes me to become an infinite magnitude to myself, is called sublime.²⁴

The Mathematical-Sublime must

FIGURE 2. Variation in the piano accompaniments of songs in Schubert's cycle "Die schöne Müllerin."

Figure 2 displays six piano accompaniment staves from Schubert's cycle "Die schöne Müllerin," illustrating the variation in musical style across different songs. The songs shown are:

- 1. Das Wandern**: Mäßig geschwind. The accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand.
- 2. Wohin?**: Mäßig. The accompaniment features sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.
- 3. Halt!**: Nicht zu geschwind. The accompaniment includes eighth-note chords in the right hand and eighth-note patterns in the left hand, with dynamic markings *fp* and *p*.
- 5. Am Feierabend**: Sehr langsam. The accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand.
- 6. Der Neugierige**: Sehr langsam. The accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand.
- 8. Morgengruß**: Mäßig. The accompaniment includes eighth-note patterns in the right hand and eighth-note patterns in the left hand.
- 15. Eifersucht und Stolz**: Geschwind. The accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand.
- 17. Die böse Farbe**: Ziemlich geschwind. The accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand.
- 19. Der Müller und der Bach**: Mäßig. The accompaniment includes eighth-note patterns in the right hand and eighth-note patterns in the left hand.

be an objective characteristic of that which uplifts us, and Schiller accordingly demands of a true work of art (1) that it show a unity, thus summoning me to grasp it as a whole, and (2) that it not be graspable by my senses, but exceed my highest sensuous metric. An art work is only a work of art, then, if it compels me to grasp it, not empirically or logically, but creatively, that is, when my attention is directed to what Schiller

calls “the power to bring forth.”

Theme and Variation

William Müller was delighted by the numerous musical settings of his poems, since he viewed himself primarily as a poet of *lieder*. As early as 1815 he noted in his diary, “I can neither play an instrument nor sing, yet I sing, and play too. If I were able to provide the melodies, my *lieder* would be more pleasing than they are now.

But hopefully, a like-minded soul can be found who can esp the melodies in the words and give them back to me.”²⁵ Franz Schubert was this like-minded soul, and Müller’s poems precisely met Schubert’s desire for musical poems in which “immediately, something clever” entered his head. It was Schubert’s compositions, ennobling the poems with his music, which saved Müller’s poems from fading away.

FIGURE 3. Motivic thorough-composition in Schubert’s “Die schöne Müllerin.”

Middle section of first song, “Das Wandern”

Das muß ein schlech - ter
Das hat nicht Rast bei
Die gar nicht ger - ne
Sie tan - zen mit den
Herr Mei - ster und Frau

Mül - ler sein, dem
Tag und Nacht, ist
stil - le stehn,
mun - tern Reihn und
Mei - ste - rin, laßt

nie - mals fiel das
stets auf Wan - der - schaft be - dacht,
sich mein Tag nicht mü - de drehn,
wol - len gar noch schnell - ler sein,
mich in Frie - den wei - ter - ziehn,

Opening of second song, “Wohin?”

Mäßig.

Ich hört' ein Bäch - lein rau - schen wohl aus dem Fel - sen - quell,

Opening of final song, “Des Baches Wiegenlied”

Mäßig.

1. Gu - te Ruh, gu - te Ruh! tu die Au - gen zu!
2. Will bet - ten dich kühl auf wei - chen Pfühl,
3. Wenn ein Jagd-horn schallt aus dem grü - nen Wald,
4. Hin - weg, hin - weg von dem Müh - len - steg,
5. Gu - te Nacht, gu - te Nacht! bis al - les wacht,

Schubert set twenty poems from the *Schöne Müllerin*, dispensing with the prologue, epilogue, and three of the poems, and thereby putting aside Müller's faint undertones of ironic distance; for Schubert did not handle the tragic events in the poems at arm's length, but took them seriously. In his most characteristic way, he transformed each poem in the cycle by means of vocalization, registration, counterpoint,²⁶ and use of the *Motivführung* principle,²⁷ into a Classical *lied*.

At the time he was working on the *Schöne Müllerin*, Schubert was also composing string quartets and an octet. For the octet, he drew on the "obbligato accompaniment" (from a compositional standpoint) of the 1820 Beethoven septet,²⁸ in which voices were arranged independently as an obbligato, but at the same time brought into the composition as a whole through the working out of the motif. This was also how Schubert handled the singing voice, which remained an upper voice. If we compare Schubert's melodic line in "Das Wandern" ("Wandering"), the first song in the cycle, with the well-known folk poem of the same name by Zöllner, it becomes clear that Schubert's melody, in contrast to Zöllner's, cannot exist by itself, but is an integral element of the whole [SEE Figure 1].

While Zöllner "correctly" sets the word *Wandern* (long-short syllables, with a falling tone from the first to the second syllable), Schubert subjects the word to a development, so that not until the end of the strophe does it "fit" in terms of speech and melody. Schubert musically condenses the poem's germinal idea, from prelude to sequel, in four measures. Above the octave figure in the bass, the right-hand piano part plays a sixteenth-note figure, closely related in terms of motif to the voice line. In contrast to Zöllner, whose song mimics the stride of a wanderer,

Schubert has not made a "wanderer song" out of the poem; it is impossible to sing his *lied* while you are hiking. Schubert's "Das Wandern" has a wholly different meaning; it is the driving upbeat for the entire *Schöne Müllerin* cycle, the starting-point of a journey to a higher level of mind and soul. On this journey, we focus on the central motivic idea, already expressed in "Das Wandern," which underlies all twenty *lieder*. Schubert musically varied the setting of each poem, according to its content and mood, by means of key, tempo, dynamics, and so forth, producing a theme with variations²⁹ [SEE Figure 2, noting the variations in the accompaniment and tempo]. The tritone interval, corresponding to the tragic course of events, spans the entire cycle tonally, from the first *lied*, "Das Wandern," in B-flat major, to the last, in E major, "Des Baches Wiegenlied" ("The Brook's Lullaby") [SEE Figure 3].

The unified character of the song cycle is not generated through the ongoing repetition of a core motif, but instead through the motif's transformation. This transformation is located between the songs. If, for example, we move in the interval of a sixth from the first song, "Das Wandern," (B \flat major) to the second, "Wohin?" ("Whither?") (G major), we see two different, though motivically similar, basic characteristics. The first song's octave movement in the bass is changed to a movement in fifths in the second, the four sixteenth-note figure in the first song is changed to a sextuplet in the second, by means of adding the first interval (rising and falling) from the first song, while the singing voice takes up the initial motif from the melody in the middle of the first song [Figure 3]. This process continues through the final song. The difference in songs is produced in the intervals between the songs; thus we experience this transformation nega-

tively. This process of transformation—not directly communicated, but structured by Schubert in a specific way—is the actual content of the song cycle. It is the One which externally limits the "infinite series" of the *Schöne Müllerin* as a generative principle; it is thus the "musical thought-object," metaphorically known as the *Schöne Müllerin*.³⁰

From the standpoint of the sublime of force, the tragedy in the song cycle causes us to mobilize our spirit of resistance. From the standpoint of the Mathematical-Sublime, the *Schöne Müllerin* demands of us, that we call forth the One of the song cycle, the generative principle, the "power to bring forth," which can transport us into "the utmost wonder."

—Stephan Marienfeld

NOTES

1. Reported by Beethoven's amanuensis, Anton Schindler. Cf. Paul Mies, *Franz Schubert* (Leipzig: VEB Breitkopf und Härtel Musikverlag, 1954), p. 61.
2. Cf. Lyndon H. LaRouche, Jr., "What Is a Thought-Object?" in "Mozart's 1782-1786 Revolution in Music," *Fidelio*, Vol. I, No. 4, Winter 1992.
3. *Die Schöne Müllerin*, text and poems by Goethe, Brentano, Eichendorff, and Heine, read by Gert Westphal (Hamburg: Literaton, 1991).
4. Wilhelm Müller, *Die Winterreise und Andere Gedichte*, ed. by Hans-Rüdiger Schwab (Frankfurt am Main: Insel-Verlag, 1986).
5. For Wilhelm Müller's life, see Wilhelm Müller, *Wilhelm Müller, Rom, Römer und Römerinnen*, afterword by Wulf Kirsten (Berlin: Rütten u. Loenig Verlag).
6. Franz Schubert, *Die schöne Müllerin, Winterreise*, ed. by Arnold Feil (Stuttgart: P. Reclam, 1975), p. 23; English trans. by Ann C. Sherwin (Portland: Amadeus Press, 1988).
7. Heinrich Heine, *Die romantische Schule*, in *Werke* (Frankfurt am Main: Insel-Verlag, 1968), vol. IV, p. 286. English trans. in *Heinrich Heine: The Romantic School and Other Essays*, ed. by Jost Hermand and Robert C. Holub (New York: Continuum, 1985).
8. Referred to are the "Lyrischen Intermezzo" ("Lyrical Intermezzo") poems in Heine's *Buch der Lieder*.
9. Heine sent this letter to Wilhelm Müller

- along with the just-published first volume of his “*Reisebilder*” (“Travel Pictures”). The title of the book was originally to have been *Wanderbuch*, and thus drew directly from Müller’s *Wanderlieder*. Heinrich Heine, *Buch der Lieder* (Stuttgart: Reclam, 1990), pp. 305-6.
10. Thrasybulos G. Georgiades, *Schubert, Musik und Lyrik* (Göttingen: Vandenhoeck & Ruprecht, 1967).
 11. From Müller’s *Tränen und Rosen*:

Du hast ja auch geweint,
Dein’ Äuglein sind so naß,
Eine Thrän’ fiel aus dem Fenster,
Da wuchs eine Ros’ im Gras.

[You have wept, too,
Your dear eyes are so wet,
A tear fell out of the window,
A rose grew there in the grass.]

 12. Heinrich Heine, *Buch der Lieder*, *op. cit.* SEE the Appendix.
 13. Heine’s *Buch der Lieder* was a treasure trove for every composer.
 14. Achim von Arnim, Clemens von Brentano, *Des Knaben Wunderhorn* (Frankfurt am Main: Insel-Verlag, 1974). SEE the Appendix.
 15. Heinrich Heine, *Buch der Lieder*, *op. cit.* SEE the Appendix.
 16. Joseph von Eichendorff, *Gedichte* (Stuttgart: Reclam, 1957). SEE the Appendix.
 17. Goethe to Schiller, August 31, 1797, in *Briefwechsel Schiller-Goethe* (Frankfurt am Main: Insel-Verlag, 1966) p. 457. English trans. by L. Dora Schmitz, *Correspondence Between Schiller and Goethe, from 1794 to 1805* (London: G. Bell, 1877-1890).
 18. J.W. Goethe, *Die Schweizer Reisen* (Zurich: Artemis-Verlag, 1979), pp. 189-191. SEE the Appendix.
 19. Schiller to Goethe, September 22, 1797, in *Briefwechsel*, *op. cit.*, pp. 470-1.
 20. Friedrich Schiller, in *Sämtliche Schriften* (Munich: Hanser, 1959), vol. III, p. 543; English trans. as “Of the Aesthetic Estimation of Magnitude,” in *Friedrich Schiller: Poet of Freedom, Vol. II* (Washington, D.C.: Schiller Institute, 1988), p. 437. Schiller sought to elevate “the art of educating the soul to the rank of a philosophical science.” He developed his theory of Beauty in a dialogue with, and as a refutation of, Immanuel Kant, whose conceptions he applied in many ways, in an altered and expanded sense. (*Cf.*, Kant, “On the Mathematical-Sublime,” in the *Critique of Judgment*) “Where I merely demolish something, and operate on the offensive against other theoretical views, I am strictly Kantian; only when I build up something, do I find myself in opposition to Kant,” wrote Schiller. Controverting Kant, Schiller declared that

there exists an intelligible and communicable scientific method of creative thinking and thus an objective principle of Beauty. “All enlargement of art must come from the genius; criticism merely leads to absence of error.” Therefore, for Schiller the question was “aesthetic education,” the creation of the cultural prerequisites for the transmission of scientific method, and thereby the realization of his concept of the “beautiful soul,” as it appears earlier in Plato.

21. Schiller’s anti-Kantian philosophical-mathematical outlook stands in the tradition of the Actual Infinite, which the mathematician Georg Cantor later rediscovered as the transfinite, and made into the basis of his higher mathematics. Cantor’s view was that Kant’s vague, less differentiated use of the concept of infinity in the section on “Critical Philosophy of the Transcendental” in the *Critique of Pure Reason*, decisively contributed to the discrediting of human reason. “One also notes that since Kant, it has been fashionable among philosophers to hold the false notion that the Absolute is the ideal limit of the finite, while in truth this limit can be conceived of only as a transfinite, and indeed as the minimum of all transfinities (corresponding to the smallest transfinite number, which I call ω).” Georg Cantor, “On Differing Standpoints Toward the Actual Infinite,” in *Gesammelte Abhandlungen mathematischen und philosophischen Inhalts* (Collected Mathematical and Philosophical Writings) (Berlin-Heidelberg: Springer-Verlag, 1990).
22. Friedrich Schiller, *op. cit.*, pp. 555-6.
23. *Ibid.*
24. *Ibid.*
25. Hans-Rüdiger Schwab, *op. cit.*, p. 160.
26. Cf. *A Manual on the Rudiments of Tuning and Registration*, ed. by John Sigerson and Kathy Wolfe (Washington, D.C.: Schiller Institute, 1992).
27. Lyndon H. LaRouche, Jr., “Mozart’s Revolution,” *loc. cit.*
28. On December 15, 1820, when Beethoven offered his septet Op. 20 to the publisher Hofmeister in Leipzig, he appended the following comment: “A septet for violin, viola, violoncello, contrabass, clarinet, horn, flute—all obbligati (I can write nothing at all which is not obbligato, because I came into the world with an obbligato accompaniment).” Arnold Feil, *op. cit.*, p. 21.
29. *A Manual on Tuning*, *op. cit.*, chap. 12.
30. Lyndon H. LaRouche, Jr., “On the Subject of Metaphor,” *Fidelio*, Vol. I, No. 3, Fall 1992; “Mozart’s Revolution,” *loc. cit.*

—translated from the German
by Susan Johnson

AUF DEN WÄLLEN SALAMANKAS

Heinrich Heine

Auf den Wällen Salamankas
Sind die Lüfte lind und labend;
Dort, mit meiner holden Donna,
Wandle ich am Sommerabend.

Und in den schlanken Leib der Schönen
Hab ich meinen Arm gebogen,
Und mit selgem Finger fühl ich
Ihres Busens stolzes Wogen.

Doch ein ängstliches Geflüster
Zieht sich durch die Lindenbäume,
Und der dunkle Mühlbach unten
Murmelt böse, bange Träume.

„Ach, Senora, Ahnung sagt mir;
Einst wird man mich relegieren,
Und auf Salamankas Wällen
Gehn wir nimmermehr spazieren.“

ATOP THE WALLS OF SALAMANCA

Atop the walls of Salamanca, the
breezes are gentle and fresh, there with
my fair Doña, I walk of a summer
evening.

And I have hooked my arm onto
the slender body of my beauty, and
with blessed fingers I feel the proud
billows of her bosom.

Yet an apprehensive rustling runs
through the linden trees, and the dark
mill-brook below murmurs evil, frightening dreams.

“Oh, Señora, a premonition tells
me: One day they will expel me, and on
Salamanca’s walls we will never more
go walking.”



DAS FAHRENDE FRÄULEIN

aus *Des Knaben Wunderhorn*

Schluss:

Dort hoch auf jenem Berge,
da steht ein Mühlenrad.
Das malet nichts als Liebe,
die Nacht bis an den Tag.
Die Mühle ist zerbrochen,
die Liebe hat ein End.
So segne dich Gott, mein feines Lieb,
jetzt fahr ich ins Elend.

Appendix

The simplicity, purity of tone, and use of metaphor and irony in older German folk poetry (folksongs), inspired the poems in Wilhelm Müller's "Die Schöne Müllerin," from which Franz Schubert composed his famous song cycle. These elements, along with such folk themes as "the miller's beautiful daughter," strongly influenced later lyrics by the poets Heinrich Heine, Joseph von Eichendorff, and J.W. von Goethe. In a similar way, the poetical force contained within the settings of African-American Spirituals was recognized by

the European Classical composer Antonin Dvořák, who drew inspiration for his Symphony No. 9 ("From the New World") from his familiarity with this material, through his collaboration with Harry T. Burleigh and other African-American musicians whom he met in the United States.* The German poems presented here are discussed in the text.

* See Dennis Speed, "African-American Spirituals and the Classical Setting of Strophic Poetry," in *Fidelio*, Vol. III, No. 4, Winter 1994.

THE TRAVELING YOUNG LADY

Conclusion:

There, high on that hill, there stands a mill-wheel. It grinds nothing but love, from night into day. The mill is broken down, love comes to an end. So God bless you, my love, now I journey into misery.



MÜLLERS ABSCHIED

aus Des Knaben Wunderhorn

Da droben auf jenem Berge
Da steht ein goldenes Haus,
Da schauen wohl alle früh morgen
Drei schöne Jungfrauen heraus.

Die eine, die heißt Elisabeth,
Die andre Bernharda mein,
Die dritte, die will ich nicht nennen,
Die sollt mein eigen sein.

Da unten in jenem Tale
Da treibt das Wasser ein Rad,
Das treibet nichts als Liebe
Vom Abend bis wieder an Tag;

Das Rad, das ist gebrochen,
Die Liebe, die hat ein End,
Und wenn zwei Liebende scheiden,
Sie reichen einander die Händ.

Ach Scheiden, ach, ach!
Wer hat doch das Scheiden erdacht,
Das hat mein jung frisch Herzlein
So frühzeitig traurig gemacht.

Dies Liedlein, ach, ach!
Hat wohl ein Müller erdacht,

Den hat des Ritters Töchterlein
Vom Lieben zum Scheiden gebracht.

THE MILLER'S FAREWELL

There, high upon that hill, there stands a golden house, and early every morning, three beautiful maidens look out.

One is named Elisabeth, the other Bernharda mine, the third I don't intend to name—she is to be my own.

Down there in that valley the water drives a wheel, it drives nothing but love from evening until morning comes.

The mill-wheel is broken, love comes to an end; and when two lovers part, they take each other's hands.

Oh, parting! oh! oh! Who invented parting, which has saddened my fresh heart so early?

This little song, oh! oh! A miller made it up, who by the knight's young daughter was brought from love to parting.



DA DROBEN AUF JENEM BERGE

Heinrich Heine

Da droben auf jenem Berge,
Da steht ein feines Schloß,
Da wohnen drei schöne Fräulein,
Von denen ich Liebe genoß.

