

FIDELIO

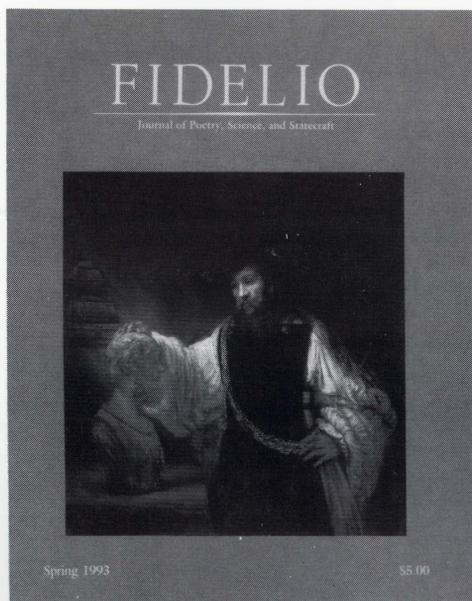
Journal of Poetry, Science, and Statecraft



Summer 1993

\$5.00

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 66082, Washington, D.C. 20035-6082

FIDELIO

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

—Friedrich Schiller

Vol. II, No. 2 Summer 1993

EDITOR-IN-CHIEF

William F. Wertz, Jr.

ASSOCIATE 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 66082,
Washington, D.C. 20035-6082.

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
Michelangelo, *Moses* (1513-16).
SEE inside back cover for
analysis. (Cover photo: Scala/
Art Resource, NY)

4

Toward the Ecumenical Unity Of East and West

Michael O. Billington

36

Aeschylus' Republican Tragedies

Paul Gallagher

42

The Evil Philosophy Behind Political Correctness

Michael J. Minnicino

Webster G. Tarpley

60

How Albert Pike Proved Himself a KKK Criminal

by Lyndon H. LaRouche, Jr.

| | | |
|--------------------|----|--|
| Editorial | 2 | Stop the Deconstruction of Civilization! |
| Music | 55 | A Setting of Schiller's 'Dignity of Women' |
| Translation | 58 | Solon of Athens: <i>The Constitutional Order</i> |
| News | 63 | International Coalition to Free LaRouche |
| | 64 | LaRouche Case at U.N. |
| | 65 | LaRouche SDI Role Shows Power of Ideas |
| | 66 | Brainin-Ludwig Concert for Civil Rights |
| | 68 | Stop the Mexican System of Genocide! |
| | 69 | Scientific Tuning Comes to the Arab World |
| Interview | 70 | Betty Allen, Harlem School of the Arts |
| Exhibits | 74 | The Vatican Library and Renaissance Culture |
| Books | 77 | Travesty: A True Crime Story |
| | 78 | Toward a New Council of Florence |
| | 79 | The Century of Tung Ch'i-ch'ang |
| | 81 | The End of History and The Last Man |
| | 82 | Doing Well and Doing Good |

Stop the Deconstruction Of Civilization!

For some time now it has become virtually impossible for a serious student, one whom Friedrich Schiller would have characterized as a “philosophical mind” as opposed to a careerist, “bread-fed scholar,” to study Western Judeo-Christian civilization on a college campus in this country. At so-called elite academic institutions like Stanford University, known as the “Harvard of the West,” traditional classes in Western Civilization values and ideas have in large part been replaced by such courses as “The Politics of Desire: Representations of Gay and Lesbian Sexuality.”

The counterculture of the 1960’s has succeeded over the course of the last thirty years in taking over the educational institutions of the nation and has now imposed a virtual intellectual dictatorship of its own under the rubric of “Political Correctness.” In the name of liberating man from the “oppression” of Judeo-Christian Renaissance culture, the politically correct thought police of yesterday’s counterculture are in the process of turning our schools into brainwashing or mental-rape camps run by the equivalent of Mao’s “Red Guard” or Karadzic’s Serbian war criminals.

In order to take back our institutions of higher learning we must strengthen our understanding of the philosophical basis of Christian humanism and its scientific tradition. To that end the reader is especially referred to the writings of Lyndon LaRouche which have appeared in the last three issues of *Fidelio*: “On the Subject of Metaphor,” “Mozart’s 1782-1786 Revolution in Music,” and “On the Subject of God.”

