

gence; and (3) the Army team, which was on the scene as a backup in case the level-two operation failed.

Most of the focus of Pepper's investigation has been on the middle level; in December 1993, Lloyd Jowers, who owned Jim's Grill behind the Lorraine Motel where King was shot, confessed

that he had paid the actual assassin. Jowers said that he had been contracted by two others, one from New Orleans.

Unable to get a new trial for James Earl Ray (who pleaded guilty in 1969 to avoid the death sentence), Pepper filed a civil suit against Jowers in August 1994 for conspiracy to deprive Ray of his civil

rights, which resulted in Ray's wrongful imprisonment for twenty-five years. In the spring of 1995, Pepper located the man he believes to be Raul, and on July 5, Raul was served with a summons and made a defendant in the *Ray v. Jowers et al.* civil lawsuit.

—Edward Spannaus

## Missing the Chance To Shape History

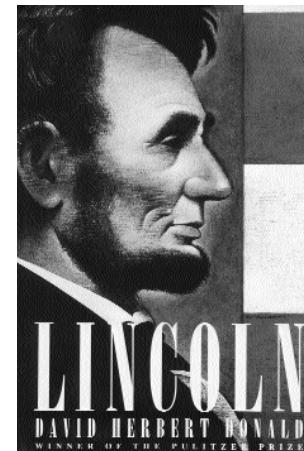
**H**arvard University historian David Herbert Donald has done a very thorough job of assembling the facts of Abraham Lincoln's life; but, unfortunately, he fails to place Lincoln within the proper context of universal history. Donald serves the useful purpose of documenting that Lincoln—the most famous, and most revered U.S. president in history—actually faced extremely hostile opposition, not just from the Confederacy, or the rival Democratic Party, but also from within his own Republican Party. By focussing too narrowly on the issue of slavery, and the Civil War it precipitated, Donald loses sight of America's historic task of opposing the oligarchical form of social, political, and economic organization. He also fails to provide more than a cursory exploration of Lincoln's economic policies, which ought to be of great interest in our own time, when the world's financial and monetary system is in the advance stages of disintegration.

To properly understand Lincoln, and why he tenaciously fought to preserve the Union, the issue of Nineteenth-century American slavery must be subsumed within the larger conflict of republicanism versus oligarchism. Prior to the formation of the United States of America, human society had been dominated by the oligarchical form of social, political, and economic organization, in which a very small number of aristocratic families ruled. The formation of the United States was a conscious repudiation of this oligarchical tradition. The idea that it was a self-evident truth that "all men are created equal" was revolutionary in 1776—and remains so today. Unfortunately, not all vestiges of oligarchism were swept from the North

American scene at the time the U.S. was formed; the most glaring such detritus was chattel slavery.

Through the first eight decades of this nation's existence, the British oligarchy monitored, with growing fear and alarm, the development of the American polity and economy, and launched countless attempts, overt and covert, to contain or even destroy it. The struggle to preserve "the last best hope of man," as Lincoln called the Union, was not confined to the struggle to determine whether or not slavery had a place in American national life. Rather, it was the most fundamental question of human history: whether a nation "conceived in liberty, and dedicated to the proposition that all men are created equal"—in which the government was selected by its citizens, rather than a coterie of oligarchs, be they South Carolina cotton planters or London financiers—"could long endure."

That Donald does not fully grasp the importance inherent in this contest between oligarchism and republicanism, is evident from his omission of one of Lincoln's strongest statements regarding slavery. In explaining why he opposed the Stephen Douglas Kansas-Nebraska Act which allowed the spread of slavery, Lincoln declared at Peoria in October 1854, that he hated slavery "because it deprives our republican example of its just influence in the world; enables the enemies of free institutions with plausibility to taunt us as hypocrites; causes the real friends of freedom to doubt our sincerity; and especially because it forces so many men among ourselves into an open war with the very fundamental principles of civil liberty, criticizing the Declaration of Independence, and insist-



**Lincoln**  
by David Herbert Donald  
Simon & Schuster,  
New York, 1995  
714 pages, hardbound, \$35.00

ing that there is no right principle of action but self-interest."

### Economics Crucial

What most people today fail to understand is, that the Declaration that "all men are created equal" would have been no more than a murmur in the wind of history, had the original thirteen states failed, first, to secure a military victory, and, second, to establish a national union with a durable political and economic system.

The issue of economic development, especially, was no small matter, in the face of the stated oligarchic objective "to stifle in the cradle, those rising manufactures in the United States," as Lord Henry Brougham expressed it after the British lost the War of 1812. Far from recognizing the importance of identifying and explaining the nationalistic policies that were deliberately adopted to foster the creation of technology, the development of agriculture, and the spread of

manufactures—policies which Lincoln championed throughout his political life—Donald begins his fifth chapter by erroneously asserting that “many of the traditional Whig issues, like a national bank, Federal support of internal improvements, and a protective tariff,” were “out of date” by the time Lincoln assumed the mantle of sole Whig congressman from Illinois in 1848.