Sonnabend küßte mich Jette,
Und Sonntag die Julia,
Und Montag die Kunigunde,
Die hat mich erdrückt beinah.

Doch Dienstag war eine Fete
Bei meinen drei Fräulein im Schloß;

Die Nachbarschafts-Herren und Damen,
Die kamen zu Wagen und Roß.

Ich aber war nicht geladen,
Und das habt ihr dumm gemacht!
Die zischelnden Muhmen und Basen,
Die merkten's und haben gelacht.

THERE, HIGH UPON THAT HILL

There, high upon that hill, there stands a fine castle, where dwell three beautiful young ladies, whose love I enjoy.

On Saturday, Jette kissed me; on Sunday, Julia; and on Monday, Kunigunde, who nearly crushed me.

But on Tuesday, my three young ladies had a party in the castle. The neighbor ladies and gentlemen came by coach and steed.

But I was not invited, and was that stupid of them! The whispering aunties and cousins took notice and laughed.



DAS ZERBROCHENE RINGLEIN

Joseph von Eichendorff

In einem kühlen Grunde
Da geht ein Mühlenrad,
Meine Liebste ist verschwunden,
Die dort gewohnet hat.

Sie hat mir Treu versprochen,
Gab mir ein'n Ring dabei,
Sie hat die Treu gebrochen,
Mein Ringlein sprang entzwei.

Ich möcht als Spielmann reisen
Weit in die Welt hinaus,

Und singen meine Weisen,
Und gehn von Haus zu Haus.

Ich möcht als Reiter fliegen
Wohl in die blutige Schlacht,
Um stille Feuer ligen
Im Feld in dunkler Nacht.

Hör ich das Mühlrad gehen:
Ich weiß nicht, was ich will—
Ich möcht am liebsten sterben,
Da wär's auf einmal still!

THE BROKEN RING

There is a cool vale where a mill-wheel turns. My sweetheart, who lived there, has disappeared.

She promised to be true, and gave me a ring thereby. She broke her faith, my little ring snapped in two.

I would like to be a troubadour and go out widely into the world, and sing my tunes, and go from house to house.

I would like to be a cavalryman and charge into the bloody battle, and lie by quiet fires in the field in dark night.

I hear the mill-wheel going: I don't know what I want—most of all, I'd like to die, then, for once, there would be quiet.



DER JUNGESELL UND DER MÜHLBACH

J.W. von Goethe

Gesell.
Wo willst du klares Bächlein hin,
So munter?
Du eilst mit fohem leichtem Sinn
Hinunter;
Was suchst du eilig in dem Tal?
So höre doch und sprich einmal!

Bach.
Ich war ein Bächlein, Junggesell,
Sie haben
Mich so gefaßt, damit ich schnell
Im Graben
Zur Mühle dort hinunter soll,
Und immer bin ich rasch und voll.

Gesell.
Du eilst mit gelassenem Mut
Zur Mühle,
Und weißt nicht, was ich junges Blut

Hier fühlle.
Es blickt die schöne Müllerin
Wohl freundlich manchmal nach dir
hin?

Bach.
Sie öffnet früh beim Morgenlicht
Den Laden
Und kommt, ihr liebes Angesicht
Zu baden;
Ihr Busen ist so voll und weiß,
Es wird mir gleich zum Dampfen heiß.

Gesell.
Kann sie im Wasser Liebesglut
Entzünden;
Wie soll man Ruh mit Fleisch und Blut
Wohl finden?
Wenn man sie einmal nur gesehn,
Ach immer muß man nach ihr gehn.

Bach.
Dann stürz' ich auf die Räder mich
Mit Brausen,
Und alle Schaufeln drehen sich
Im Sausen.
Seitdem das schöne Mädchen schafft,
Hat auch das Wasser beßre Kraft.

Gesell.
Du Armer, fühlst du nich den Schmerz
Wie andre?
Sie lacht dich an und sagt im Scherz:
Nun wandre!
Sie hielte dich wohl selbst zurück
Mit einem süßen Liebesblick?

Bach.
Mir wird so schwer, so scher vom Ort
Zu fließen;
Ich krümme mich nur sachte fort
Durch Wiesen;
Und käm' es erst auf mich nur an,
Der Weg wär bald zurück getan.

Gesell.
Geselle meine Liebesqual,
Ich scheide;
Du murmelst mir vielleicht einmal
Zur Freude.
Geh, sag' ihr gleich, und sag' ihr oft,
Was still der Knabe wünscht und hofft.

THE MILL-HAND AND THE MILL-BROOK

Mill-Hand

Where are you going, clear little book, so merrily? You rush down with happy, light spirits; what are you seeking so hurriedly in the valley? Listen to me and say something!

Brook

I was a little brook, mill-hand, they captured me, so that I must go quickly to the grave down there at the mill, and I am ever quick and full.

Mill-Hand

You rush self-absorbed to the mill, and know not, what I with my young blood feel here. Does the miller's beautiful daughter ever give you a friendly glance?

Brook

She opens the shutters, early in the morning light, and comes to bathe her sweet face. Her bosom is so full and white, it makes me hot as steam.

Mill-Hand

If she can kindle the flush of love in water, how can flesh and blood find peace? Once you have seen her, oh!, you must pursue her forever.

Brook

Then I hurl myself on the mill-wheels, foaming, and all the paddles turn in the roaring. Since the beautiful girl has been working, even the water has greater strength.

Mill-Hand

You poor fellow, don't you feel pain as others do? She smiles at you and says in jest: Now, wander! Would she hold you back with a sweet loving glance?

Brook

It will be so hard, to be forced to flow away from this place; I wind my way little by little through the meadows; and if it were up to me alone, the way back would soon be taken.

Mill-Hand

Companion of my love-agony, I take my leave; perhaps some day you will murmur to me and make me joyous. Go, tell her at once, tell her over and over, what the young lad silently wishes and hopes for.

LaRouche, Billington Published In China

The inaugural issue of the bi-annual, English-language edition of the Beijing-based Chinese magazine *Strategy and Management* has published "The Renaissance of China, An Emergency Plan for the Next 100 Years," by Lyndon H. LaRouche, Jr. The article was first published in Chinese translation in the January 1994, inaugural edition (Chinese-language) of the magazine.

In addition, the June issue of the Chinese-language edition has published the first part of a translation of Michael Billington's "The Taoist Perversion of Twentieth-century Science," which appeared in English in the Fall 1994 issue of *Fidelio*. The second part of the Chinese translation will be published in August.

More State Legislators Demand LaRouche Exoneration

A two-page Schiller Institute "Open Letter," calling for the exoneration of Lyndon H. LaRouche, Jr. appeared on June 22 in *Roll Call*, Washington, D.C.'s semi-weekly newspaper, bearing the endorsement of 458 current and former U.S. state legislators. The legislators come from forty-six states and Puerto Rico.

They are joined by twenty-eight former U.S. Congressmen, including former presidential candidate Sen. Eugene McCarthy (D-Minn) and former independent presidential candidate Rep. John G. Schmitz (R-Ca). These Congressmen hail from twenty-one states and span the political spectrum.

The "Open Letter," which is addressed to the President, prominently cites the "unprecedented international mobilization," in which close to 1,000 of America's foremost legal experts had petitioned the court as *amici curiae* in LaRouche's 1988 Alexandria, Va. Federal trial, calling the case "a threat to every politically active citizen."

Failure to exonerate LaRouche, the statement concludes, "does not stain the honor of Lyndon LaRouche, who has paid a terrible price for his innocence, but the honor of the U.S. justice system and Constitution."

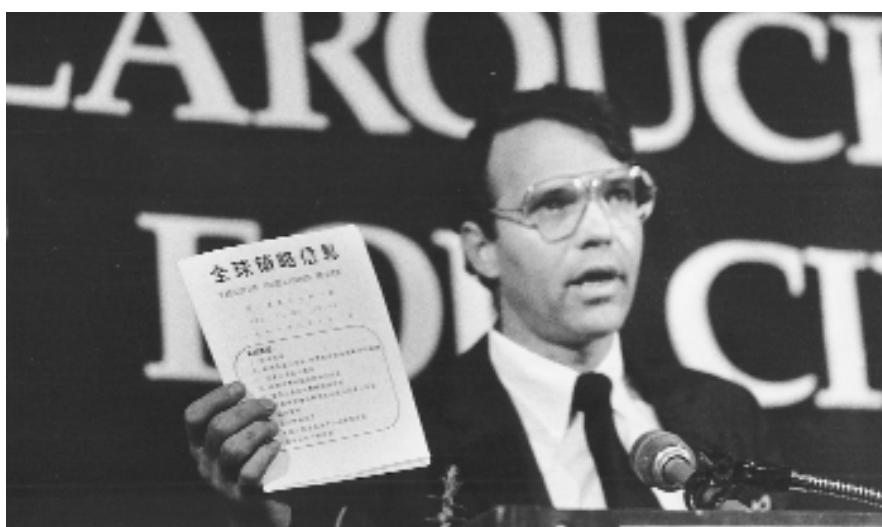
International Support

In addition to the American signers, the ad lists hundreds of parliamentary and other political leaders from around the world, who have joined the call for LaRouche's exoneration.

From Europe, Dr. Josef Miklosko, former Vice-Prime Minister of the former Czechoslovakia, and Prof. Dr. Hans R. Klecatsky, former Austrian Justice Minister, head the list. Eight members now serving in the European Parliament, including Vice President Prof. Alessandro Fontana (Italy), are also listed, as are parliamentarians from Armenia, Austria, Bosnia-Hercegovina, Croatia, the Czech Republic, France,

Please turn to page 61

Billington Federal Filing Exposes Government Violations



EIRNS/Stuart Lewis

China-expert Michael Billington, a political prisoner in Virginia, displays Executive Intelligence Review Chinese-language periodical.

According to papers filed in Federal Court in Richmond July 17, the Commonwealth of Virginia—in concert with corrupt Federal law enforcement officials—knowingly violated the U.S. Constitution when it prosecuted Michael Billington, a political associate and co-defendant of Lyndon H. LaRouche, Jr.

The petition for a writ of *habeas corpus* charges that prosecutors, "motivated by unlawful political animus," conducted a secret campaign to violate Billington's rights, including: withholding exculpatory evidence, suppressing evidence of government misconduct, tampering with witnesses, knowingly presenting false evidence

Please turn to page 60

Bosnian Delegation: ‘End Arms Embargo, Oust U.N. Forces’

On July 17-23, the Schiller Institute hosted the first-ever visit to Washington, D.C. of parliamentarians from Bosnia-Hercegovina. Speaking at a press conference at the National Press Club on July 19, the two parliamentarians, Mr. Safet Hidic and Mrs. Razema Mehadzic-Cero, called on the United States to lift the arms embargo, and allow the Bosnians to defend themselves



EIRNS/Stuart Lewis

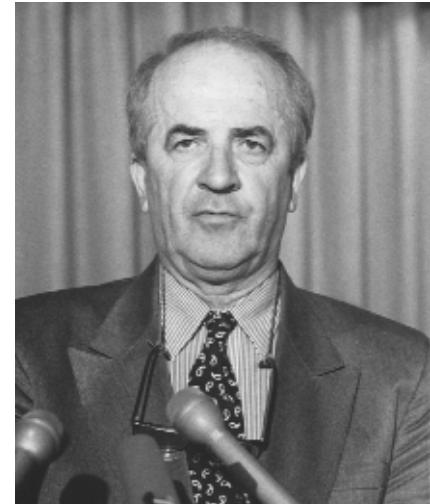
Bosnian M.P. Rasema Mehadzic-Cero

against the Serb aggressors.

Mehadzic-Cero, a representative from Banja Luka, an area of Bosnia-Hercegovina now under Serb occupation, blasted the role of the U.N. forces. “Three years ago, the U.N. was supposed to protect the Bosnians. And how did they do that? After three years, there is more killing than ever. After three years, our people and children are starving. And after three years, U.N. forces have still to set foot on any Serb territory,” she said.

Hidic, who represents a district in the Bihać area, had been the second-in-command of the Bosnian military forces defending Bihać. He stressed that the Bosnians didn’t want U.S. troops in Bosnia. “We have soldiers. We don’t need more help,” he said. As for the U.N. “peacekeepers” (UNPROFOR), he said: “They should leave Bosnia-Hercegovina. . . . Mr. Boutros-Ghali, [U.N. Special Envoy Yasushi] Akashi, [U.N. negotiator Thorvald] Stoltenburg, should all be taken to the Hague to stand trial for war crimes.”

A third parliamentarian, Vlado



EIRNS/Stuart Lewis

Bosnian M.P. Safet Hidic

Pandžić, a Bosnian Croat, was unable to join the delegation, but sent the following message: “Until now, the international community was forever denying the right of the Bosnian and Croatian people to defend themselves against Serbian aggression. Providing the opportunity, at the end of the Twentieth century, to commit such crimes against the Croatian and Bosnian people, is an unforgettable crime against the human race. We are all witnesses of the political failure of the United Nations.”

Billington

Continued from page 59

and perjured testimony, conducting illegal searches and seizures, and interfering with Billington’s right to counsel.

The petition also charges that Billington’s attorney was ineffective and disloyal; the trial judge was politically biased; the jury was wrongly instructed on the law; and the jury was polluted by pre-trial publicity generated by the prosecution and its allies.

Billington is currently serving a barbaric, 77-year prison sentence in Virginia. He was falsely convicted, along with LaRouche and five others, in a 1988 Federal frame-up trial in Alexandria, Virginia. While incarcerated in Federal prison, Billington was prosecuted on virtually the same charges by

then-Virginia Attorney General Mary Sue Terry, herself a partner to the Federal prosecution.

Virginia authorities simultaneously charged fifteen other political associates of LaRouche, five of whom—Billington, Anita Gallagher, Paul Gallagher, Donald Phau, and Laurence Hecht—are currently wrongly incarcerated in Virginia, with sentences of from 25 to 77 years apiece.

Clean Up the Department of Justice!

Billington’s petition focusses attention on the need to clean out the corrupt, Bush-linked permanent bureaucracy in the U.S. Department of Justice and the F.B.I., typified by Deputy Assistant Attorneys General Mark Richard and John Keeney, both of whom helped supervise the fraudulent prosecution of LaRouche and Billington.

Richard and Keeney also supervised the deadly shootouts in Waco, Texas and Ruby Ridge, Idaho. On July 17, LaRouche warned that upcoming congressional hearings into the Waco and Weaver cases would be a massive cover-up, if Congressional Republicans failed to investigate the permanent bureaucracy typified by Richard and Keeney and their private collaborators, such as the Anti-Defamation League (A.D.L.) of B’nai B’rith and the Cult Awareness Network.

LaRouche charged that any competent investigation, if it is to avoid a cover-up, must investigate the LaRouche cases, the case of retired Cleveland autoworker John Demjanjuk, who was falsely accused of war crimes, and the campaign to prosecute Black elected officials under the F.B.I.’s racist “Frühmenschen” program.

Enough Toleration of Genocide in Bosnia!

On July 21, Helga Zepp-LaRouche, founder of the Schiller Institute, issued a statement on the genocide in Bosnia, excerpts of which follow:

Instead of saving the people of Srebrenica and preventing the threatened fall of Zepa, Gorazde, Sarajevo and the remaining enclaves, the governments of the West are displaying a horrible lack of principles, and are capitulating to the shameless sabotage policy of the British, who want to let all of eastern Bosnia fall to the Serbs.

The French President Chirac recently compared the “ethnic cleansings” with the Nazi genocide against the Jews, and the toleration policy of the West, to the attitude of Chamberlain and Daladier, which opened the way for Hitler’s invasion of Czechoslovakia.

In point of fact, it is so! And the governments of today are damning themselves to collapse just as the governments then did, when Hitler unleashed his fury!

What are all the fine words of Chancellor Kohl about the ‘historic hour’ worth, if he does not take Chirac at his word, and demand that France and Germany give full support to President Clinton for comprehensive air strikes against heavy artillery and radar installations of the Serbs,

and for the immediate lifting of the embargo against Bosnia?

The complicity of Great Britain and the United Nations Organization in the Serb genocide from the first day forward, has cried out to heaven! Lord Owen, Lord Carrington, General Rose, and Prime Minister Major gave the green light to the Serbs for their gruesome annihilation campaign, and helped them every step of the way with their delaying tactics and sabotage. This is called aiding and abetting genocide!

The U.N.O. has discredited itself completely. Originally, it was supposed to be an institution which would protect against crimes against humanity; now it stands fully on the side of the war criminals, and assists in crimes against humanity. The U.N.O. has fully perverted its mandate—and not only in Bosnia!

The deeper problem is this: since the West has sat idly by and watched the Serbs commit genocide, not only has international law been thrown out the window—and with it the right to inviolable borders and the right to self-defense. Insofar as the West’s governments have tolerated genocide, they have lost their legitimacy to power.

An immense injustice is being perpetrated. The only means whereby governments may retrieve their legitimacy,

lies in repairing this wrong. Thus, the following steps must be taken:

1. It is a justified war against the Serbs, which means that there is no other means whereby the life of the population can be saved. The Serb aggressive capability must be eliminated through air strikes against weapons and radar systems.

2. The arms embargo against Bosnia and Croatia must be lifted immediately.

3. As the leading Bosnian Party of Democratic Action has demanded, the British government must be put before a court of law, on charges of assistance to genocide.

4. The same goes for the U.N.O. Who, and what groups, decided on assisting the Serb genocide, and who carried it out, must be investigated.

5. The Serbs must be taken back, out of the occupied territories of Bosnia and Croatia, back to the *status quo ante bellum*; the situation before the outbreak of the aggression must be reestablished. This is the only moral solution.

6. Europe as a whole must help in reconstructing the war zone and make certain that one of the most beautiful regions of our planet may bloom again, and that people who have grown up there may return to their homeland.

Exoneration

Continued from page 59

Germany, Hungary, Italy, Lithuania, Poland, Russia, San Marino, the Slovak Republic, Switzerland, and Ukraine—where twenty-four parliamentarians have endorsed the call, including Oleksandr Moroz, President of the Ukrainian Parliament.

The Ibero-American list is headed by two former Presidents: the recently deceased, former President of Argentina, Arturo Frondizi, a personal friend of LaRouche for the past several years; and Manuel Solis Palma, the former Presi-

dent of Panama. As LaRouche’s name has become almost a household word in many nations of Ibero-America, because of his staunch opposition to the I.M.F.’s genocidal austerity policies there, the “Open Letter” has been endorsed by dozens of Congressmen from Argentina, Brazil, Colombia, the Dominican Republic, Guyana, Mexico, Panama, Peru, Trinidad and Tobago, and Venezuela.