At the same time we must expose the evil intentions and false reasoning of Christian humanism’s opponents. In February 1992, *Fidelio* published an article by Michael J. Minnicino entitled “The New Dark Age: The Frankfurt School and ‘Political Correctness.’” In this issue we continue our campaign against Political Correctness by publishing two essays on “The Evil Philosophy Behind Political Correctness,” written by Minnicino and Webster G. Tarpley.

What these essays establish is that the ideology of Political Correctness derives directly from the proto-fascist Friedrich Nietzsche and the Nazi Martin Heidegger, in addition to the pro-communist Frankfurt School. The basis of this ideology is Nietzsche’s notorious assertion that “God is dead.” Having denied the existence of God, this current of thought follows Nietzsche in subverting all Judeo-Christian values in order to deny knowledge of good and evil, and follows Heidegger in embracing death as more “authentic” than life. The “Deconstructionist” philosophy of Jacques Derrida is the above Nazi-Communist insanity taken to its logical extreme, the attempt

to destroy the *logos* or reason itself, including literate language, in order to deprive humanity of access to the scientific method necessary to

EDITORIAL

combat its own destruction and to construct a better world.

In a review of the British National Theatre’s filmed performance of Aeschylus’ *Oresteia* recently presented at the National Gallery in Washington, D.C., Paul Gallagher shows how, through the use of tragic art, the Greek dramatist Aeschylus saved the citizens of Athens from the destruction that is now being visited upon us by the Deconstructionists. The cycle of violence breeding violence, which characterizes the first two plays, *Agamemnon* and *The Libation Bearers*, is only broken in the third play of the trilogy, *The Eumenides*, when the Greek goddess Athena calls upon a jury of Athenian citizens to decide the fate of Orestes. Thus only the exercise of reason, that capacity which makes man in the living image of God and which the Deconstructionists take such pains to destroy, can subdue the Furies of revenge, who would otherwise tear society apart, limb from limb, as we see today in the Balkans.

This same point was made by Solon, the great Athenian law-giver whose poem on the necessity of a good constitution appears in translation in this issue of *Fidelio*. According to Solon, "great evil stems from a bad constitution," whereas a good one "ends the bile of grievous strife."

As St. Paul writes to the Romans, the law revealed by God to the Jews is written as natural law in the hearts of all men. This concept of natural law is expressed by Nicolaus of Cusa in his work "On the Peace of Faith": "The divine commandments are very brief and are all well known and common in every nation, *for the light that reveals them to us is created along with the rational soul*. For within us God says to love Him, from whom we received being, and to do nothing to another, except that which we wish done to us. Love is therefore the fulfillment of the law of God and all laws are reduced to this."

In the major feature in this issue, "Toward the Ecumenical Unity of East and West," Michael O. Billington proceeds from this standpoint to lay the philosophical basis for liberating one quarter of the human race, the Chinese people, from the bestiality imposed upon it by the likes of Mao Zedong and his Deconstructionist admirers. Taking off from the work of Gottfried Wilhelm Leibniz, who in his *Natural Theology of the Chinese* identified the coherence of Chinese Neo-Confucianism with Christianity and the tradition of Plato in the West, and applying the method employed by Nicolaus of Cusa in the aforementioned work, Billington identifies that cultural heritage in China, the Neo-Confucian philosophy of Chu Hsi, which we in the West must encourage in China, and at the same time that tradition in our own culture so hated by the Deconstructionists, the Christian humanism of Cusanus and Leibniz, which we must revive, if we are to achieve true human development.

Billington establishes that the ideas of the Neo-Confucian Renaissance, upon which the subsequent flowering of Chinese society was based, are coherent from a natural law standpoint with the Christian concept of the Trinity. As developed by Chu Hsi, *Li* is the Chinese concept of the one God, who is the Origin or Principle of the universe. All creatures participate in *Li*, and they derive their capacity to love their fellow man from *Jen*, which is the principle we in the West call divine love or *agapē*.

Since these principles are "written in the hearts"

The course of studies which the scholar who feeds on bread alone sets himself, is very different from that of the philosophical mind. The former . . . is interested merely in fulfilling the conditions under which he can perform a vocation and enjoy its advantages. . . . [S]uch a person has no concern more important than distinguishing most carefully those sciences which he calls "studies for bread," from all the rest, which delight the mind for their own sake. . . .

Who more holds up the progress of useful revolutions in the kingdom of knowledge than these very men? Every light radiated by a happy genius, in whichever science it be, makes their poverty apparent. . . . [T]here is no more irreconcilable enemy, no more jealous official, no one more eager to denounce heresy than the bread-fed scholar. . . .