If Donald had not so stubbornly refused to recognize the overarching importance of these economic policies, he might have uncovered the links, carefully written out of history by oligarchical agents or dupes, between Lincoln

and the Founding Fathers. Lincoln became an Illinois state legislator from Sangamon County in 1834, with two key projects in mind: to move the state capital from Vandalia to Springfield, and to push through construction of a canal from the Chicago River portage near the southern tip of Lake Michigan, to the Illinois River.

Ten years earlier, another young man had been elected to the Illinois legislature from Sangamon County, with the same two pet projects. His name was William Stephen Hamilton, and he was the fifth son of Alexander Hamilton, specifically groomed to succeed his

father in national politics. No Lincoln biographer to date that I know of has explored the possible links between Lincoln and W.S. Hamilton. But to do so, would be to smash the carefully cultivated fiction that the development of American industry and capitalism was based on the ideas of Adam Smith, free trade, and free markets—a service that would be invaluable in our day and age.

By failing to give proper consideration to economics, and to the fight against oligarchism, the author of this volume misses his opportunity to not just write history, but help shape it.

—Anthony K. Wikrent

## Musical ‘Classroom Mathematics’

**E**dward Rothstein is no Paolo Sarpi; but as chief music critic for *The New York Times*, and a trained “pure” mathematician who did graduate work at the University of Chicago’s Committee on Social Thought, he is thoroughly infected with the British manifestation of Sarpi’s disease. As with most things emanating from *The Times*, Rothstein’s book is pathetic, superficial, and deserves little attention in its own right.

*Emblems of Mind* is one of numerous recent volumes—such as Thomas Levenson’s *Measure for Measure*, and Jamie James’ *The Music of the Spheres*—which attempt to counter the influence of Lyndon LaRouche’s groundbreaking discoveries in the fields of music, poetry, and the sciences. Like his Venetian forbears, Rothstein is committed to saving the crumbling edifice of “generally accepted classroom mathematics”—which, despite the intoxicating power of modern computers, is incapable of representing anything fundamental in physical, living, or cognitive processes.

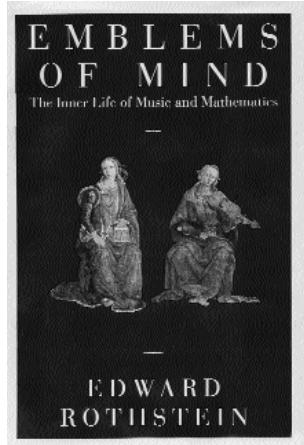
### Musical Discontinuities

Embedded in any formal mathematical system are certain axiomatic assumptions, whose truth or falsity cannot be proven within the terms of that formal system itself. For example, Euclidean geometry is based on our naive imagina-

tion’s assumption that space is infinitely extended and perfectly continuous, in three orthogonal dimensions and one dimension of time. However, physical reality demonstrates that this assumption is incorrect. This “incorrectness” makes its appearance in that formal system as a mathematical discontinuity.

The recognition of the “incorrectness” of axioms, is precisely where creative discoveries occur. For *The New York Times*’ music critic, however, such discontinuities—either in mathematics, or in music, are irrationalities, dissonance or noise. As he says, “It may be that the entire concept of musical dissonance should be understood in this way—as a musical rendering of the challenge of non-music. It is the introduction of noise into order, the threatened dissolution of space and field and surface into mere events, isolated points; it is, in short the specter of a discontinuity.”

LaRouche has shown in numerous locations, that the only way to make intelligible such mathematical discontinuities, is through the principle of metaphor. Classical works of art, which are based on the principle of metaphor, force the audience to confront the “incorrectness” in the axioms underlying their beliefs, and provoke them to replicate, in their own minds, the creative discovery of the artist. Thus it is,



**Emblems of Mind:  
The Inner Life of Music  
and Mathematics**  
by Edward Rothstein

Times Books, New York, 1995  
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that music is superior to mathematics as a language of discovery.

Rothstein cannot ignore the fact, that every creative scientific revolution since Plato has been based upon recognizing the inadequacy of formal mathematics. Hence, he titles his first chapter, “The Need For Metaphor.” But *Emblems of Mind* obscures this truth, by squeezing valid creative discoveries in both music and mathematics into a girdle of Aristotelean formalism. It lumps completely antagonistic ideas into an undifferentiated mental goo, as when Rothstein writes, “[W]e view Beethoven in his late