LaRouche’s name, and the injustice committed against him, are also well-known in Africa and Asia. Algeria heads the African list, with Dr. Abdelhamid Brahimi, the former Prime Minister (1984-88). From Burundi, twenty

parliamentarians have signed, including Stany Claver Kaduga, Secretary-General of the Parliament. Parliamentarians from the African nations of Ghana, Niger, and Sudan have also signed.

From Asia, thirty-one members of the Legislative Yuan (Parliament) of the Republic of China (Taiwan) are listed, including two former Cabinet ministers. Five Indian parliamentarians, and the President of the Indian Supreme Court Bar Association, K.K. Venugopal, are also listed, as are five Malaysian parliamentarians, and parliamentarians from the Marianas, Mongolia, Pakistan, and Australia.

Frederick Douglass, Marian Anderson Honored National Conservatory Movement Meets

The National Conservatory of Music movement held its second annual conference in Washington, D.C. on Memorial Day weekend. This year's program, held at the Lincoln Congregational Temple and the Francis Cardozo High School, celebrated the contributions to universal culture of the African-Americans Marian Anderson and Frederick Douglass.

Featured events of the weekend were the performance of the play *Through The Years*, written by Schiller Institute vice-chairman Amelia Boynton Robinson, and a Classical concert, including African-American Spirituals, in which artists including William Warfield and Sylvia Olden Lee participated. The performance of Mrs. Robinson's play featured readings from the autobiography of Frederick Douglass, interspersed with scenes from the play.

Douglass, the 100th anniversary of whose death occurs this year, embodied the struggle for literacy which marked the African-American experience in the aftermath of the Civil War. Lincoln Congregational Temple, the site of the concert, had in the late 1860's and 1870's housed what began as guarded barracks for the education of African-Americans. Douglass' grandson, the concert violinist Joseph Douglass, once performed there.

Classical Concert

Mezzo-soprano Elvira Green and baritone William Warfield demonstrated the principle of "isochronicity" in the different forms of musical expression of the African-American Spiritual and European polyphonic music. Their juxtaposition, without break, of Perotin's *Conductus*, written in France in the 13th century, and the Spiritual "A City Called Heaven," illustrated the identity of musical thought-process of composers who were otherwise separated by continents and centuries.

The dramatic high point of the first half was the "Aida-Amneris" duet, sung by Green and soprano Elizabeth Lyra-



Left to right: soloists William Warfield, Elizabeth Lyra-Ross, Monica Spenser, Elvira Green, Reggie Bouknight, and Aaron Gooding.

William Warfield and Elvira Green demonstrate musical "isochronicity," juxtaposing 13th-century *Conductus* and African-American Spiritual.



Ross. Monica Spencer opened the concert with Schubert's "Ave Maria," Marian Anderson's signature-piece, accompanied by Raymond Jackson.

The highlight of the second half was the "Life of Christ" song cycle of Spirituals arranged by the legendary tenor Roland Hayes, sung by tenor Reggie Bouknight, Green, Warfield, and bass Aaron Gooding, and accompanied by Sylvia Lee. Preceding the cycle, Warfield delighted the audience by reading three poems by Paul Laurence Dunbar (1870-1906): "Deacon Jones's Grievance," "Prometheus," and "When Malindy Sings." This helped launch a subsidiary

project of the Conservatory, resurrecting the lost art of poetic recitation.

Through the Years

The Rev. James Cokely and Aaron Gooding also assisted this process by their dramatic readings from the life of Douglass during performance of the play. Author Amelia Robinson addressed the audience at Cardozo High School, which is named for the South Carolina legislator and educator who fought for Classically based curricula in Washington, D.C.: "It is imperative that everyone here take responsibility for the children, and for our

EIRNS/Stuart Lewis

EIRNS/Stuart Lewis

young men. It is imperative that we understand that you must not let other people make up your mind for you as to with whom you should associate, or what you should think. People tried to tell me what to think about Martin Luther King, that he was a communist. I didn't listen, and the result was the battle of Selma and the March on Montgomery," which resulted in the August 1965 passage of the Voting Rights Act.

Two choruses aided the weekend's activities. The Schiller Institute Community Choir, comprised of D.C.-area residents, supplied the choral renditions of Spirituals for *Through The Years*, and the Institute's Children's Choir performed two selections at the May 26 concert, "Jubilate Deo" and Schubert's "Der Lindenbaum."

Unyielding Concentration

Lyndon LaRouche, the author of the Institute's initiative to restore the tuning of musical instruments at an A no higher than 432 cycles/second (the "Verdi A"), addressed the musicians and cast. He cited the rigorous *bel canto* voice-training of the St. Thomas Church Boys Choir in Leipzig, which he had recently observed, to discuss proper standards for training young voices.

When asked how such a standard could be replicated in the U.S., LaRouche said that first, one must understand and appreciate what the teachers and singers of St. Thomas (Johann Sebastian Bach's church) are doing, and have been doing for 800 years. "The important thing to understand is that music is performed in the head first," he said, and then by the body and the body's extensions, the instruments. It is the ability to develop an absolute, unyielding concentration on the perfection of every technical aspect that yields complete transparency of the voices. This can be achieved with children as young as seven, and would give each child the basis for the intellectual discipline required to master any area of scientific or artistic inquiry posed to him or her in later life.

An interview with Dr. Warfield appears on page 67 of this issue.

Washington, D.C. Conference ‘Time to Reimpose The American System’

The ongoing collapse of the global financial system is unstoppable, Lyndon LaRouche told an audience in Washington, D.C. on May 17, in his keynote address to a Schiller Institute conference on global economic development. The conference was attended by elected officials, diplomats, and Schiller Institute supporters from across the U.S. and around the world.

The collapse will continue, said LaRouche, until the patient collapses—or until remedies are introduced equivalent to a Chapter 11 bankruptcy. LaRouche said the measures he has proposed for ending the global financial crisis, which derive from the American System of political economy, must be adopted soon, or humanity itself will be at risk.

His wife, Helga Zepp-LaRouche, a former candidate for German Chancellor and the founder of the Schiller Institute, gave a second keynote speech, reporting on the growing awareness of the nature of the crisis in Europe. We can revive the world economy, she said, with the methods the Americans used after World War II, to rebuild Germany from a rubble field into one of the world's strongest economies.

Shape Public Opinion

The challenge to policy-makers, most importantly President Clinton, LaRouche stressed, is whether they are dominated by opinion polls, or shape public opinion.

Speaking directly to the policy-makers in the audience, which included many state legislators, LaRouche urged them to "not ask what the public thinks; instead, ask what the media has done to brainwash them." The public is illiterate, he said, watching television news programming that is worse than soap opera.

Congress is perhaps even worse, he

said, and more divorced from reality than politicians at the state level. A typical Congressman is looking for \$10,000 a day to finance his next election campaign. He hires a media consultant, or hitman, who says, "You have to talk to the money." But those with money are engaging in speculation, so the agenda of the media consultant is the same as Phil Gramm and Newt Gingrich. They tell the Congressman, "you must stroke these money sources as an ant strokes an aphid to get the milk."

"We must go against prevailing public opinion," LaRouche said, to provide real leadership, of the sort given by the best American Presidents: Washington, Lincoln, FDR, Kennedy. As Kennedy discussed it in his *Profiles in Courage*, we require leaders of people with the courage to *shape* public opinion, not follow it.

President Must Lead

LaRouche underscored the fact that the solution to the economic crisis lies in President Clinton's leadership. What we're asking the President to do, LaRouche said, in a period of great crisis and with little support even in his own party, is to stick his neck out; to come to a conclusion that corresponds with reality, not the opinion of CNN or Rush Limbaugh. We're asking it because he's President, and only from that office can leadership be provided to solve this crisis, as Roosevelt did in World War II, and as Kennedy did in his short tenure.

Our job, LaRouche stressed, is to see that President Clinton is well advised and supported in these matters. He has to do the job. And if he does it in the U.S., it would be welcomed and supported in Russia, Ukraine, China, Japan, and throughout Africa and South and Central America.



Below: Conference organizers Dr. Godfrey Binaisa (right) and Uwe Friesecke of the Schiller Institute in Germany. **Left:** Speakers from Nigeria (left to right): Chief Abiola Ogundokun, Prof. G.O. Olusanya, Nigerian Ambassador to France, and Chief Odumegwu Ojukwu.



EIRNS/Christine Schier

Paris Conference Further Movement for African Civil Rights

A conference on “Peace, Development, and Human Rights in Africa” was held in Paris, France, on July 11, hosted by the Schiller Institute. Over 150 diplomats, government leaders, and journalists attended, including representatives of Nigeria, Ivory Coast, and Uganda. Among the speakers were former Ugandan President Godfrey Binaisa, the Nigerian ambassador to France, Prof. G.O. Olusanya, and Chief Odumegwu Ojukwu, a representative of the Constitutional Conference of Nigeria, who is well known for his leadership in the independence struggle of Biafra.

The conference followed months of organizing activity by Dr. Binaisa and the Schiller Institute, including:

- On March 12, Dr. Binaisa announced the formation of the Ugandan Civil Rights Movement (UCRM). The announcement was made in Stockholm, Sweden, where he keynoted a conference sponsored by the Schiller Institute.

- In April, Dr. Binaisa issued a call “To All Africans of Good Will: Let Us Form an African Civil Rights Movement.” The call stated:

“We, as leaders of the African fight for independence, must realize that, when the flags of our former colonial masters were taken down, the policy of colonial exploitation did not end, but continued unabated under the injustices of the international monetary and economic arrangements made at Bretton Woods in 1944, which never left us in Africa the chance for real development and peace.

“Except for a brief period at the beginning of the 1960’s, the promises we understood to have been made in the Atlantic Charter in 1941, for the time after the war, ‘that all the men in all the lands may live out their lives in freedom from fear and want,’ were never kept. Instead, the African continent continued to be robbed of its natural and human resources, just as in colonial times.

“And looking back, we see with great sorrow, that too many of our own elites have helped this process of looting and subjugating the majority of our African people. Starting with events in today’s Zaire and the first military coup in Nigeria in 1966, we became victims of flagrant interventions of the colonial

powers into our sovereignty. They killed or otherwise removed from power those leaders who dared to challenge the new colonial arrangements, just as they killed John F. Kennedy and Dr. Martin Luther King in America.”

- On May 15, Alhaji (Chief) Abiola A. Ogundokun, of the Yoruba tribe of Nigeria, who is a member of the National Constitutional Conference, became one of the first leaders to endorse Binaisa’s call, saying in part, “Our recent experience in Nigeria has taught us once more that any attempt by African countries to break out of the constraints of the economic strangulation of the International Monetary Fund, is met with the fiercest attack. I am more convinced to take this stand because economic confusion has been caused in most African countries and the West has specifically of late accused Nigeria of not having democracy. How democratic are the accusers when they are withholding necessary imports for our hospitals, books for our schools, or spare parts for our machineries, and are strangling us with debt payments?”

He called on other Africans “to join me in this crusade.”

'We Declare the Jubilee!'

In a speech May 17 to an audience in Washington, D.C., Lyndon H. LaRouche, Jr. emphasized that "we're living in a world where we're fighting for the rights of humanity, we're fighting to avoid a plunge into a Dark Age, not just a Depression, but a Dark Age. . . . The system is bankrupt. . . . We cannot liquidate and destroy entire nations because they are bankrupt. That is immoral. Therefore, we have to save the nation and the economy of the nation, no matter what we have to do in writing off financial obligations in order to do so. We declare the Jubilee!"

LaRouche elaborated on this theme, in response to an editorial in the Argentine daily newspaper *La Nacion* titled, "We Must Pay The Foreign Debt," as follows: "Historically, since April 1975, I have been the principal author of leading proposals for use of debt moratoria as a part of general monetary reform, within the Non-Aligned Nations organization [1975, 1976, New Delhi 1983] and the Western Hemisphere ['Operation Juárez,' August 1982].

"In each case I have proposed debt moratoria, this proposal has been made as an integral feature of proposals creating a new international monetary system, to replace the self-doomed, I.M.F.-dominated, global system which is now in the process of an early and unstoppable general collapse into a state of official bankruptcy. In all instances, my proposals for such general monetary reform have been premised upon the successful precedent of the system of national banking established by U.S. Treasury Secretary Alexander Hamilton under President George Washington. . . .

"I also argue that if the principles of the insurance actuary would show that any imposed condition of indebtedness must tend to increase the rates of sickness and death among affected populations, then the attempt to enforce those conditions of indebtedness is a crime which falls under the prohibition of 'crimes against humanity.' In such

circumstance, the offending portion of the debt claims must be declared null and void, abolished as if they had never existed.

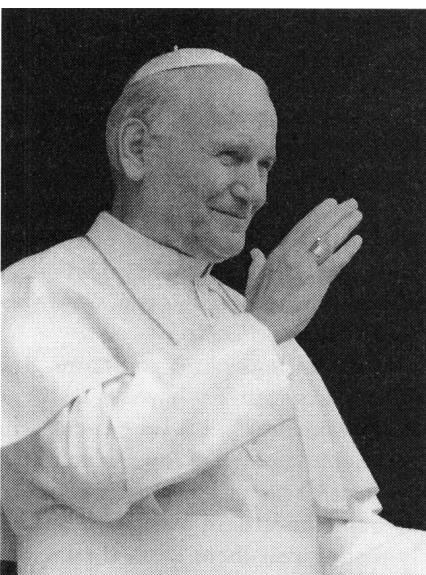
"In Christian nations, there is no acceptable objection to my views on debt moratoria. Similar law on the subject of usury is found in Hebrew Law, as in the doctrine of the Jubilee, and in Islamic law. Even among the rational heathen, similar views are found."

Towards the Year 2000

The immediate source of the current calls for debt moratoria in Argentina and elsewhere, is a renewed offensive by Pope John Paul II on behalf of Third World debt relief.

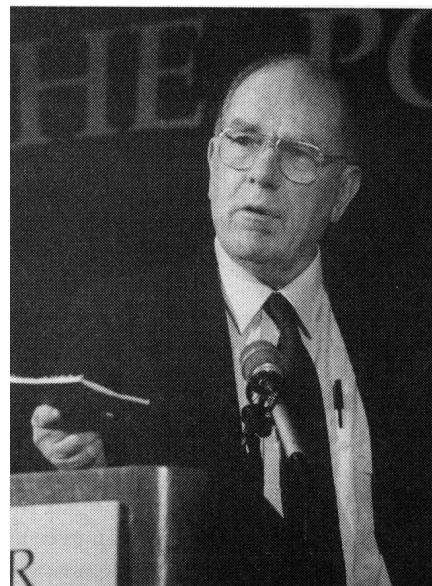
On Nov. 14, 1994, the Pope released an Encyclical entitled, "As The Third Millennium Draws Near," in which he calls for an actual Jubilee, in the tradition of Moses, in preparation for the Jubilee celebration of the 2000th anniversary of Jesus' birth. As the Pope writes, "The words and deeds of Jesus thus represent the fulfillment of the whole tradition of Jubilees in the Old Testament."

Just what is the Jubilee? In the words



Pope John Paul II

Vatican Photo



Lyndon H. LaRouche, Jr.

of the Encyclical, "It fell every seventh year, according to the Law of Moses: This was the 'sabbatical year,' during which the Earth was left fallow and slaves were set free. The duty to free slaves was regulated by detailed prescriptions contained in the *Books of Exodus* (23:10-11), *Leviticus* (25:1-28), and *Deuteronomy* (15:1-6). . . . In the sabbatical year, in addition to the freeing of slaves, the Law also provided for the cancellation of all debts in accordance with precise regulations."

Moreover, the Encyclical continues, "What was true for the sabbatical year was also true for the jubilee year, which fell every fifty years. In the jubilee year, however, the customs of the sabbatical year were broadened and celebrated with even greater solemnity. As we read in *Leviticus*: 'You shall hallow the fiftieth year and proclaim liberty throughout the land to all its inhabitants; it shall be a jubilee for you, when each of you shall return to his property and each of you shall return to his family' (25:10)."

Although the prescriptions of the jubilee year have remained in large part unfulfilled, as we approach the new millennium in the throes of the worst finan-

cial crisis in human history, it is time for a Jubilee to restore equality and social justice, as both Pope John Paul II and Lyndon LaRouche have stressed.

In the Encyclical, the Pope makes clear that the Jubilee is not something extraneous to the social doctrine of the Roman Catholic Church, and to the Church's necessary new evangelization. He writes: "The social doctrine of the Church, which has always been a part of Church teaching and which has developed greatly in the last century, particularly after the encyclical *Rerum Novarum*, is rooted in the tradition of the jubilee year."

Theological Basis

The theological basis of this doctrine and of the Jubilee is the notion that "to God alone, as Creator, belonged the *dominium altum*—the lordship over all creation and over the Earth in particular (*cf. Lev. 25:23*). If in his Providence God had given the Earth to humanity, that meant that he had given it to everyone. Therefore the riches of Creation were to be considered as a common good of the whole of humanity."

Concretely, in terms of economic policy, the Pope calls upon all Christians to prepare for the Jubilee celebration of the year 2000 by "reducing substantially" or "cancelling outright, the international debt."

"How can we fail to lay greater emphasis on the Church's preferential option for the poor and the outcast? Indeed, it has to be said that a commitment to justice and peace in a world like ours, marked by so many conflicts and intolerable social and economic inequalities, is a necessary condition for the preparation and celebration of the Jubilee. Thus, in the spirit of the *Book of Leviticus* (25:8-12), Christians will have to raise their voice on behalf of all the poor of the world, proposing the Jubilee as an appropriate time to give thought, among other things, to reducing substantially, if not cancelling outright, the international debt which seriously threatens the future of many nations."

As the Pope says, religious conversion "includes both a 'negative' aspect, that of



Friedrich Schiller

liberation from sin, and a 'positive' aspect, that of choosing good, accepting the ethical values expressed in the natural law, which is confirmed and deepened by the Gospel." This reference to Natural Law is critical. One does not have to be a Christian, a Jew, or a Muslim, to be bound by the moral obligation to declare a Jubilee. The idea of the Jubilee is a reflection of Natural Law. It stands to reason, as LaRouche has written, that "it is unlawful to impose or to attempt to enforce terms of indebtedness in the case of debt-collection, which might be, in effect, an act of mass-murder."

Solon and Lycurgus

That this is the case, is demonstrated by Friedrich Schiller in his study of the "Legislation of Lycurgus and Solon," written in 1789. In contrast to Lycurgus of Sparta, and Solon's own predecessor in Athens, Draco, Solon based his notion of government upon his concern for the welfare of the citizens.