New discoveries . . . which cast the bread-fed scholar down, delight the philosophical mind. . . . Even should these new discoveries . . . overthrow the entire edifice of his science, no matter: *He has always loved truth more than his system*, and he will gladly exchange the old, insufficient form for a new one, more beautiful. . . . Through always new and more beautiful forms of thought, the philosophical mind strides forth to higher excellence, while the bread-fed scholar, in eternal stagnation of mind, guards over the barren monotony of his school-conceptions.

Friedrich Schiller,
*What Is, and To What End Do We Study,
Universal History?*

of *all* men, whether civilization survives or perishes depends on each of us, as surely as the survival of Athens depended upon the "philosophical mind" of the individual Athenian citizen. The question posed by this issue of *Fidelio* then, is: Do we love the truth enough to prevent the destruction of the living image of God within us and our fellow man?

* * *

In our last issue, we featured the campaign to remove the statue of KKK founder Albert Pike from Judiciary Square in Washington, D.C. In a Commentary in this issue, Lyndon LaRouche responds to the attempted defense of Pike, and attack on LaRouche, launched by C. Fred Kleinknecht, the Sovereign Grand Commander of the Scottish Rite of Freemasonry Southern Jurisdiction of the U.S.

Toward the Ecumenical Unity of The Renaissances of Confucian China And Christian Europe

by Michael O. Billington

I consider it a singular plan of the fates that human cultivation and refinement should today be concentrated, as it were, in the two extremes of our continent, in Europe and in China, which adorns the Orient as Europe does the opposite edge of the earth. Perhaps Supreme Providence has ordained such an arrangement, so that, as the most cultivated and distant peoples stretch out their arms to each other, those in between may gradually be brought to a better way of life.

—G.W. Leibniz,
Novissima Sinica, 1697

The millions of people throughout the world who watched the 1989 revolutionary upsurge in China were awed and inspired by images of universal culture presented by the courageous young demonstrators: Beethoven's heroic Choral Symphony played over the students' loudspeakers; the Goddess of Democracy statue; quotations from Abraham Lincoln on large banners. To the Chinese who were observing these events (or were participating in them) another image presented itself for reflection—an image from Chinese antiquity. In the closing chapter of the *Analects* (or *The Discourses*) of Confucius, the sage quotes a great Emperor of an earlier age giving instructions to his

Political prisoner Michael Billington was convicted with Lyndon LaRouche in the October 1988 Federal frameup trial. While in Federal prison, he was tried on the same charges in Virginia and received a 77-year (!) sentence; this essay was written while the author resided in Virginia's Powhatan Correction Center. A member of the Asia Bureau staff of Executive Intelligence Review, Mr. Billington served in Thailand as a Peace Corps volunteer in 1967-71.

appointed successor as his own death drew near: "If there shall be distress and want within the Empire, the mandate of Heaven shall be taken away from you forever."

Ignoring the Confucian warning, Margaret Thatcher and George Bush defied Heaven and rushed to defend Deng Xiao-ping's Communist regime, even before the blood was washed away and the dead were buried. Henry Kissinger praised Deng's pragmatism and insisted that moral considerations should not sway the response in the West. Bush sent Kissinger Associates executives Brent Scowcroft and Lawrence Eagleburger as official emissaries to meet with Deng; their message: continue driving millions of desperate unemployed Chinese peasants and workers into the colonial-style "concessions" (now called "Special Economic Zones") along the coast, providing cheap labor to foreign investors, and the Anglo-Americans will protect the regime from the righteous anger of the world's citizens.

The Communist Party of China (C.P.C.) which Bush was protecting, is a modern expression of the most infamous reign of terror in Chinese history, that of Emperor Ch'in Shi-huang (reigned 221-206 B.C.). The Ch'in Empire was based on the principles of Legalism and Taoism, the sworn enemies of the moral teachings of the Confucian school established by Confucius (551-479 B.C.) and Mencius (372-289 B.C.). Emperor Ch'in Shi-huang, whom Mao Zedong revered as his hero and mentor, is most famous for burning the Confucian scholars alive, along with their classical texts, while imposing a vast forced-labor policy on a population stripped of education and culture. Most importantly, the Legalists and Taoists, like Mao, rejected the Confucian belief that man was fundamentally good, owing to the power of reason bestowed by the grace of Heaven. Instead, they considered

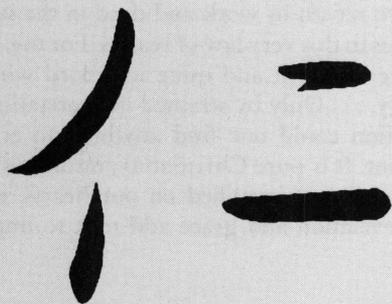
East and West

A large, bold, black calligraphic character representing the Chinese character '理' (Lǐ), which means 'principle' or 'reason'. The character is written in a traditional, expressive style with thick strokes and a slight curve.