As Schiller writes of Solon: "His heart was sensitive to joy and love; certain weaknesses in his youth made him the more considerate toward mankind, and lent his laws the character of gentleness and tenderness, which so beautifully distinguish them from the laws of Draco and Lycurgus."

Thus, based upon the Natural Law

infused in his mind as created *in the image of God*, Solon, a "rational heathen" (to use LaRouche's term), declared a cancellation of the debt as his first act in office. As Schiller writes: "The first act, with which he began his work, was the famous edict, called *seisachtheia*, or the *release*, whereby all debts were annulled, and it was forbidden at the same time, that in the future anyone be permitted to borrow on his own person. . . . By this beneficent edict, he did away at once with the heavy burdens which had pressed down the poor class for centuries, but the rich did not become poor as a consequence, for he left them everything they had, and only took from them the means to be unjust."

The Dividing Line

Pope John Paul II stresses, however, that the social doctrine of the Church is either not known among Christians, or not acted upon: "It must be asked how many Christians really know and put into practice the principles of the Church's social doctrine." One of the contributing factors to this problem is that people like Michael Novak and Richard Neuhaus, who profess to be Roman Catholics, have attempted unconsciously to misrepresent the Church's teachings on social and economic policy.

The question must be asked of such self-proclaimed Christians: Where do you stand in respect to the Jubilee? Because, if you are a Christian, or Jew, or Muslim, or even a rational heathen, then you will join Pope John Paul II in implementing an actual Jubilee, and join with Lyndon LaRouche and his associates in fighting to dismantle the global, I.M.F.-dominated "structures of sin," by placing them in Chapter 11 bankruptcy and immediately creating a new monetary system, designed to achieve the true purpose of political economy—the development of mankind—which is the new name for peace.

The year 1995 is the fifteenth anniversary of the establishment of the I.M.F.-Bretton Woods system. Let us commence the Jubilee!

—William F. Wertz, Jr.

Dr. William Warfield, baritone

‘Music is the Kingdom of Heaven, Education is the Kingdom of Heaven’

Dr. William Warfield, baritone, is one of the world's leading experts on Spirituals and lieder, and the past president of the National Association of Negro Musicians (1985-1990).

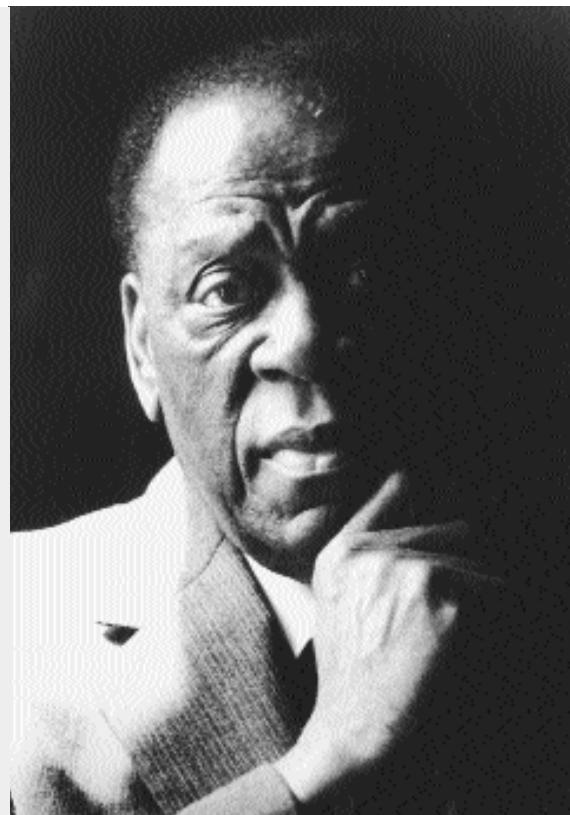
Born to a family of sharecroppers in West Helena, Arkansas and raised in Rochester, New York, Dr. Warfield won rave reviews in a sensational debut at New York City's Town Hall by the time he was thirty. In the course of a career that has spanned more than half a century, his incomparable voice and charismatic personality have electrified the stages of six continents, and earned him the title of "America's Musical Ambassador."

*Dr. Warfield has been engaged recently in the efforts of the Schiller Institute to revive a movement for a National Conservatory of Music, first pioneered at the beginning of the century by Antonin Dvořák [SEE news article, page 62]. The following interview was conducted for *Fidelio* by Lynne and Dennis Speed on November 26, 1994.*

Fidelio: Dr. Warfield, let me first of all thank you for being here, and participating yesterday in our performance of several scenes from Amelia Boynton-Robinson's musical drama *Through the Years*. Of course, this was preceded by a wonderful lecture-demonstration that you did together with Sylvia Olden Lee.

Through the Years is part of our project to restore universal education and Classical literacy to the nation's youth, starting in the nation's capital. And in reading your autobiography, *William Warfield: My Music and My Life*, I was very struck by the contrast between the high standard of universal and Classical

I studied Latin, German, French, and Italian in high school. I had a music teacher who insisted, that if I wanted to sing something in a foreign language, I had to take that up in school. She said, ‘You're not going to sing German, if you don't know what the words mean.’



education you received, and the collapse of education that we see throughout the nation today.

William Warfield: Yes, as a matter of fact, when I look back on it, and even compare the education in Rochester, then to now, it was sort of Shangri-La. It was utopian.

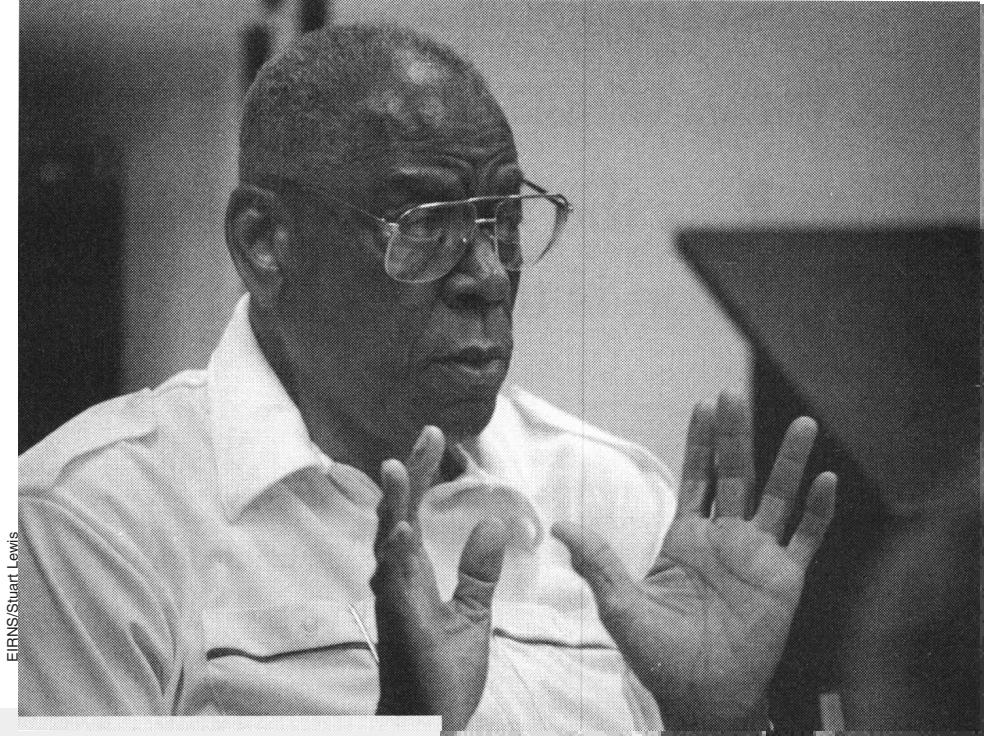
In high school, we could take Latin, we could take Hebrew, we could take other languages. All we had to do to study any instrument, was go down to the band-room and check out an instrument, and we could be in the band; or check out a violin, and we could be in the orchestra. Each school had its band,

it had its orchestra.

One of the reasons, of course, was that the Eastman School of Music was in Rochester, and most of the people who were getting their degrees in music education, taught. That's how they got their teaching experience, by teaching in the public schools, doing band work and things like that.

We had choirs in each of the schools, and each year we'd meet together in a Choirfest. They formed an international junior choir, an international high school senior choir—I even went to the World's Fair in 1938 as part of the senior choir from the international choir of Rochester.

All of this was open to us and available. And, I started out studying piano with my teacher in my father's church at the age of nine. By the time I was sixteen, in junior high school, I was into music and all kinds of things. I even studied a little violin myself, in addition to piano, because it was available to me and my brothers. One of them had trumpet, one had tuba—the one next in age to me actually went on to the Eastman School of Music and majored in tuba. Later on, he became a warrant officer in the Army, and even up until his retirement he would parade with the reserve band that he was still with. All this came out of the tremendous amount of opportunity we had for music education, beginning even in grade school and continuing to high school.



EIRNS/Stuart Lewis

I lived in a neighborhood which we called ‘the melting pot.’ My next-door neighbors were Italian. Around the corner from us, was a Jewish neighborhood. About three blocks down, the Polish neighborhood began. So Washington High School was filled with Polish, Black, Italian, Jewish—the whole community. It was just a wonderful experience.

Fidelio: This was combined also with a tremendous amount of language study—you yourself are quite a linguist. **William Warfield:** Yes. As a matter of fact, I studied Latin, German, French, and Italian in high school, even before I got to college. One of the reasons for this, was that I had a music teacher who insisted, that if I wanted to sing something in a foreign language, I had to take that up in school. She said, “You’re not going to come in here and sing German, if you don’t know what the words mean.” And so, as a result, I started studying German in high school.

As a matter of fact, when I was a senior in high school, I participated in a city-wide competition put on by the German Art Society, and won first place as a high school student reciting the poem “Das Lindenbaum” [recites]:

“Am brunnen vor dem Tore,
Da steht ein Lindenbaum.
Ich trämt’ in seinem Schatten
So manchen süßen traum.

So, long before I sang it, I had won first place in the German Society competition for reciting German poetry—in high school.

Fidelio: That would appear to be in marked contrast to what people assume to be the case, particularly in comparing, for example, educational opportunity in the 1920’s and ’30’s, to the 1950’s, ’60’s, and ’70’s. Yet, everyone will remember, or many people may remember, that by about 1966-67, language study, for example, was something that was very hard to come by. Languages were not only elective, but, for example, I remember very clearly that in high school and the prep

school that I attended, you could not take German. German was not available. French was available, Spanish was available, Latin was available. But only three years of Latin, perhaps four, but the fourth year was elective. Greek was not available, for example.

Yet, you’re speaking about a time now sixty or seventy years ago, when you had a fundamentally better education. Could you tell us something about the character of the students, and the character of the time? Why Rochester? You mentioned the Eastman School of Music, but of course, Rochester was also the home of Frederick Douglass for a long time.

William Warfield: That’s right. It was quite an Underground Railroad station; that is, a stopover for people coming from the South to the North. It was a very vital part of the Underground Railroad, and right to this day we have a big statue of Frederick Douglass and Douglass Park in Rochester, New York.

Rochester has always been a city that was very forward. Mr. Eastman himself, of Eastman Kodak, who endowed the Eastman School of Music, was always into art and education, into learning, into teaching, and that kind of a thing,

Dr. Nathaniel Dett said to me, ‘Young man, when you feel the same way about your German and your French, as you feel about that Spiritual, you’ll be an artist.’ To this day, I can sing Schubert, and turn around and sing a Spiritual, and there’s basically no difference in making music. That is all part of the universality, when your spirit comes out, and your spirit shines.

so it was a natural for us in Rochester. We became heir to that, as we were coming up as youngsters.

I myself lived in a neighborhood which we called “the melting pot.” My next-door neighbors were Italian. Around the corner from us, was predominantly a Jewish neighborhood, and I remember, as a youngster, going over and lighting the stoves for Orthodox Jews who didn’t believe in doing that sort of a thing on the Sabbath. And then, just about three blocks down, the whole Polish neighborhood began. So Washington High School then, was filled with Polish, Black, Italian, Jewish—the whole community. We called ourself “the melting pot school,” and it was just a wonderful experience.

I did not know actual segregation as such, personally, until later on, when I left the city and experienced certain things, although I was not unaware of what was going on. We used to get the *Pittsburgh Courier* and the *Chicago Defender* religiously every week, and our ties to the South, and our family, growing up, made us know exactly what was going on in the South. We were just as aware of lynchings as anybody in the South was, because that was the kind of home we lived in, and my father was in the tradition and made sure that we knew what was happening to us as a race. But so far as my actual *experience* with segregation—it never happened to me until I left Rochester.

I started my career before the 1954 Supreme Court decision came down, so during that period, I experienced segregation by going to other cities; although I did not experience a lot of these things in connection with my art and performing, like here in Washington at the National Theater. It had all been cleared up by

people before me, like Paul Robeson and Marian Anderson. Marian Anderson had made it clear that she would not sing where the audience was segregated, and so, as a result, whenever she went somewhere, it had to be integrated.

Actors’ Equity had made a ruling, before the Supreme Court ruling, that we would not perform in any theater that was segregated. Therefore, the National Theater, right here in Washington, was integrated *before* the Supreme Court decision, because our union had already decided that we would not subject people to that.

So when I got here and played *Porgy and Bess* in the National Theater, it was wide open. But several years prior to that, Blacks couldn’t be on the stage in the National Theater. So these were the things that were going on during that time.

Fidelio: What inspired you to want to become a concert artist and to perform *Lieder* and oratorio and other Classical works, as well as the Spirituals?

William Warfield: First, let me explain something, which is partly an answer to that question, because I’ve had many people ask me, “How did you, as a Black youngster, come up and decide that you wanted to be in Classical music rather than jazz?”

There is a very good and very simple reason. If you remember, back in that day, to anybody who was in religion, jazz was considered sinful. My father was a Baptist minister, and there was not going to be any jazz around there.

And so, what was my alternative? I started studying music, I started studying piano, and out of that, came Classical music, and the only thing that was not Classical then, which is now (of

course, jazz itself is “classical” now), was the singing of the Spirituals. Spirituals were part of my inheritance, and part of what we did in church and all of that, and that was all very good. We did anthems and Spirituals—remember, sometimes, even in our history of the Spirituals, they used to be called anthems. We did anthems in church and Spirituals, and things like that.

Then, as I got into school, I started studying to sing. And, as I said, my music teacher said, “If you want to sing in German, you’ve got to take the language.” So I started studying the languages, and out of languages came *Lieder*, the French, Saint-Saens, Italian opera; and all of this came out of that *method of education* that leads you into not just thinking English.

And then I went and heard, as a youngster—I remember they took me—a man who came to Rochester. He stood on stage and sang German, he sang English first, Spirituals, French, a little Italian thing, and I sat there and was absolutely entranced. And later on, a lady came there and started singing things like Schubert’s “Ave Maria,” as well as Spirituals. These two people were Roland Hayes and Marian Anderson. And that’s where I got the inspiration to do what I did, to learn and go into the field, from those two people.

Fidelio: The story you just told, has been told to us by various people. George Shirley told us this story, Robert McFerrin told us this story also.

William Warfield: Yes. That was part of it, that was what we were as we were coming up. That was what we were exposed to.

Fidelio: I’d like to ask you a question about that, because it seems that both Hayes and Anderson (I think Hayes earlier than Anderson, because actually Anderson heard Hayes)—when he did his concerts, he must have been going through a certain circuit, since he was prohibited from doing a lot of the regular concert halls, and certainly he couldn’t be on any of the opera stages. When you saw him, and when he was seen by others, how was this done? Was

this done through the churches?

William Warfield: No. For instance, I heard him in connection with the series they had at the Coliseum Theater, which was the big theater—it seats 3,000. And they had a concert series there, which included people like Heifetz and Rachmaninoff, whom I heard in a concert in Rochester, playing piano. This was the concert series that Roland Hayes was in, and later, Marian Anderson.

So, it was *after* the period you're referring to, that I saw Roland Hayes. By the time I heard him, he was pretty well accepted, and was singing in most of the big concert halls. If you remember, in his book, he talks about one of his first experiences, during his tour in Germany, where he was standing there, and they jeered him. They wouldn't accept the fact that this Black man was going to sing *lieder* to them. So he just opened his mouth and started singing—this was in Europe—and before his concert was over, they carried him on their shoulders, screaming and hollering all through the auditorium. He had just opened his mouth and started singing, and that stopped everything.

That's why I said that he was the forerunner of all of us, in breaking down that barrier of Blacks being able to do Classical music, or singing in foreign languages, and the like. It was Roland Hayes.

Then, of course, later on, Marian Anderson really put the death knell to those sort of restrictions, when she walked out at the Lincoln Memorial and sang a recital, because the Daughters of the American Revolution wouldn't allow her to sing in Constitution Hall. A few years later, when I came along, I walked right into Constitution Hall, and nobody even questioned it.

That's why I said, *these* were the people who were the forerunners. And Paul Robeson; we know his story, how he opened up things by just refusing to bow down to them.

So by the time I came along, even though, at the start of my career, there was not yet the non-segregation ruling issued by the Supreme Court, I was the recipient of all of the efforts of Roland

Hayes, Marian Anderson, and Paul Robeson, that had broken down these things. And I had very few problems, career-wise, when I came along—except for opera, which was just not open to Blacks at that time. That only happened in the 1950's, and by that time, I'd done *Showboat*, *Porgy and Bess*, and I was well on my way in my specific career, and I didn't really need opera to have a career.

Fidelio: A couple of questions, actually, about what you just said. You mentioned Hayes' experience, which was actually 1927 in Germany, when he was able to transform an audience which would usually be assumed to have been a profoundly racist audience. But, in an instant, he seems to have transformed them. What allows a musician, a singer, to do that? What is the quality of art, and the insight into art, that allows a singer to do that?

William Warfield: I think, basically, we're in a field in which there is a universal communication. Everyone, whether they're Black, white, Ethiopian, or Swedish, Scandinavian, responds to music.

I was sitting in a session with Pablo Casals, the great 'cellist. During the latter part of his life, I was fortunate enough to be able to perform with him, and we were working on the "St. Matthew Passion," I think, and we were singing and talking about various things. And all of a sudden he stopped, and he looked at us, and he said, "Aren't we fortunate to be musicians?" And I'll never forget the look on his face. *That* was international communication.

Now, to get back to answering your question specifically. If you are sincerely immersed in a communication of music, and you just stand there and just do that, something in every one of us is going to respond to that. This is true, as night follows day. You walk out on the street, you see youngsters walking down the street with earplugs in their ears, listening to the boombox. I have been in places in which suddenly, music started, and all of a sudden it got quiet. There is something in all of us that relates to music; and music is one of the big communication connectors, whatever form

it comes in. I have seen youngsters stop their "bup-de-bup-de-bup-de-bup-de-bup-de-bup-de-bup . . .," and listen to something that was like, "I'm gonna tell God all of my troubles . . .," dead in their tracks. Because it was a communication that is automatically in all of us.

Now, if you want to go a little step further, being the son of a Baptist minister as I am, it is that part of us that is connected with the Divine One. I remember Dr. Thurman once said, God created man in His own image in the dead center, so that in the dead center of God's brain, there is this image of what man *is*; and at a point at which man reaches the full development of that image, then he will be on a par with the angels.

I remember he made this sermon at the opening of the new chapel at Tuskegee, when I was down there for the dedication. And I never forgot that: "Ah! So that's what evolution is about! Man finally coming *into the image* that is in the dead center of God's brain, of what man *is to be*."

And all of us, then, are endowed with that basic thing, and music is it. That's why we can communicate.

Fidelio: You've been called the "musical ambassador from America," and I read again in your autobiography, that you had quite an extensive tour during the 1950's and '60's, and opened up many, many doors for the United States, friendship relationships, through precisely what you've been describing, this universal quality of music. Can you tell us a little bit about that?

William Warfield: It was after I first made my debut in 1950, shortly thereafter. You know, in the 1950's, the State Department had reciprocal artists going back and forth, even with Russia. (Actually, I think, the Russians started it first, sending their people here, and the United States said, "Oh, gosh, let's get on this bandwagon. That's the best way to promote America, is through music and through our artists." And so we started to do it.) And I was one of the people who, at various times, from the 1950's through the 1970's, was fortunate enough to have been on quite a few of the tours.

I went on a tour of Africa, all over Africa, for the State Department. I went to the Far East, on the same routing that Marian Anderson had gone on earlier, from Hongkong all the way down to Singapore, and, on my own on two occasions, I was engaged by the Australian Broadcasting Commission to make two tours, one in 1950, then one in 1958, of the whole continent of Australia.

Then, I was even sent by the United States government to Cuba, while we were still on friendly terms with Castro, and I did concerts in Cuba under U.S. auspices.

Then, later on, I went with the Philadelphia Orchestra as the guest soloist, on a government-sponsored tour to Europe. That was the first time I sang at La Scala in Milan—not opera, just as a guest with the Philadelphia Orchestra. When you add it all together, I probably did more government-sponsored tours

than any other artists. And that's, of course, why my manager went crazy! But it just happened, that one thing after the other occurred, and I was going and representing the United States government.

It was most interesting when I did the Africa tour. Some places in Africa, of course, did have concert series and regular concert halls, and the others were arranged by the consulate or the embassy of wherever I was. For instance, I went from Liberia down what was called the Gold Coast. I went even as far as Salisbury, down in that area; but I never got into South Africa as such, because that was just too difficult to manage for the State Department. But I did get into Rhodesia.

One of the things that we insisted upon, was that the native population be absolutely represented. So wherever we were, the State Department made sure

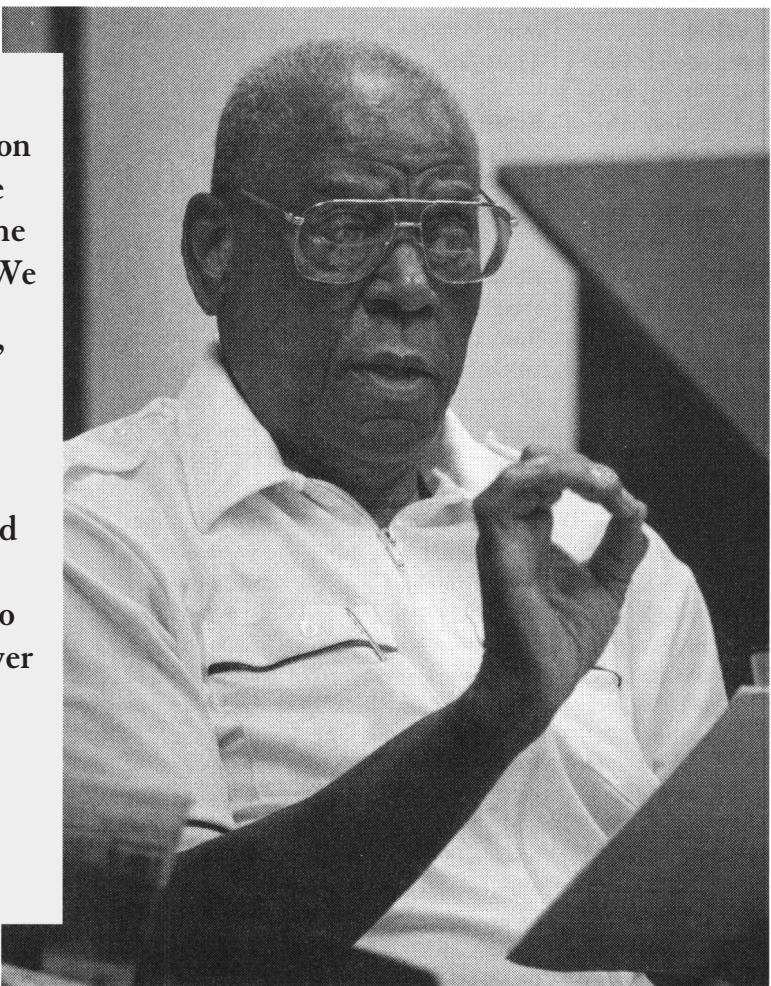
that there were many of the Blacks from the neighboring community. For instance, we had a whole bloc of youngsters and people that were there from various schools when I was in Ibadan, Nigeria. It was very interesting to note their reactions, because sometimes they responded emotionally to what was going on in the program. And their applause was spontaneous, and it could come right in the middle of a song, if they were moved. I was singing a little German piece that was a tongue-twister—Karl Löwe's "Hochzeitleid." And they started saying "Ooh! Ooh! Ooh!" all through the song, right in the middle of the song as I was singing it; they were just so excited about what they were listening to. And then, when I was finished, there was thunderous applause.

And this was also true when I was touring in India. I would be singing something beautiful, "Bois épais" by Lully, and they all would say "ahhhh," because they were responding. "Ahh, that's so nice." It was that sort of a thing. It was a tremendous experience.

And, of course, there were also the typical audiences—you know, European-trained—who waited after you finished to applaud. But it was just a tremendous experience, with an audience that had not previously been told what they should do, and how they should respond.

That's why, for instance, the State Department said, "Sing anything you want to sing. All we want to make sure is, that you have represented on the

I was sitting in a session with Pablo Casals, the great 'cellist, during the latter part of his life. We were working on the 'St. Matthew Passion,' singing and talking about various things, and all of a sudden he stopped, and he looked at us. And he said, 'Aren't we fortunate to be musicians?' I'll never forget the look on his face. That was international communication.



EIRNS/Stuart Lewis

program songs by American composers, as well as the European repertoire.” Well, there was no problem about that, because just one group of Spirituals would take care of that. But I did both. I used to do a group of American songs, like Copland, folksongs and things, and then Spirituals as well. And I must say, that I can’t think of any country I visited, in which Spirituals did not evoke the greatest response.

Fidelio: When you did your first concert at Town Hall in New York City, I understand that one of the things you did that was groundbreaking at the time, was to include a Spiritual at the top of the program, rather than putting them at the end.

I believe that you did a comparison between the spiritual “A City Called Heaven” and, I believe, a Twelfth-century—

William Warfield: Yes, Thirteenth-century, a *Conductus*, it is called.

Someone asked me about that last night, because they said, “Well, you know, Mr. Warfield, I was of the impression that Paul Robeson had done that with his program, and started off with Spirituals,” which was before me, and I said, “Yes.”

The difference was this. The Classical format is to start out with the Baroque period, in which you have Handel and Bach, and pre-Handel, and all of that. And then you have a group of *lieder*, in which you do the Schubert, Schumann, Brahms, and all of that. And then, in the middle of the program, there’s usually an opera aria, which is usually in Italian. Then you come back and you do America, and you end up with Spirituals—if you were Black you ended with Spirituals, not necessarily everybody did that. But it was usually something that was native or belonged to the United States, or something like that.

Now, what I did was this. I decided that I wanted to make the first group a religious group, and I called it, “Songs of the Believer.” And in that group, I put Schütz’s “Eile mich Gott zu eretten,” which was German, pre-Bach; I went back and got a little *Conductus* of

Perotin, who was the organist at Notre Dame back in the Thirteenth century. I got a *Kol Nidre*, a Jewish arrangement of the *Kol Nidre*, I don’t remember who did it. I did a setting of the 150th Psalm by Monteverdi. And in *that group*, I put a traditional American Negro Spiritual. *That* was what was different, the fact that I programmed that in the first group, with all of these other things.

And the reason I did that, was this. We were speaking of the internationality of music, and back in the Thirteenth century, in Latin, Perotin said [*sings*]: “Homo vidi que pro te passior si es dolor sicut, sicut cor passior . . .” And then you have [*sings Spiritual*]: “I am a poor pilgrim of sorrow, I’ve roamed through this wide world alone. . . .” That’s the same thing, yet they’re centuries apart. And that was what Sylvia was mentioning last night, she still talks about it. It was the first time anybody included a Spiritual, and it *matched* something that was written back in the Thirteenth century.

Fidelio: We should just indicate that you’re speaking of Sylvia Olden Lee, who is one of the great masters of the playing and arrangement of Spirituals.

I want to ask another question, while we’re on the topic. You mentioned the spontaneous response you would get from people, and you’ve just shown us an example of the identity of the content of the music, despite the fact that the forms, or the languages, at least, may be somewhat different—the “clothing” may be a little bit different.

But could you say something also about what you think the work is that goes into this? For example, how one accurately delivers, declaims, a Spiritual, or another song? I know you’ve done a lot of work on different components of language, and how they directly contribute to doing a song well.

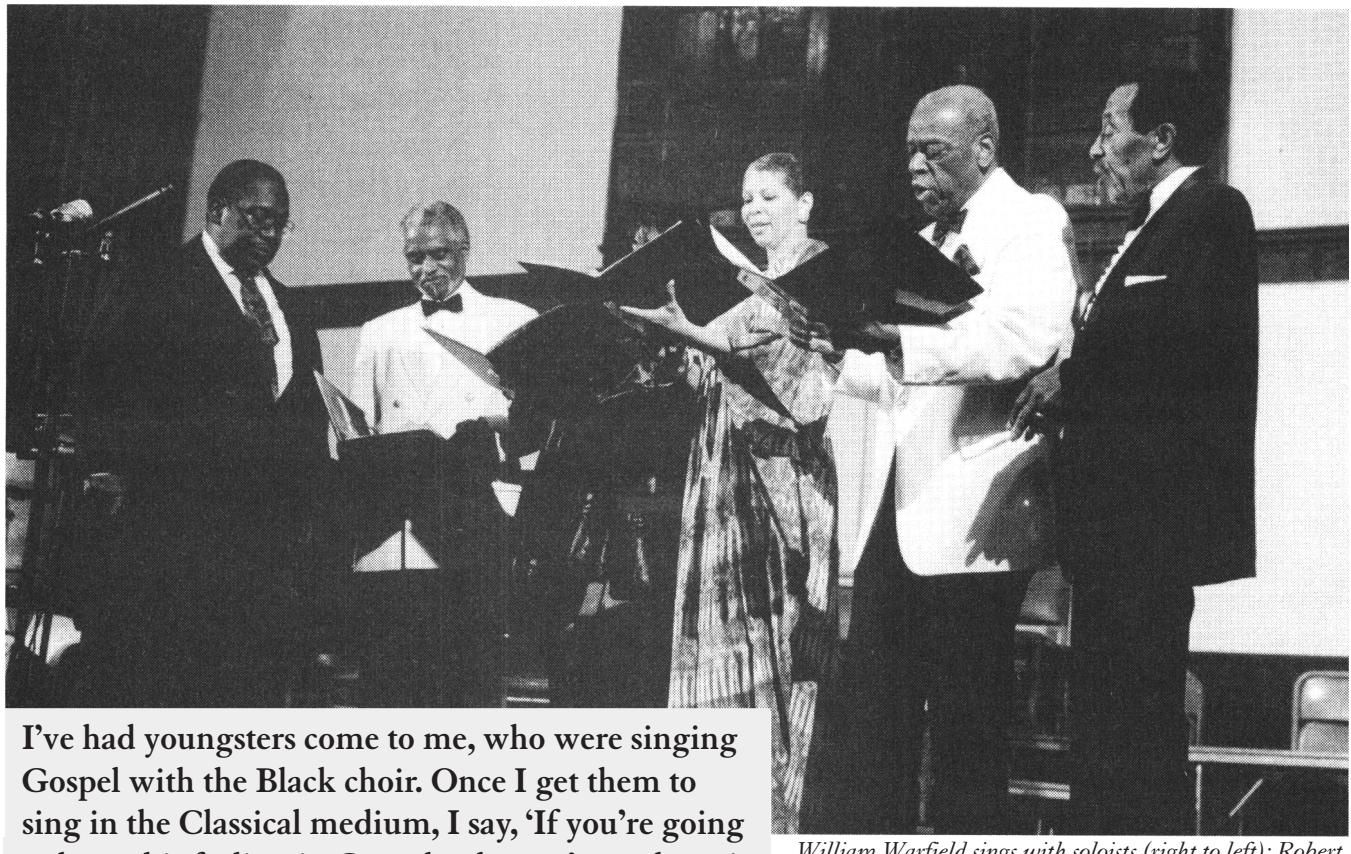
William Warfield: Let me say something about that, and then I would like to tell you about an experience I had once with Dr. Robert Nathaniel Dett, when I was a youngster. As you know, he got one of his degrees at the Eastman School of Music, and during that time, he formed a choir, and I was a teenager

in Dr. Dett’s choir. For instance, I learned “Listen to the Lambs” from him. I’ve done that so many times, and performed it with groups, I know exactly what he expected of it. And, the many times that I’ve conducted that with groups, I still do it just as Dr. Dett taught me.

But, basically, let me first say this. Number one, there is a *great deal* of learning and development one has to do with the voice as a technique, to know *how* to use the voice. Then, there’s a great deal of *learning* one has to do with languages, so that if you’re going to do *lieder* and opera and things like that, you know what you’re doing. These are mechanical things that have to precede your being able to even utter a sound, if you’re going to be in Classical music.

Now, once that is accomplished, and you know languages, and you know how to use your voice and it’s strictly under your control, when it gets back to the projecting or the making of music, there’s no difference in doing a Spiritual or a German *lied*. You learn all of the technique of *doing* languages and using your voice, but when it comes down to so-called nitty-gritty in performing, the performance approach is the same.

I’ll tell you why I discovered this, how I became aware of this. I was a youngster, I was about eighteen years old, and I did a radio show, and Dr. Dett listened to it, and I came to his studio the next day, and I said, “Dr. Dett, how was it?” and he said, “Young man, it was very fine, very fine. But what did *you* think about it? How did you think you did?” I had done a German piece, a French piece; I ended up with a Spiritual, and I started with Handel. And I said, “Well, of course, the Handel and things, I think that went very well. Of course there’s nothing new to me with that, because we sing ‘The Messiah’ and all of that in church all the time. It was quite natural.” And then I said, “People told me that my German was excellent, that my pronunciation was fine and that they liked this, they liked that, and the French song, my French teacher told me that the pronunciation was beautiful and I did everything right.” And so on and so forth.



EIRNS/Stuart Lewis

I've had youngsters come to me, who were singing Gospel with the Black choir. Once I get them to sing in the Classical medium, I say, 'If you're going to have this feeling in Gospel, why can't you have it in Bach?' And they realize, 'There's something to that!'

And he said, "What did you think about singing the Spirituals?" I said, "Oh, when I got to the Spirituals, I was at home." And he said, "Hhhmm. Young man, when you feel the same way about your German and your French, as you feel about that Spiritual, you'll be an artist."

I looked at him, and *boing!*, something went off in my head. And to this day, I can sing Schubert's "Wohin?," and tell all about the brook in German, and turn right around and sing a Spiritual, and there's basically *no* difference in making music, whether I do it in the Spiritual, or in the German *lied*.

And *that* is all a part of this thing I called the universality of music. That is when your spirit comes out, and your spirit shines. All right, I can sing in German, I can sing Italian. I can do this. But when it comes right down to it, if I am singing an aria, and want to sing

"Heavenly Aida"—[sings] "Celeste Aida . . .,"—as the tenors do in *Aida*, it's the same thing as singing, "Didn't my Lord deliver Daniel?" *It's the same basic emotion.* You're expressing your emotion through music. And when you discover that, music is on such a plane that you can sit by yourself sometimes, and make yourself weak just singing—because it's coming out of you, it's part of you.

Fidelio: I've had the pleasure of seeing a few of your master classes with the youngsters who are learning to sing, and I know that you have emphasized to them a great deal, *what* they're saying, *what* they're communicating, getting across a point, and that they must utilize the prosody which is embedded in the language, be it English, or German, or French, to bring out the meaning, and make an artistic presentation. Perhaps

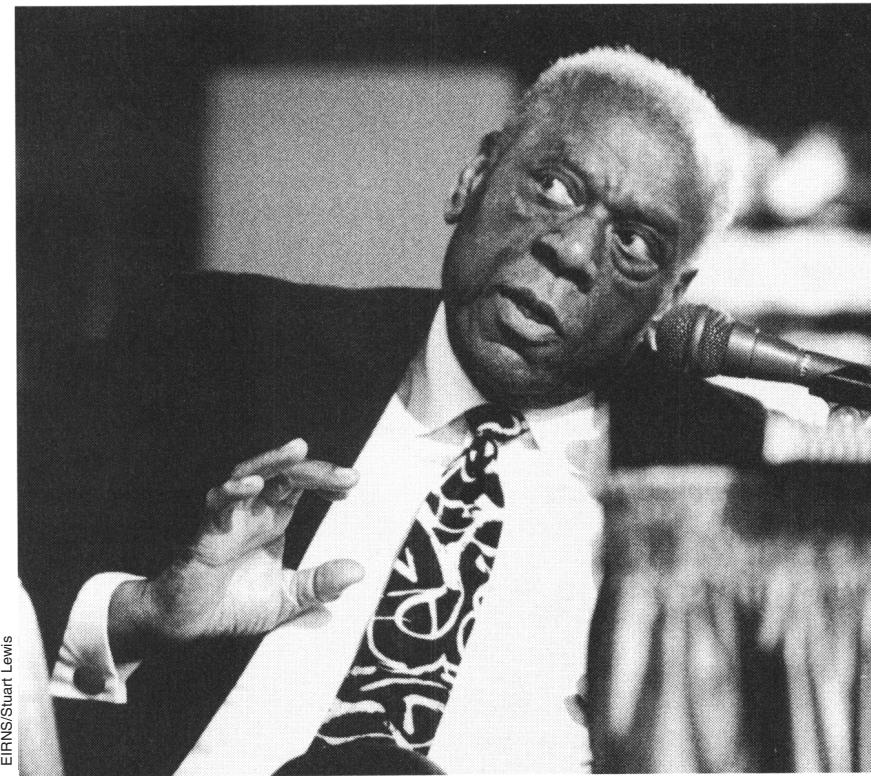
you could give us an example of that. I know one wonderful thing you have done, is in some of the Spirituals that have a repeated phrase, where you need to really bring this out in certain ways. **William Warfield:** Yes. This is also true with *anything*. In German, for instance, where you have phrase after phrase after phrase repeated, and verse after verse, as in Schubert sometimes—you know, in "Ungeduld," and things like that.