Li,
Principle

A large, bold, black calligraphic character representing the Chinese character '氣' (Qì), which means 'material force' or 'spirit'. The character is written in a traditional, expressive style with thick strokes and a slight curve.

Ch'i,
Material Force

A large, bold, black calligraphic character representing the Chinese character '仁' (Rén), which means 'jen' or 'agapē'. The character is written in a traditional, expressive style with thick strokes and a slight curve.

jen,
agapē

man to be a mere beast, devoid of any higher spiritual qualities, driven only by greed and the sensual passions.

Among men and women of moral conscience, the Tiananmen massacre provoked a response more in keeping with the Confucian dictum, however. In Eastern Europe, the courage of the Tiananmen martyrs inspired millions of citizens to overcome the fear that had held them captive to years of Communist tyranny. As the Berlin Wall fell, the world witnessed with joy a recurrence of the images from Tiananmen—mass, peaceful demonstrations against the armed might of the state, accompanied by the music of Bach and Beethoven. Here, too, the Anglo-American leadership rushed to defend the Communist dictatorships which had, in their view, served to keep the European continent divided and weak. Unlike the situation in China, however, the spirit of freedom prevailed.

Today, that freedom is about to be lost. Rather than the expected support from the West, the ex-Communist states received “shock therapy.” Motivated by “geopolitical,” balance-of-power considerations, the I.M.F. has acted to prevent the economic recovery of these nations, fearing a potential alliance of European and Asian nations for the economic development of the Eurasian landmass.

This “divide and conquer” mentality was perhaps best expressed by the racist Rudyard Kipling, the apologist for the British Empire’s rape and looting of “lesser races,” who said, “East is East, and West is West, and never the twain shall meet.” Such statements were not philosophical ruminations, but statements of policy: the fruits of Western science and technology were to be denied to the East, while the moral, ethical, and cultural heritage of the East would be distorted and hidden in a cloak of “inscrutability” from Western minds.

The revolutionary upsurge which swept from Beijing to Berlin to Moscow, despite severe setbacks, has unleashed the universal moral spirit needed to unite East and West in a new Renaissance. The Maoist efforts to extirpate the Confucian moral tradition from the soul of Chinese youth has failed, just as the Christian concept of the divine nature of the individual has survived communist thought-control in Eastern Europe.

Each of these moral traditions was enhanced by a great Renaissance during the first half of the current millennium, which renewed and strengthened its philosophical inheritance from antiquity. The purpose of this study is to demonstrate that the Chinese Renaissance of the eleventh- and twelfth-century Sung Dynasty, associated with the Neo-Confucian school of Chu Hsi (A.D. 1130-1200), paralleled in all fundamental aspects the Christian Renaissance of fifteenth-century Europe. In

particular, we will compare the extraordinary coherence between Chu Hsi's work and that of the central figure of the Christian Renaissance, Cardinal Nicholas of Cusa (Cusanus) (1401-64). Reference to the works of a crucial predecessor of Cusanus, St. Thomas Aquinas (1225-74, more nearly a contemporary of Chu Hsi) will reinforce this comparison.

Cusanus dedicated himself to the effort to reconstitute the divided Christian Church upon the basis of the conception of man created *imago viva Dei*, in the living image of God, as expressed in the Christian Trinity. He set about proving this concept scientifically, historically, and philosophically, drawing on the works of Plato as well as the Church Fathers and St. Augustine. These efforts, which led to the brief unification of Christendom achieved at the 1437-39 Council of Florence, were the launching pad for the achievements of the Golden Renaissance in the arts and sciences.