The idea is, to see, that when you do something each time, it has a different emphasis, or a different accent, or expanding the thought. For instance, I have a lot of fun doing Margaret Bond's Spiritual, "Didn't It Rain?":

"Children, didn't it rain?
Oh my Lord, didn't it, didn't it, didn't it?"

"Oh my Lord, didn't it rain?"

And she does that all the way



EIRNS/Stuart Lewis

Dr. Thurman once said, ‘God created man in His own image, so that in the dead center of God’s brain, there is this image of what man is; and at a point at which man reaches the full development of that image, then he will be on a par with the angels.’ So that’s what evolution is about! Man finally coming into the image of what man is to be. All of us are endowed with that basic thing, and music is it. That’s why we can communicate.

through. And I get a big kick out of seeing how many times I can say “Didn’t it?” differently than the time before. There are so many possible ways you can say “didn’t it, didn’t it, didn’t it”; and if every time you say “didn’t it, didn’t it, didn’t it” in a monotonous way—well, I mean, get off that box! Do something with it! Get involved with “didn’t it.” See how many different ways you can say “didn’t it?” It’s that kind of thing.

And this is true with a little thing like, for instance, the “Wohin?” of Schubert, where he says,

“Wohl aus dem Felsenquell . . .
Ich hört’ ein Bächlein rauschen,
Wohl aus dem Felsenquell.”

And then sometimes it’s,

“Hinunter und immer weiter,
Und immer dem Bachen nach,
Und immer frischer rauschte,
[sings forte:]
Und immer frischer rauschte,
Und immer heller der Bach.”

It’s the same thing. He’s repeating “und immer . . .” and always it’s fresh, and you hear the brook speaking louder,

then you repeat that, and you say it differently. And this is to me the essence of your projecting and your making something of music. It’s just not reading off something.

Yesterday, we had a wonderful session having to do with the Spiritual, and Sylvia came out after the students had done it, and then we got them to loosen up. And we said, “Let it all hang out.” All right. This was “Swing Low, Sweet Chariot.” [sings, piano:] “Swing Low, Sweet Chariot, comin’ for to carry me home, Swing low, sweet chariot, comin’ for to carry me home.” Now the next time, [changes accent on words] “Oh, Swing low, sweet chariot [forte:] comin’ for to carry me home, Oh, swing low, sweet chariot—.”

All of that is possible, when you let yourself go, just let it come out as your expression of what you’re saying, and not simply what’s on the paper. “Now I’m going to do what I feel like I want to express in singing this.” [sings] “I looked over Jordan and what did I see? [piano:] Comin’ for to carry home. Ohhhh, a band of angels comin’ after me, [forte:] comin’ for to carry me home.” All of that, is my expression of

what I feel about what I’m singing, and you’re not going to find it on the paper.

This is what we were doing yesterday, and the audience just responded like crazy, because they recognized what was happening. Music was *expressing* itself, not just being sung.

Fidelio: I wanted to say about that experience yesterday, that what you hit on in your description, is what I’d call the essence of real education.

William Warfield: That’s right. That’s the whole thing.

Fidelio: Because it’s re-creation. You have to re-create the idea inside the person’s mind. And certainly, in your experience, from what you’re telling us, when you heard someone like Roland Hayes, or Marian Anderson, this was what they were doing.

Could you tell us, if you had any one criticism or one suggestion to make about today’s singers and the state of music today, what would it be? The one or two major things you would wish to see different today.

William Warfield: Not so much different, as I would like youngsters nowadays to expand their interest beyond just

what they like, and become interested in other forms.

For instance, in the churches now, the big thing is Gospel. Gospel, Gospel, Gospel. And you'll find youngsters have sometimes put blinders on. If it isn't Gospel, they're not interested.

I always admonish them to look further: "That's wonderful. Do what you are doing, but be aware that there are other things musically around, and don't just close your eyes or your ears to them. If you open up your ears and listen, you might find the same thing in this piece that Bach wrote, that you're relating to in the Gospel you're singing." And that's the one thing I try to convey. And most of the time it works.

A lot of times I've had youngsters come to me, who were singing Gospel with the Black choir, and so forth, but they were also interested in Classical music. They had come because they were interested in Classical music. And they would know *exactly* what I'm talking about, because, within the framework of what they were doing in the Classical medium, they could see a connection with what they're doing in the Gospel.

Once I get them to sing it, and look at it, I say, "If you're going to have this feeling in Gospel, why can't you have it in Bach?" And they look at me very strangely for a minute, and they realize: "You know, there's something to that." If you want to say, like the Roland Hayes thing [*sings*],

"Bist du bei mir,
geh' ich mit Freude,
zum Sterben und zu meiner Ruh,
zum Sterben und zu meiner Ruh"

—where Bach is singing, "If thou art with me, I will go to my death and my peace, if thou art with me"—I say to them, "isn't that the same expression that you're saying, when you sing, 'God stay by me'? [*sings*] 'If the Lord goes with me, I will go' It's the same emotion. And they think about it for a while, and they say, "Dr. Warfield, that's very, very good." And their Bach is not going to be the same any more after that, once they discover that.

Fidelio: There is one other thing I want to ask, about the arts and the support of the arts, whether we're talking about the Federal government, or we're talking about private funding. I wanted you to make some comment, because, as you know, Antonin Dvořák came here in 1892, and tried to start a National Conservatory of Music at the time, but didn't get the necessary financial support to make that really go. And often, this question comes up, but it's bandied about in a lot of red tape.

What would you say would be the proper mission of a National Conservatory of Music, or of support in some national way for the promotion of the arts—particularly, Classical music forms as we've been discussing them?

William Warfield: In Europe, of course, this is a tradition. The national governments, like Germany, France, Italy, they think *first* of financing the arts, and then the other things come after it. It's just a foregone conclusion, it's so basic to them. But in this country—that's why we're in the shape we're in with education. The first thing we start cutting out, is things that have to do with art, language, music: "Oh, those are not necessary."

In some way or other, we have got to get our legislatures and our national Congress, our local legislatures, to come to recognize that, first, "Seek ye the kingdom of Heaven, and then all these things shall be added to you." Because they seek the other things, and let the kingdom of Heaven go, you see.

Music is the kingdom of Heaven. Education is the kingdom of Heaven. But on our priority list, they'll vote in thousands of dollars to make sure that the football team gets equipment, and then won't give you a thing to buy music for the music department. It's their thinking; and I don't know how that's going to change unless people like you and me, and the work you are doing at the Schiller Institute, just make people aware that these things that we're cutting out, are *basic*. The other stuff is not basic; these things are basic, you know. *This* comes first. Until we get that kind of thinking, we're not going to change it.

Several years ago, when the California state legislature was about to make some cuts in education, I was asked, as an artist, to appear before the legislature out there. And one of the things that I centered on when I spoke to them, was, *forget* that it's art. Just think financially. I said, "Supposing these kids don't have any music. How much money will you lose from that?" They never thought of it that way. *This is a booming industry.* And if you don't educate people to play music, and you don't educate people to know how to sing, what's going to happen to the record industry? What's going to happen to just any theater in which you have to have background music? Or the movies, where you have to have background music, and composers to write it? Where are they going to learn to do this? I said, "You are attacking a financial structure which won't exist if you don't train people to do it."

They understand that kind of thing; they see where I'm coming from. Put it on this basis: Look, this is money in the bank. What are you doin', cuttin' it off? Somebody's got to learn to do this. And then, maybe, that will make them say, "Oh, yeah, I see what you mean."

Fidelio: We only have a few more minutes, Dr. Warfield. Is there anything you'd like to say in summary, or anything that we haven't covered that you'd like to convey to people?

William Warfield: I didn't realize the time was passing so quickly. I'm always at a loss when someone asks me to sum up. How can we sum up what we've talked about this morning? It's just so many things.

But I think, basically: The one thing I would like to leave with the young people is, don't have blinders on your eyes. Open up your ears, listen, find out what's going on around you, and be aware. Choose then what you like to do, but also be aware of all the *boundless* possibilities of wonderful things that are going on out there, that you don't want to miss out on.

Fidelio: Dr. Warfield, thank you so very much for talking with us today.

The ‘Fearsome Mirror’ of Goya’s Art

In September 1995, only six years after it mounted a major loan exhibition entitled “Goya and the Spirit of the Enlightenment,” New York City’s Metropolitan Museum of Art will once again devote a show to Francisco de Goya y Lucientes (1746-1828), the last of the European “Old Masters.”

Differently from the show in 1989, this one is devoted only to the Met’s own Goyas. On display, besides a handful of paintings, will be all of the suites of etchings and lithographs, however—the *Caprichos*, *Disparates*, *Disasters of War*, and the *Tauromachia*—plus fifty-four original drawings, the largest collection of Goya’s masterful pen sketches anywhere outside the Prado Museum in Madrid. Although Goya’s etchings were not widely circulated in his lifetime—suppressed, or withheld by him, for political reasons—the medium, which he took to its highest expressive power,

is intrinsically aimed at a mass audience, since each print produced from the artist’s copper plate is both an original artwork and a replica which can be in many places at the same time, at relatively low cost.

Thus, although the show will not expose viewers to the total painted *oeuvre* that Goya produced in a career of some sixty-five years, it will offer a unique occasion to reflect on the mind of the Spanish master, who acted in the momentous era that encompassed the founding of the American republic, with all its hopes for a better world, the French Terror, Napoleon’s conquest of Europe, and the Congress of Vienna. With France looming so large in the history of the European continent, Goya, who was very close to the pro-French circles in Spain, then ruled by the French-speaking Bourbon dynasty (which he served as First Painter to the

King), and who died in self-chosen exile in France in 1828, was bound to reflect France’s turmoil in his art. Schiller described the French Revolution with the trenchant phrase, “A great moment found a little people.”

Duped by the Enlightenment?

Was Goya duped by the “spirit of the Enlightenment”—the British-spawned Freemasonic movement that promised to lift the veil of oppressive Church obscurantism, but instead overthrew Christianity in favor of a “religion of Reason” which, by rejecting the immortal soul, was more irrational than what it proposed to displace? The evidence that Goya favored British and French liberalism is undeniable in his work and circle of chosen friends, which nurtured his sharp anti-clericalism. But there is another side to Goya, which cannot be explained without recourse to his Christian roots. Goya passionately believed that man is created *in the image of God*. When he showed the bestiality to which men and women fall, he invoked the contrast between these depths and the heights of creativity, love, and innocent joy to which the divine potential of human nature beckons.

Thus Goya, like his younger contemporary Friedrich Schiller (1759-1805), is an artist of freedom, and he does not shrink from presenting to humanity the horror that results when that freedom is exercised by choosing sin. In his quest for justice, Goya drew, painted, and etched the creatures of the abyss, as the poet Dante had done



No se puede mirar.

The Metropolitan Museum of Art, NY, Rogers Fund and Jacob H. Schiff Bequest, 1922

“*No se puede mirar*” (“One Can’t Look”), plate 26, *The Disasters of War*, begun 1808?

in his portrayal of the Inferno. And, as in Dante, these are not only hideous, but often, funny beyond description.

Although Goya influenced every important artist who came after him, from Courbet to Manet, to Daumier, to Picasso (to name only a few famous ones), none of those who followed saw human beings as souls to be redeemed. And also, of course, none of them could match his technique as a painter, for Goya paints scenes of horror with exquisite delicacy and sensuousness. The beauty reaches into our hearts and changes us even as the subject matter stirs moral outrage.

The Met's Portraits

The Met's collection of Goya paintings has a checkered history. Many pictures which entered the collection as Goya, were soon revealed to be spurious. Now even the popular "Majas on the Balcony" has been rejected by scholars (it will be exhibited side by side with the painting believed to be Goya's original). This leaves a rather narrow gamut of the painted *oeuvre*—omitting history, genre scenes, and religious works—and focussing on portraits. But the Met's Goya portraits are treasures. One of the first is the famous "Little Boy in Red" of c.1788, actually "Don Manuel Osorio de Zuñiga," the four-year-old son of the Count of Altamira (the Met will also exhibit the Lehman Collection's "Countess of Altamira and her Daughter").

Goya shows Manuel as gentle and innocent, while the cats in the background are clearly waiting for their chance to pounce on the magpie. (The scene has religious overtones: Cats symbolized lust and witchcraft in Eighteenth-century Spain; birds in Christian art have always been a metaphor for the soul.) This depiction inverts the allusions which the British Eighteenth-century satirical artist Hogarth made to children's cruelty to animals. In fact, Goya's portraits of children are invariably tender; the problem for Goya was not an evil innate in man, but the corruption of innocence through ignorance and bestiality.

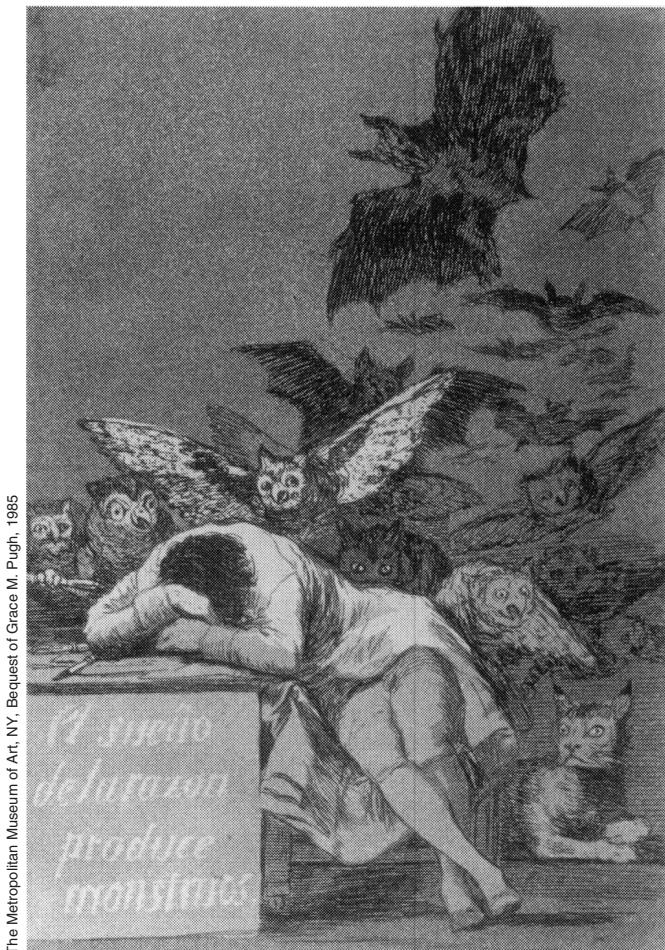
From 1792 comes another of Goya's greatest portraits: "Sebastián Martínez," a

wealthy merchant and art collector of Cadiz, his intelligent personality presented in a boldly informal pose and simple, radiant colors. This was a critical period of Goya's life. While in Cadiz, he was stricken by a devastating illness. He could not travel home, and he remained there, recovering slowly in Martínez's house. The illness left Goya totally deaf, and for the rest of his life he suffered from tinnitus, which left him not only isolated by his deafness, but tormented by constant noise and ringing in his ears. The personal suffering was matched by the tragedy of the failure of the French Revolution, and its inversion into what Goya later called "the Sleep of Reason," because 1792 marked the outbreak of the Reign of Terror in Paris.

Finally, from Goya's later period, after 1800, comes the Met's portrait of his architect friend "Don Tiburcio Pérez." It has even greater directness than the Sebastián Martínez, and now, the wig of the *Ancien Régime* is off, and we are face to face with a cheerful, vigorous man, with sleeves rolled up for work.

No False Gods

How may we do justice to Goya, an artist who worked as a contemporary to many of the world's greatest cultural optimists? His 82 years paralleled the lifetime of Goethe, and encompassed the entire lifespans of Schiller, Beethoven, and Mozart. Born in 1746, he was thirty



"*El sueño de la razon produce monstruos*" ("The Sleep of Reason Produces Monsters"), plate 43, *Los Caprichos*, first edition 1799.

when the U.S. Declaration of Independence proclaimed "life, liberty, and the pursuit of happiness" to be the inalienable right of all human beings. With respect to the great Vienna school of music, he was a generation older than Beethoven, a few years Mozart's senior, and half a generation younger than Haydn, born in 1732.

Was Goya acquainted with any of these men's works? We can say for sure that he knew of Haydn, then the most famous composer in Spain, whose "Seven Last Words of Christ on the Cross" had been commissioned by the Cadiz cathedral chapter in 1787, and whose scores appear in at least two Goya portraits.

In painting, Goya's exact contemporary is the French classicist Jacques-Louis David (1748-1825), who was successively the painter to the French Rev-

olution, the Terror, and Napoleon, and who also died in exile—David left France after the Restoration, whereas Goya fled there. It is David, the ideologue of the Enlightenment, who most clearly reveals that Goya was not that. Visitors to the Metropolitan should contrast the rhetorical painting by David in that museum, "The Death of Socrates," with the wickedly foolish mobs (the sort of "democracy" that killed Socrates) shown in Goya's etchings. The David picture, dating from 1787, was a broadside for the coming Revolution, portraying Socrates as the founder of the "religion of Reason," substituting for Christ (in the painting, Socrates even has twelve disciples). After beheading the King of France, the epigones of this religion (one which the historical Socrates would not have recognized!) were by 1792-93 merrily executing scientists. After 1800, they brought their atrocities to Spain with the Napoleonic invasion.

A painting exalting the founding of a "religion of Reason" is unthinkable from Goya's hand. For Goya—one of whose most moving late paintings is the "Last Communion of St. Joseph Calasanzo," which he donated to a church in Madrid—was seeking a reform of Christianity, purged of folly and violence, and not its replacement by a synthetic cult.