Cusanus strove to establish world peace by forging an ecumenical agreement between Christendom and those whose belief in God was expressed through the other major religions of the world. His method was to demonstrate that the revealed truth of the Christian Trinity, the existence of the Triune God—God the Father, God the Son, and God the Holy Spirit—was also a scientific truth imbedded in the lawfulness of Creation, and that, therefore, every sincere seeker after truth would necessarily be brought to discover this natural law reflection of the Trinity. In "*De Pace Fidei*" ("On the Peace of Faith"), Cusanus uses this method to create an ecumenical dialogue between Christian, Moslem, Jew, Persian, Indian, Chaldean, Tatar, and others.

Cusanus was not familiar with Confucianism, however, let alone with Chu Hsi's twelfth-century contributions to Confucian knowledge. An included result of this study, therefore, will be to extend Cusanus' ecumenical approach to embrace China and Confucianism, demonstrating the coherence of the fundamental conceptions and worldview of Sung Renaissance Confucianism with the natural law expression of the Christian Trinity.

An Ecumenical 'Grand Design'

The greatest scientist and statesman of modern Europe, Gottfried Wilhelm Leibniz (1646-1716), did make extensive studies of Confucianism however, and of Chu Hsi in particular, through his correspondence with Jesuit missionaries in China. This collaboration represented the first, and perhaps only, serious effort by the West to discover the truths that made possible the development of the largest and oldest civilization in the world.

Following the Golden Renaissance, as part of the same process that led to the discovery and evangelization

of the Americas, Christian missionaries from the Society of Jesus settled in China, studying and translating the Chinese classics, while preaching the Christian message and teaching the scientific discoveries of the Renaissance. They found in the ancient Chinese sages and the Sung Neo-Confucians, a deep understanding of natural law, and found nothing to conflict with the potential to adopt the Christian faith.

Back in Europe, Leibniz followed these developments with avid interest and hope. The existence in China of an ancient culture so in keeping with the truths of natural law discovered by Western civilization, were proof to Leibniz that the human mind must, through *reason*, naturally arrive at these truths—or, as he said, that these truths were "inscribed in our hearts" for all to read.

Father Matteo Ricci (1552-1610), the Jesuit priest who led the opening to China in 1581, had received intensive training in Rome in the scientific breakthroughs of the Renaissance, including the construction of astronomical and musical instruments. He believed that the leap in scientific progress in Renaissance Italy was inseparable from the parallel developments in Christian theology, but insisted that such scientific knowledge was not a "secret" of the West, but the patrimony of all mankind. He found the Chinese to be of a moral disposition to embrace Christianity, while also willing and anxious to enhance their rich scientific heritage with the scientific ideas and technologies that the Jesuits brought with them. Ricci concluded that if the Chinese would reject Buddhism and Taoism, and also reject polygamy and a few other relatively minor rites, they "could certainly become Christians, since the essence of their doctrine contains nothing contrary to the essence of the Catholic faith, nor would the Catholic faith hinder them in any way, but would indeed aid in that attainment of the quiet and peace of the republic which their books claim as their goal."

Leibniz, later, reflecting on the writings of the Jesuits and his own study of the classics, characterized Confucianism as follows:

To offend Heaven is to act against reason; to ask pardon of Heaven is to reform oneself and to make a sincere return in work and deed in the submission one owes to this very law of reason. For me, I find this all quite excellent and quite in accord with natural theology. . . . Only by strained interpretation and interpolation could one find anything to criticize on this point. It is pure Christianity, insofar as it renews the natural law inscribed on our hearts, except for what revelation and grace add to it to improve our nature.

As will become clear in the course of this study, the

historical conflict between Confucianism, on the one hand, and Legalism and Taoism, on the other, follows the same course as the conflict between Platonism and Aristotelianism in the West. And thus, just as the representatives of Renaissance Christian Platonism identified with the Confucian tradition when they encountered it in China, so too did the Western Aristotelians recognize in Legalism and Taoism a kindred spirit.

The nearly successful alliance of Christianity and Confucianism championed by Leibniz collapsed in the early eighteenth century. Within a century, the British imperial intrusion into China was unleashed, with opium and gunships jointly leading the assault to break the moral and political institutions of the faltering Ch'ing Dynasty. Immediately, the British empiricists launched cultural warfare against Confucianism, extolling Taoist mysticism and Legalist totalitarianism as the "essence" of Chinese culture. Later, the British contributed to the creation of a new Legalist Dynasty under Taoist Mao Zedong, organized to a large extent to sabotage the efforts of the great Chinese statesman—both Christian and Confucian—Dr. Sun Yat-sen.