Had Goya died in 1797, we might know him only as a gifted rococo artist of the Venetian school, and a poignantly truthful portraitist. What imprints on future generations his *Socratic* genius, is what he did after the age of fifty, represented in this exhibit particularly by the etchings starting with the *Caprichos* of c.1800. We may ask, how these works, so often dark in mood, match up to challenge of the late Beethoven in his opera *Fidelio*, his late string quartets, his Missa Solemnis, or his Ninth Symphony, which celebrated the divine spark of

The Metropolitan Museum of Art, NY, Gift of M. Knoedler & Co., 1918



"Asta su abuelo" ("And So Was His Grandfather"), plate 39, *Los Caprichos*, first edition 1799.

joy manifested in the universal brotherhood of mankind?

More Fools Than Villains

Friedrich Schiller, who wrote the "Ode to Joy" set in the Ninth Symphony, offers a guide in his 1784 essay on the "Theater as a Moral Institution." We need only replace the words "stage" or "theater" by "painting" and "etching," to cast a bright light on the achievement of Goya's late prints:

"The jurisdiction of the stage begins where the domain of secular law leaves off. Whenever justice is dazzled by gold and gloats in the pay of infamy; when the crimes of the mighty mock their own impotence, and mortal fear stays the ruler's arm—then the theater takes up the sword and scales, and hauls infamy before the dreadful tribune of justice. The entire realm of fantasy and history, past and present, stands at its beck and call. Monstrous criminals, long rotted to dust, are summoned by poesy's

omnipotent call, to relive their shameful lives for the grim edification of later generations. Unconsciously, like empty shadows, the horrors of their own age pass before our eyes while we, horrified yet fascinated, curse their memory. . . . As surely as visual representation is more compelling than the mute word or cold exposition, it is equally certain that the theater wields a more profound, more lasting influence, than either morality or laws. . . .

"In the theater's fearsome mirror, the vices are shown to be as loathsome as virtue is lovely. . . .

"With each day I grow older, my catalogue of villains grows shorter, and my index of fools longer and more complete. If the entire moral guilt of the one species of person stems from one and the same source; if all the monstrous extremes of vice which have ever branded him, are merely altered forms, higher grades of a quality which, in

the end, we can all laugh about and love—why, then, would nature have taken some different route with the other species? I know of only one secret for guarding man against depravity, and that is: to arm his heart against weaknesses. . . .

"The stage holds up a mirror to that most populous class, the fools, and exposes their thousand varieties to relief-bringing ridicule. . . . Man's pride is more deeply wounded by ridicule and contempt, than his conscience is tormented by abhorrence. . . .

"The stage also teaches us to be more just toward the victim of misfortune, and to judge him more leniently. For, only once we can plumb the depths of his tormented soul, are we entitled to pass judgment on him."

In fashioning such a "fearsome mirror" for the education of mankind, the Spaniard Francesco de Goya knows no equal.

—Nora Hamerman

Rejecting the American Ideal

It is a sorry commentary on the current state of political discourse in the United States, that such an overtly racist tract as the British-born Peter Brimelow's *Alien Nation* should have become one of the most talked-about books of 1995.

But *Alien Nation* isn't simply a neonativist tirade against the "inferior races"—i.e., the non-Anglo-Saxon non-British.

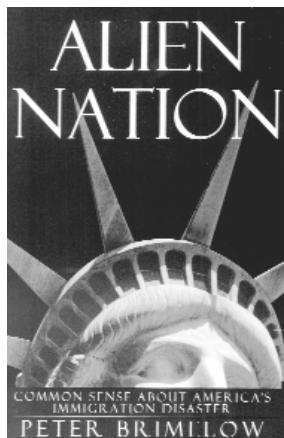
It has a far more insidious purpose, namely, to undermine the concept of the United States as a "universal nation," held together not by the common ethnic roots of its populace, but by a common commitment to the ideal of human dignity embedded in the Declaration of Independence and the U.S. Constitution.

Rejecting the American Ideal

To this end, Brimelow insists on treating the United States, especially since the 1965 reform in immigration laws, as a collection of warring tribes. "[T]he United States is now in the grip of an ethnic revolution," Brimelow screeches. "That grip is strengthening inexorably because of immigration. . . . American whites will be on the point . . . of becoming a minority by 2050. . . ."

Brimelow flatly rejects the concept of the American "melting pot," insisting that if the United States does not quickly re-establish the British "W.A.S.P." cultural and demographic profile, it will rapidly disintegrate. He claims that the recent growth in Third World immigration, and the increase in minority enclaves, is driving white Americans from whole states and regions, and creating "communities as different from one another as any in the civilized world. They will verge on being separate nations."

Brimelow predicts that the very existence of these different communities will challenge the need for a national government, by raising the "classic problem of federalism: Why should any one of them submit in a larger political unit to the majority when it shares nothing with that majority? Particularly if



Alien Nation:
Common Sense About
America's Immigration Disaster
by Peter Brimelow
Random House, New York, 1995
327 pages, hardbound, \$24.00

the community is being visibly taxed for others' benefit." He concludes that, "All large political units will have difficulty containing these contradictions. This will begin locally (Staten Island trying to leave New York City), proceed to the state level (the northern counties trying to leave California) . . . and eventually could appear nationally (the Pacific Northwest going off with an independent British Columbia and Alberta)."

Britain's 'Nine Nations' Project

While Brimelow repeatedly protests that his anti-immigrant fulminations are meant to save the United States, anyone familiar with the British oligarchy's objective of "Balkanizing" the United States, must immediately wonder whether *Alien Nation* isn't itself actually a deliberate part of that campaign.

As recently documented in an *Executive Intelligence Review* Special Report, the British oligarchy has re-energized its long-standing plan to dismember the United States. This plan goes under various rubrics, such as the "nine nations of North America," or the call issued by Prince Philip personally in 1990 for the United States to be divided up into "bio-regions."

Inciting and exacerbating racial and ethnic tensions for the purpose of tearing apart those countries which it wishes to control, is a technique which Britain's ruling elite perfected during its centuries of colonial rule. And Brimelow's book, with its ranting about the number of "coloreds" coming into the U.S., and its insistence that, to be American, one must be of British origin, is a textbook example of British "divide and conquer" methods.

In fact, Brimelow's pedigree gives away his real motivation. A British subject, who first emigrated to Canada, and then to the United States, Brimelow is an active participant in the international networks behind the "Conservative Revolution" of Newt Gingrich *et al.*, whose ultimate goal is the destruction of the central governing institutions of the United States.

Currently a senior editor at *National Review* and *Forbes* magazines, Brimelow also maintains close ties to such rabid population control and anti-immigrant groups as F.A.I.R. (the Federation for American Immigration Reform) and Carrying Capacity Network, as well as with various offshoots of the Mont Pelerin Society, including the Hoover Institution and the Fraser Institute.

More importantly, Brimelow is a key protégé of Conrad Black, the chief of the Canadian-based Hollinger Corporation media empire. A highly-placed member of Prince Philip's exclusive environmentalist organization, The 1001 Nature Trust, Black has recently emerged as one of the masterminds of the vicious slander campaign against the institution of the U.S. presidency. Moreover, Black has been identified as a leading financial angel for the English-only movement, which was founded in the United States and Canada to fuel ethnic tensions.

Like his patron Black, Brimelow, who vigorously supported the racist Enoch Powell while still in Britain, has been linked to a number of eugenicist, anti-immigrant groups in both the United States and Canada, among them, "U.S. English." One of that organization's leading officials, Dr. John Tanton,

was embroiled in controversy in 1989, when a memo he wrote in 1986, predicting that apartheid would become inevitable in California by 2030 if non-white immigration continued, was leaked to the press.

Tanton, who is a past president of Zero Population Growth, helped found

F.A.I.R., which, in 1980, received \$370,000 from the pro-eugenics Pioneer Fund, a group which has funded research purporting to prove a link between race and crime, and race and intelligence (i.e., "Blacks are crooks, and stupid to boot!").

In *Alien Nation's* acknowledgments,

Brimelow expressly states that he is "deeply grateful to the remarkable" Dr. Tanton, describing him as "truly a citizen who has taken up arms for his country." If the United States wants to maintain its sovereign integrity, it might do well to deport Mr. Brimelow back to Britain.

—Kathleen Klenetsky

JFK Coming into Focus

Donald Gibson's *Battling Wall Street: The Kennedy Presidency*, is a trenchant study of the motivation for John F. Kennedy's murder. Yet, this book does not even discuss the assassination. Rather, Professor Gibson describes Kennedy's activist domestic and international agendas, and the vicious public attacks upon him by the Morgan-Rockefeller power complex that is tied into the British Establishment.

By reference to Kennedy's speeches and writings, his proposed legislation and acts as President, Gibson presents a JFK who would not fit into the political spectrum today.

Gibson writes, for example, "Kennedy asserted in 1961 that the country needed to triple its power capacity by 1980. . . . He proposed specifically that the Atomic Energy Commission assume an important role in this by achieving the rapid development of nuclear power. . . ."

Here is Kennedy's 1962 message on conservation: "Conservation of mineral resources benefits from the fact that, for practical purposes, they are not fixed in quantity—the usable volume and variety of minerals increase as technology advances. We have learned to use a host of materials which had no previous value or had value only in limited uses."

Gibson writes, "Early in 1962, the editors of *Fortune* expressed their concern that the Alliance for Progress and other Kennedy administration programs were being heavily influenced by the doctrine . . . favor[ing] government *dirigisme*, that is, a type of economic nationalism which included economic planning to achieve rapid economic growth. *Fortune* advised that it would be 'insane' for the Kennedy administration to embrace this *dirigisme*

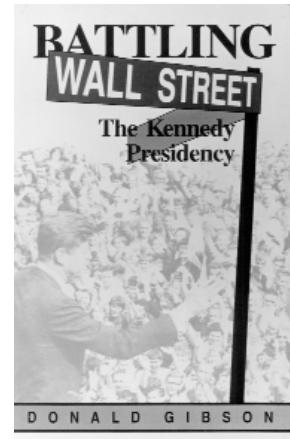
and turn its back on those in Latin America who favor 'sound money, higher productivity in exportable goods, and internal free enterprise.' "

The term "*dirigisme*" refers to the policy outlook, which French President Charles de Gaulle revived from the tradition of Louis XIV's minister Jean-Baptiste Colbert. Gibson writes that John F. Kennedy's program "had as its central purpose the advancement of the productive powers of the nation Kennedy attempted to . . . achieve this goal through tax measures, government programs, government spending, and monetary and credit policies. He tried to shape investment processes, educational policy, and scientific and technological developments in order to realize the country's immediate [and future] potential. . . ."

For readers familiar with today's global struggle between upholders of national sovereignty and the regime of the International Monetary Fund, Gibson's John Kennedy speaks to the presently emerging crisis.

In 1957, Kennedy proposed various Middle East development projects as a strategy to defuse tensions in the region by promoting common action. In 1959, Kennedy criticized the World Bank's "overreliance on inflexible, hard loans . . . with fixed-dollar repayment schedules that retard instead of stimulating economic development." Also in 1959, he said he was not worried about Third World countries' neutrality in the Cold War if they were concentrating on "raising the standard of living of the people." In 1960 he said we must "think . . . not of the pageantry of imperialism but of the pride of new states freshly risen to independence."

In his 1961 message to Congress on



**Battling Wall Street:
The Kennedy Presidency**
by Donald Gibson
Sheridan Square Press, New York,
1994

195 pages, hardbound, \$24.95

Foreign Aid, Kennedy proposed a program for the Third World, including very long-term U.S. government loans, with low or no interest charges, geared specifically to promoting growth and economic development, which the President conceded was "not normal banking practice."

In Colombia in late 1961, he promised the U.S. would cooperate in "an intensive effort to develop and industrialize the economies of Latin America, reducing dependence on raw materials and steadily narrowing the relative gap between the wealthy industrialized countries and the republics of Latin America."

Two opposed factions clearly emerged within the JFK administration. Kennedy's relentless enemy, the *Wall Street Journal*, identified the two groups as the "conservatives" and, opposing them, the "activists," also described as "Kennedy lieutenants" or "the professors."

In an article on Oct. 3, 1963 (a month

and a half before the assassination) entitled "U.S. Support for a World Monetary Study Is Victory for Administration 'Activists,'" the *Journal* bewailed a "shift" within the Kennedy administration on global monetary policy since late in 1962, as the 'activists' in the administration supplanted the 'conservatives.' The *Journal* complained that the activists rejected demands for fiscal and monetary austerity, arguing that it was counterproductive for 'the U.S. or any other nation' to adopt such policies to deal with transitory balance-of-payments problems. According to the *Journal*, 'Mr. Kennedy has come increasingly to believe that large and global banking

problems are too important to be left entirely to bankers.'

By the time of the assassination, the U.S. was sailing ahead with industrial development, apparently outstripping even Germany and France. And Kennedy had withstood pressures from the I.M.F. and its allies to destroy uncompliant regimes in Asia, Africa, and Ibero-America. After his death, Brazil, Indonesia, the Dominican Republic and other countries were brought into line with coups or invasions. Gibson pays particular attention to the use of artificially high petroleum prices and high interest rates as a means of crushing the developing sector.

The book concludes with an analysis of the chances the nation has under President Bill Clinton, who is seen as a protégé of Georgetown University professor and historian Carroll Quigley: "President Clinton will have to decide what his life and his presidency will mean in the end. If all he wants is a few kind words from the Establishment, or just to be listed with Ford, Carter Reagan, and Bush as one of the presidents who served during the decline, then he need not rouse himself. If he wants his life's work to mean more than that, he has to engage the enemy, and do so in a clear and public way."

—Anton Chaitkin

The Intelligibility of Musical Ideas

This book is a belated contribution to the 1986 celebration of the 100th anniversary of the birth of the orchestral conductor Wilhelm Furtwängler, a figure who towers above the cultural wasteland of our fast-waning century. If John Ardoин's book ends up encouraging those who have never heard a live performance under Furtwängler's baton, to experience some of his recorded treasures, then the book will have served a useful purpose. It includes a complete discography which is valuable for locating many hard-to-find recordings.

The author, who is music critic of the *Dallas Morning News*, has also unearthed some useful tidbits which help defend Furtwängler against the vile, British-inspired slander campaign which hounded him throughout World War II until his death in 1954.

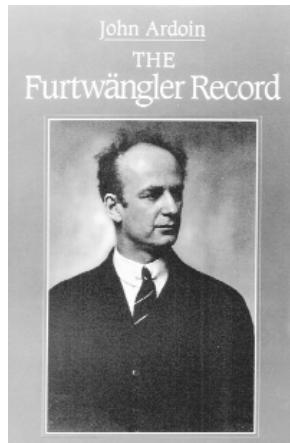
Unfortunately, in order to get any true picture of Furtwängler's life and work, the reader will have to wade through the muck of Ardoин's frankly stated Wagnerian, Romantic bias. Indeed, Ardoин's bias renders him incapable of even acknowledging the true nature of Furtwängler's contribution: his uncanny ability to render musical ideas *intelligible*.

A case in point is Ardoин's description of Furtwängler's performances of Johannes Brahms' Symphony No. 4 in E minor, Op. 98. Brahms' work is a mas-

terful demonstration of the Classical method of *Motivführung*, or motivic thorough-composition, which had been developed through Haydn, Mozart, and Beethoven, and which was heartily hated and eschewed by Wagner and the other Romantics. But Ardoин's description of this work would lead one to surmise that Brahms' symphony is identical in content to the below-the-belt wallowings of a *Tristan and Isolde*. A short sample of Ardoин's purple prose: "Beginning with those great sighs in the violins, there is a sense of the infinite, as though the music were always there, lost in its song. . . . [Furtwängler] makes the movement an ever-changing fabric of sound, urged forward through *accelerandos*, when the fever of the music begins to rage, and held back by equally portentous *ritardandos* when a significant turn in the music requires underlining." And as for the fourth movement—a rigorous Classical passacaglia completely in the tradition of Johann Sebastian Bach—all Ardoин can talk about is the "elation that carries us through the sectional character of the movement, binds the variations tightly together, and peaks in a coda that is Dionysian in its frenzy."

Furtwängler's Struggle

"But wait a minute," someone might ask at this point, "Furtwängler conducted



The Furtwängler Record
by John Ardoин
Amadeus Press, Portland, 1994
376 pages, hardbound, \$32.95

Wagner, too; why, then, are you calling him a Classicist?" The answer to that question is not a simple one. Throughout his life, Furtwängler struggled unsuccessfully to reconcile the works of one-time anarchist and pagan cult figure Richard Wagner, with his own contrary Classical inclinations. Ardoин points out that as a youth, Furtwängler was repelled by Wagner's works: "It all seemed to me insipid, exaggerated, empty theater," Furtwängler wrote when he was in his early teens. As a conductor of the Berlin Philharmonic and participant in the Bayreuth Wagner-cult festivals, he would periodically throw up his hands with what he once called "the whole Wagner craze." And toward the

end of his life, he argued that Wagner's music was best heard not in the opera hall, but on the concert stage, without the "complicating and distracting stage actions" which Wagner had insisted was integral to his extravaganzas.

Furtwängler proceeded in the same manner with other incurably Romantic composers. For example, Lyndon LaRouche, in a 1988 interview with the Italian cultural review *Machiavellico*, recalls how, while waiting to be shipped from India back to the United States following the war, he dug up a Furtwängler recording of a Tchaikovsky symphony—most likely the October-November 1938 EMI recording of the Symphony No. 6 ("Pathétique") in B minor, Op. 74, as we discover from Ardoine's discography. LaRouche recalls how "for the first time, I heard Tchaikovsky performed as if it were music! It was my first encounter with Furtwängler; it was electrifying." LaRouche dates his quest for identifying the intelligibility of creative discovery "between the notes," from that moment.

Let us therefore not be too quick to judge, smugly, that Furtwängler was wasting his time attempting to breathe Classical life into inferior Romantic works. For, if he succeeded in inspiring young LaRouche to his momentous 1951-52 breakthrough in physical economy, Furtwängler's efforts were certainly not in vain.

As to Furtwängler's controversial decision to continue to perform in Germany throughout World War II, there can be no doubt that it was morally motivated, and Ardoine's biographical material, albeit in a chatty, back-of-the-record-jacket way, stoutly defends Furtwängler against the British-dominated musical cabal which spared no effort to sabotage and blackball the German patriot both during and after the war.