British support for tyranny in China has been justified for centuries by the fraudulent argument that the Chinese have never believed in the freedom of the individual, individual civil and human rights, or other "Western" concepts, and thus the bloody suppression of any and all dissent, as carried out by dictators (Communist or otherwise), is justified by "Chinese" standards.

To the contrary, the dominant school of Confucianism for nearly a thousand years in China—the Sung Neo-Confucian school—proclaimed the role of the individual as the singular reflection of the love of the creator of Heaven and earth; an individual whose creative potential must be nourished and extended without bound in order to achieve both personal peace, in keeping with the Way of Heaven, and social progress, based on the expanding capacity of each individual to contribute to that process of development. This scientifically valid view of mankind is the necessary basis for ecumenical peace and global development. Accommodation to any other view will court disaster.

Part I. The Renaissance In Chinese Society

Following the collapse of the T'ang Dynasty in A.D. 907 and a period of general disunity, the Sung Dynasty emerged in 960. The T'ang era had seen the general collapse of the Confucian moral tradition and a broad

degeneration of society and culture. The founders of the T'ang, and most of its Emperors, had been dedicated Taoists, but Buddhism also swept through the East during the seventh to tenth centuries. The Taoists and Buddhists were occasionally in conflict (between A.D. 843 and 845, a fanatical Taoist Emperor totally suppressed Buddhism, closing thousands of shrines and defrocking the monks and nuns), but they generally merged into a syncretic amalgam, dragging most of the Confucian scholars into the soup.

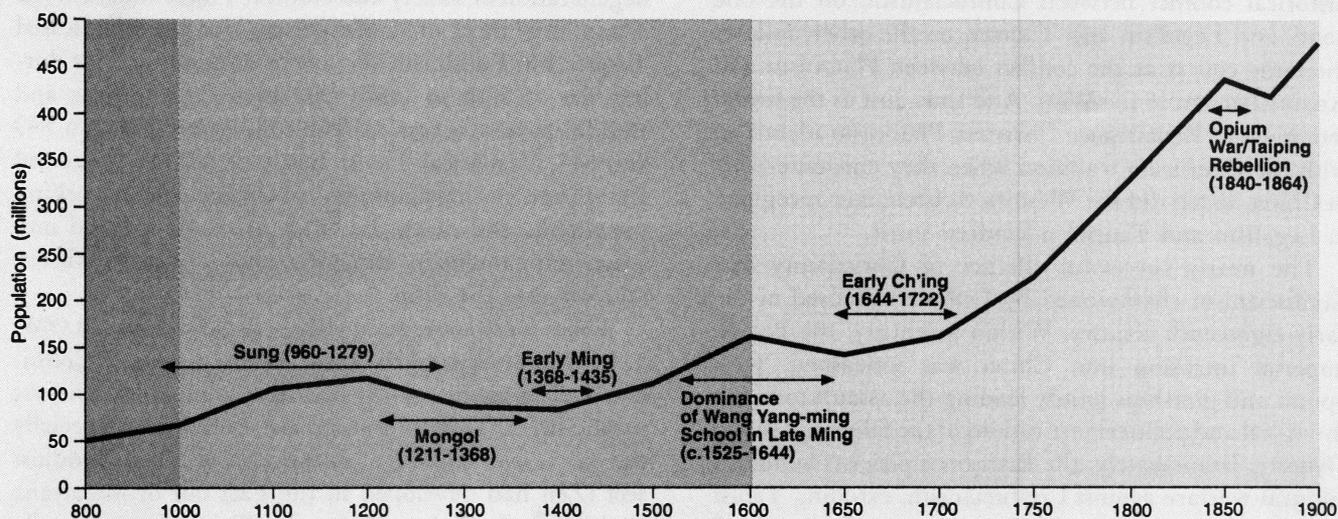
There were some exceptions—notably Han Yü (968-824), who attempted to defend the teachings of Confucius and Mencius against both the irrationalist, animist mysticism of Taoism and against Buddhism, especially the pervasive influence of the Zen (Ch'an) Buddhist sect (Zen had developed in the East out of Mahayana Buddhism through contact with Taoism). He equally attacked those Confucianists who believed the three worldviews could coexist.