Due credit is also given to violinist Yehudi Menuhin, for his unceasing efforts to defend Furtwängler against this cabal; and also to New York Metropolitan Opera director Rudolf Bing, who attempted unsuccessfully to bring Furtwängler to the United States in 1954.

Ardoine also documents how the Nazis promoted Herbert von Karajan, a Nazi Party member, with the specific intent of using Karajan as a means of keeping Furtwängler off-balance and preoccupied by professional rivalries. Most revealing is a quote from the diaries of Nazi propaganda chief Josef Goebbels: "Furtwängler is complaining about Karajan, who is getting too much fawning coverage in the press. I put a stop to this. Furtwängler is behaving very decently."

Other Nazis were more candid in their estimation of the great conductor. "There is no Jew, filthy as he may be, for whom Furtwängler does not stretch out a helping hand," complained Heinrich Himmler, who frequently petitioned Hitler to send Furtwängler to a concentration camp.

In the final analysis, Furtwängler has triumphed against both his Nazi and his British foes. Even if you do not read this book, do take the opportunity to hear and study Furtwängler's recordings.

—John W. Sigerson

From J.S. Bach to Mozart

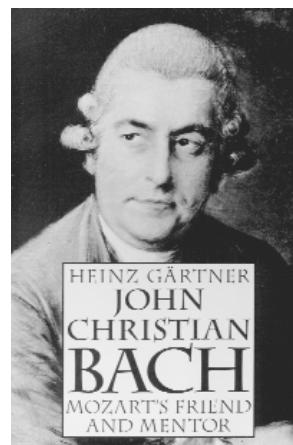
The powerful fusion of the contrapuntal and geometric inventions of J.S. Bach, with the beautiful singing of the Italian *bel canto* tradition, resulted most notably in Mozart's 1782-86 revolution in music and European culture. Johann Christian Bach's unique role—learning from his extraordinary father and brothers; moving to Italy to study with Padre Martini; and instructing the mind of the eight-year-old Mozart—is the underlying theme of Heinz Gärtner's amiable and helpful book. However, Gärtner never succeeds in making this fundamental theme sing.

Gärtner is well read in the literature circumscribing Mozart's life, and addresses the biographical gap for the generation between J. Sebastian Bach and Mozart. Previously, the only work in German or English on J. Christian Bach was Charles Sanford Terry's 1923 *John Christian Bach*, which was skimpy

on both Christian's education in Germany, and his subsequent teaching of the young Mozart in 1764-5.

Christian's 260th birthday is September 5, 1995. He was born in Leipzig, where his father was the cantor of the famous Thomas Schule, the eighteenth of twenty children. Only seven of them were alive when Christian was born. Interestingly, Gärtner suggests that his survival was in part due to the fact that the Thomas Schule, a school for poor students, provided beds for all, and separated Bach's classrooms from his dining room—hence reducing the amount of infection and disease where Christian grew up.

Gärtner allows his story to proceed, steering between the "Scylla" of the "dry, contrapuntal, learned, complicated" German school, and the "Charybdis" of the "flowing, singing, simple" Italian school. But all along the way, his



John Christian Bach:
Mozart's Friend and Mentor
by Heinz Gärtner
translated by Reinhard Pauly
Amadeus Press, Portland, 1994
400 pages, hardbound, \$29.95

interesting exceptions prove the contrary rule: that this is a false division. For example: (1) Bach, who was attacked for un-singable fugues and "excessive arti-

fice," taught at the famous singing school in Leipzig. (2) Pisendel's orchestra in Dresden, where Bach supporters gathered around Friedemann Bach, heard "a felicitous combination of Italian musical élan and German thoroughness. . . . Italians raved that whoever wanted to hear Italian music performed to perfection, should go to Dresden." (3) Christian's brother and teacher, C.P.E. Bach, defined the cantabile method as "to think through singing." (4) Christian wrote his next teacher, Padre Martini, that "I have begun to study geometrical proportions, in order to be able to follow more adequately the thoughts expressed" in Martini's *Storia della Musica*. Examples such as these, of instances where learning and beauty cohere, abound in the text.

Regarding such matters, Gärtner's story gets muddied, as he fails to sort out the actual accomplishments of the period from the factioeering that intruded. For example, he conflates the above examples with a favorable account of King Frederick the Great's confidant and controller, Francesco Algarotti—curiously called in from Venice, made a noble in Berlin, and assigned to run all matters cultural as a sort of King's secretary.

Algarotti's essay, the *Saggio sopra l'opera in musica*, praises beautiful opera for its "pleasing illusion," only to then criticize "those gentlemen who today take charge of our pleasures," for not coordinating text, music, dances, sets, and theater building properly. His solution for Frederick, was to "restore order in the musical realm . . . with discipline and authority." Hence, Frederick's penchant for running operas (according to Charles Burney) "like a field marshal in battle." Gärtner ignores both this Venetian profiling of Frederick, and this substitution of order for truthful beauty.

The book's strength resides in its attempt to elucidate Christian Bach's role in educating the eight-year-old Mozart in 1764 in London, where Bach was the music master for Queen Sophie-Charlotte. Gärtner revives the studies of Mozart's education by Théodore de Wyzewa and Georges de Saint-Foix from pre-World War I France. The young Mozart studied with Christian

for almost a year, re-working several of Christian's compositions, including sonatas and symphonies. Gärtner speaks of "the 'singing allegro' manner that Bach bequeathed to his young friend."

Years later, Mozart would write, "As an exercise I set the aria 'Non so d'onde viene,' which [Christian] Bach had composed so beautifully [in his opera, "Alessandro nell'Indie," which Mozart had heard in London as a child]. I know it so well that I can't get it out of my mind. Therefore I wanted to see whether, in spite of this, I could compose an aria [to the same text] that would not resemble Bach's—and mine turned out completely different." Mozart, the adult, loved his teacher's aria, and he loved deliberately freeing himself to go further.

A few months later, in August, 1778, he met Bach for the second and last time. It was for ten days, at the estate of the Duke Louis d'Ayen Noailles, the Marshal of France, and the in-law of the Marquis de Lafayette. Lafayette's faction was planning an invasion of Britain. An agent of the Duke of Orléans, Baron Grimm, forced Mozart out of town after this meeting.

Bach had journeyed from London, even though France had recently allied with the American colonists in their war against Britain. Suspiciously, after this

trip, Bach's next three years saw a series of setbacks in England, and an early death, with almost no one at his funeral. From the Marshal's estate, Mozart wrote his father about Bach, "As you well know, I love him with all my heart, and I have the highest regard for him." Even though Gärtner highlights this quote at the head of his book, he is oblivious to the historical and political circumstances.

Gärtner narrows down the significance of this meeting to Mozart's father being concerned that Mozart might go to England, rather than back to Salzburg. He does not identify Grimm's employer as the Duke of Orléans, mentioning instead a German Count Friese—who had employed Grimm twenty-five years earlier. He even misdates a Mozart letter of October, 1782 to October, 1778, implying that Mozart was somehow pro-English during the American Revolution.

Such an oversight would certainly have been caught, were it not for Gärtner's overall blindness to strategic and cultural realities. Nevertheless, for a long-overdue biography of a key figure in the transmission of culture from J.S. Bach to Mozart, and for some suggestions as to the richness of the fight involved, the reader will find here an amiable story.

—David M. Shavin

A MANUAL ON THE RUDIMENTS OF

Tuning and Registration

BOOK I:
Introduction and Human Singing Voice

From Tiananmen Square to Berlin, Beethoven's Ninth Symphony was chosen as the "theme song" of the revolution for human dignity, because Beethoven's work is the highest expression of Classical beauty. Now, for the first time, a Schiller Institute team of musicians and scientists, headed by Statesman and philosopher Lyndon H. LaRouche, Jr., presents a manual to teach the universal principles which underlie the creation of great works of Classical musical art.

\$30 plus \$4.50 shipping and handling

Schiller Institute, Inc.
P.O. Box 20244, Washington, D.C.
20041-0244

or call Ben Franklin Booksellers
(800)453-4108 (703)777-3661 fax (703)777-8287

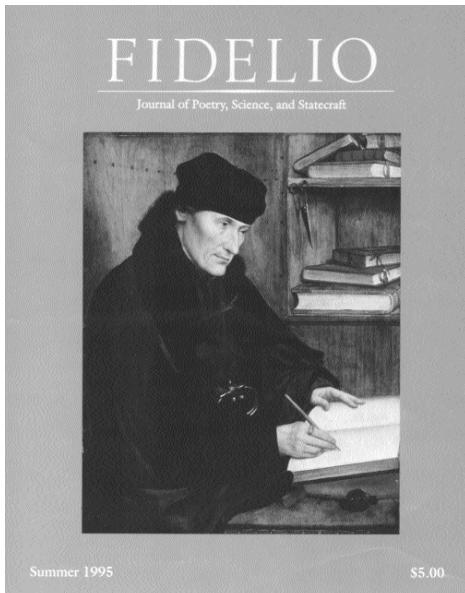
Visa and MasterCard accepted. Virginia residents please add 4.5% sales tax.

A MANUAL ON THE RUDIMENTS OF

Tuning and Registration

BOOK I
Introduction and Human Singing Voice
Schiller Institute

Think Like Beethoven!



You can subscribe directly to Fidelio, or you can JOIN THE SCHILLER INSTITUTE and receive Fidelio as part of the membership: Read our magazine, and help make a new Golden Renaissance a reality!

CLIP AND SEND-----

**Sign me up as a member of the
Schiller Institute**

- \$1,000 Lifetime Membership
- \$ 500 Sustaining Membership
- \$ 100 Regular Annual Membership

All the above memberships include
4 issues of *Fidelio* (\$20 value) and 100
issues of *New Federalist* (\$35 value).

OR

I wish only to subscribe to *Fidelio*
 \$ 20 for four issues

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TEL. NO. _____

Occupation/Affiliation _____

Clip and send together with check or money order to:

Schiller Institute, Inc.
P.O. Box 20244, Washington, D.C. 20041-0244

The ‘Fearsome Mirror’ of Goya’s Art

The Metropolitan Museum of Art, NY, Rogers Fund, 1906

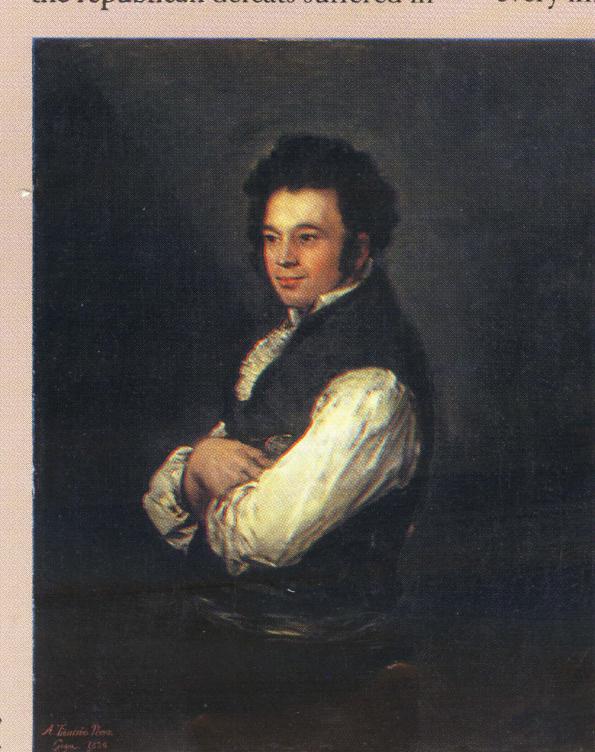


“Don Sebastián Martínez y Pérez,”
1792.

In September 1995, New York’s Metropolitan Museum of Art will devote a show to Francisco de Goya y Lucientes (1746-1828), the last of the European “Old Masters.”

On display—besides a handful of paintings—will be all of the suites of etchings and lithographs: the *Caprichos*, *Disparates*, *Disasters of War*, and the *Tauromachia*, plus fifty-four original drawings.

“Don Tiburcio Pérez y Cuervo,
the Architect,” 1820.



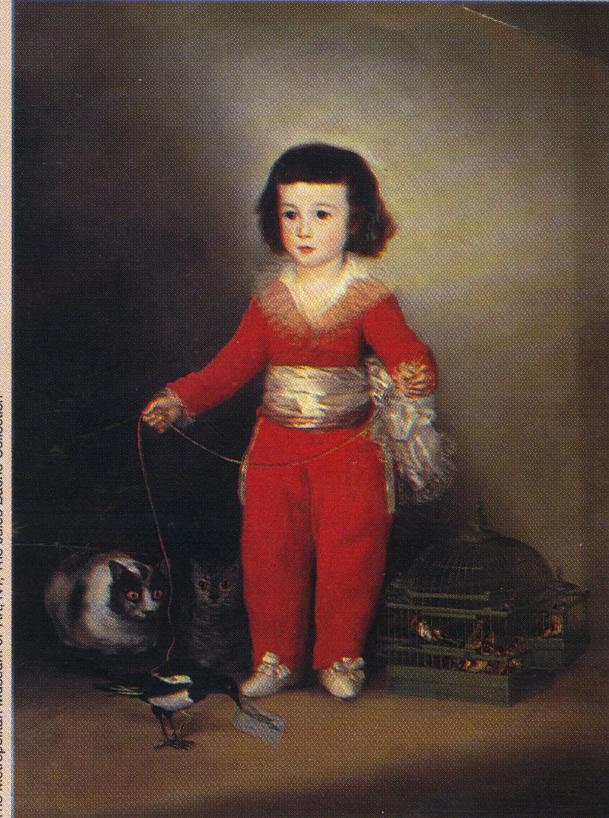
The Metropolitan Museum of Art, NY, Theodore M. Davis Collection, 1915

Although the show will not expose viewers to Goya’s total painted *oeuvre*, it will offer a unique occasion to reflect on the mind of the Spanish master, who acted in the momentous era that encompassed the founding of the American republic, with all its hopes for a better world, and the republican defeats suffered in

“Don Manuel Osorio Manrique de Zuñiga”
("Little Boy in Red"), c.1788.

the French Terror, Napoleon’s conquest of Europe, and the Congress of Vienna.

Although Goya influenced every important artist who came after him, none of them shared his vision of human beings as souls to be redeemed. In his drawings, Goya presents scenes of horror with exquisite delicacy and sensuousness, so that the beauty reaches into our hearts and changes us, even as the subject matter stirs moral outrage.



The Metropolitan Museum of Art, NY, The Jules Bache Collection

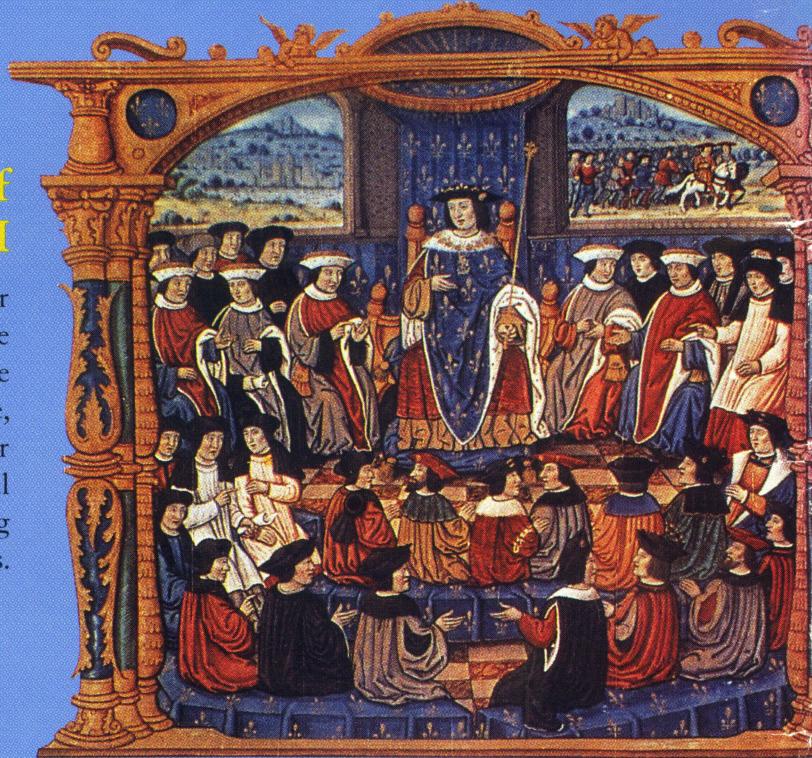


EIRNS/Rachel Douglas

Lyndon LaRouche's first visit to Moscow, April 1994.

LaRouche at the Pivot of Current History

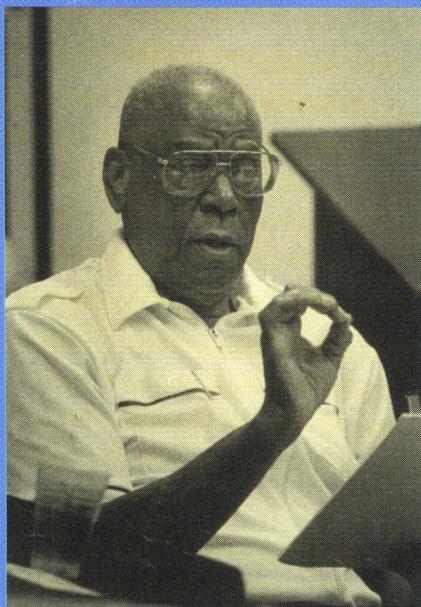
During three weeks in June, Lyndon and Helga LaRouche conducted a whirlwind tour of former-East Bloc capitals, organizing the policy alternative to I.M.F. looting. In lectures presented in Moscow and Warsaw—"We Must Attack the Mathematicians to Solve the Economic Crisis" and "On the Economic Crisis and the 'Structures of Sin'"—Mr. LaRouche reviews the historical and philosophical issues underlying the science of physical economy.



The Granger Collection, NY

The Commonwealth of France's Louis XI

The very idea of the sovereign nation-state is under assault today by such supranational agencies as the U.N. and the I.M.F. By presenting a picture of how the modern nation-state emerged in the Renaissance, Stephanie Ezrol and Katherine Notley give the reader the understanding required to defend national sovereignty, as the necessary instrument for resolving today's global, political-financial crisis.



EIRNS/Stuart Lewis

'Music is the Kingdom of Heaven, Education is the Kingdom of Heaven'

An Interview with Dr. William Warfield

Dr. William Warfield, America's "musical Ambassador" and past president of the National Association of Negro Musicians, has joined the efforts of the Schiller Institute to revive a movement for a National Conservatory of Music. Reflecting on music's universality, Warfield asserts: "That's what evolution is about! Man finally coming *into the image* that's in the dead center of God's brain, of what man *is to be!*"