As the economy and society degenerated under the T'ang, Buddhist monastic communities became the centers of power for oligarchical families. Chinese law had long forbidden the rule of primogeniture, forcing a *division* of property and wealth between one's progeny, which hindered the development of powerful landed families, as well as the larger-than-life power of such "*fondi*" over several generations. However, the monastic communities were generally tax-exempt and were permitted to expand their property holdings indefinitely. Thus, families with oligarchical ambitions would establish their own Buddhist monasteries, and "contribute"

The Neo-Confucian School

There are four primary predecessors of Chu Hsi in the Neo-Confucian School, whose works are cited in this study:

- **Ch'eng I** (A.D. 1033-1107), who, together with Chu Hsi contributed his name to the "Ch'eng/Chu School," as Neo-Confucianism is generally known in Chinese;
- **Ch'eng Hao** (A.D. 1032-85), Ch'eng I's brother, who was less often quoted by Chu Hsi, and was often corrected by him for his leanings toward Zen Buddhism and Taoism;
- **Chang Tsai** (A.D. 1020-77), the uncle and teacher of the Ch'eng brothers;
- and **Chou Tun-i** (A.D. 1017-73), another teacher of the Ch'eng brothers.



GRAPH I. Rapid population growth accompanied the three major periods of influence of the Neo-Confucian (Sung) Renaissance worldview, while population collapse followed each recurrence of Taoist/Legalist rule. In addition to the Sung period proper, there were two major revivals of Chu Hsi's ideas as guides to the institutions of the Empire, each leading to a period of dramatic economic, scientific, and cultural advance: First, the early Ming Dynasty, following the devastation of the Mongol occupation in the thirteenth and fourteenth centuries; and second, the early Ch'ing Dynasty, following the collapse of the Ming in 1644 under the dominance of the school of Wang Yang-ming. British Empire "Legalist" policies, combined with their manipulated anti-Confucian Taiping Rebellion, resulted in another population collapse during the eighteenth century.

Note changes in time scale at A.D. 1000 and 1600.

Source: Colin McEvedy and Richard Jones, *Atlas of World Population History*.

extensive wealth and property to the monastic "community." These functioned much the same as the *fondi* in Europe—the monasteries ran businesses, owned vast agricultural lands, and even functioned as the primary source of credit, running pawn shops and loaning money at interest.

The Neo-Confucian school, often called the "Sung teaching" or the "Ch'eng/Chu school," emerged in the eleventh century as a direct counter to this pervasive corruption of government and society, which they blamed squarely on the "heterodox" teachings of Taoism and Zen Buddhism, and the capitulation of Confucianists to these heresies. Just as St. Thomas Aquinas (A.D. 1225-74) undertook the task of countering the destructive influence of Aristotelianism, which had increasingly corrupted Christian teachings in Europe, so the leading scholar of Neo-Confucianism, Chu Hsi (1130-1200), building especially on the work of four great scholar/statesmen from the eleventh century [SEE BOX], unleashed a devastating attack on the immoral and scientifically fraudulent premises of Taoist and Zen Buddhist beliefs. Also, extending the comparison, just as St. Thomas, in the process of combatting Aristotelianism, had reached back to the ideas of Plato, as adopted and amended from a Christian standpoint by St. Augustine, and laid the foundation for the Christian Renaissance

that followed, so, too, the Neo-Confucianists re-examined and advanced the teachings of Confucius and Mencius. The result was a Confucian Renaissance, a burst of cultural and scientific progress in the eleventh and twelfth centuries, which was to be revived again in the early fifteenth century following the intervening Mongol occupation of China.

The Sung Economic Revolution

The Chinese discovery of woodblock printing in the tenth century led to a vast expansion of printed books in subsequent centuries. Not only were the Confucian classics printed and distributed, but also the works of the Neo-Confucians, by both government and private publishers. For the first time in history, scholars were able to reach the entire nation with their teaching. The other major category of printed books was scientific studies, covering agriculture, hydraulics, astronomy, and other areas of technological development. The Ch'eng/Chu dictum to "investigate the Principle in things to the utmost" led to an explosion of scientific and technological discoveries, with each discovery spread around the country rapidly through books and newspapers.

The agricultural revolution was the driving force for the expansion of the economy. Historian Mark Elvin has

written: "It was the generalization over the country as a whole of the best Sung techniques, without a correspondingly large expansion of the area of farmland . . . [by which] the foundation of China's enormous present population was laid." (Elvin) [SEE Bibliography for publication information] The potential population density exploded, as the following technological capacities were developed and implemented (SEE Graph I):

- **New hydraulic techniques and irrigation networks;**
- **New seed strains**, to increase yields and enhance the capability for double cropping;
- **Improved methods of soil preparation**, utilizing fertilizers and tools; and
- **vast networks of roads and canals**, allowing broader marketing, and thus greater specialization of crops.

By the thirteenth century, "China had what was probably the most sophisticated agriculture in the world, India being the only conceivable rival." (Elvin)

Internal and foreign trade boomed. Shipbuilding became a major industry, producing thousands of inland and seagoing ships of a quality not seen in Europe for centuries. The mariner's compass, discovered in about 1119, led to the charting of the sea and advanced navigation techniques. A national customs service was established to regulate and tax trade, with over two thousand custom houses. Standardized coinage and the world's first system of paper currency were established in the early eleventh century. Federally issued notes, based on convertibility at any of several provincial Treasuries, facilitated safe and expanding internal trade.

Industries of a size not seen in Europe until the eighteenth century were developed. Iron works, using coke and other metallurgical discoveries, and silk factories with as many as five hundred looms, contributed to national growth and to rapid urbanization. By 1100, there were fifty-one prefectures which had over 100,000 households, far surpassing the cities of Europe.

Although there were many internal policy differences, the Sung leadership was generally the driving force behind the revolution in education and science. Books in all fields were prepared and published by the government, while great public works, public granaries, and infrastructure projects were undertaken at government expense. Chu Hsi was himself a significant figure in establishing these policies, both through his writings and through his various positions in government. His establishment of public granaries in the area under his jurisdiction, both to prepare for emergencies and to prevent speculation by "the propertied gentlemen who would stop selling grain in order to realized a profit" (*Further Reflections on Things at Hand*, 9:23), was adopted

as national policy.

Chu Hsi's advice on infrastructure reveals an advanced sense of physical economy:

Recruiting hungry people to build waterworks, and slightly increasing outside sums to be used for capital in beginning construction, is to protect against disaster and to create new prosperity, like killing two birds with one stone. . . . The cost would be minimal, but the advantages would last forever. (*Further Reflections*, 10:51)

Chu Hsi and the Conjunctural Crisis

Chu Hsi knew, however, that China had fallen into a severe, long-term breakdown crisis over the previous millennium, and that as important as the developments under the Sung were, the underlying problem had not been solved. He repeatedly warned that the rule of Universal Principle was lost among the people, and that a disaster (an "unnatural embankment") faced the nation:

Today, the Principle of Tao is lost. Can we unflinchingly cultivate ourselves and restore it? This is why it is such an urgent matter. If we do not study, we will face an unnatural embankment. In normal times we could, perhaps, barely get by. But when we are faced with a critical matter, there will be only confusion. (*Further Reflections*, 2:35)

The works of his eleventh-century predecessors, in fact, had been subjected to severe attack. Cheng I had been banished in 1097, and his teachings prohibited. He was then pardoned in 1100, blacklisted in 1103, and pardoned again in 1106; but the ban on his teachings remained until 1155, when Chu Hsi revived them. In the interim, in 1126, the Juchin from Manchuria successfully invaded northern China, establishing the Chin Dynasty in the north, while the Sung were forced into the south.

Chu spent nine years in government office. He submitted numerous memorials on diverse subjects to several different Emperors, with varying effect. His proposals for specific government policies in water management, canal building, national food resources, and other areas were implemented regionally and in some cases nationally. He instituted the White Deer Grotto Academy as the center for his teaching, which became the pre-eminent intellectual center of his time, and the model for education in China, Korea, and Japan for centuries.

But his warnings made many uncomfortable. In his sixty-sixth year, he was dismissed from his last official position in the Court, accused of teaching a "false theory"

and of plotting to usurp the government. His leading pupil was exiled. It was in these last years that he devoted himself to completing his work on the Confucian text, the "Great Learning." [SEE page 16]

The Ming Renewal

Once the Mongol invasions, begun in 1211, were successful in over-running the country in 1279, a Dark Age descended over China. With the subsequent 1368 collapse of the Mongol Dynasty, however, China experienced a phenomenal internal and external expansion of great projects, including the rebuilding of the Grand Canal, the movement of the capital to Peking in the north, and the launching of the greatest ocean-going armada in history, carrying out missions of peaceful exploration and diplomacy to India, Africa, and the Persian Gulf. This was the era of the flowering of the Ch'eng/Chu school, which almost entirely dominated the court, the education system, the civil service examinations, and the political leadership at every level.

The great projects, and especially the voyages, were in fact the direct expression of the domination of Chu Hsi's philosophical worldview over China. The continuation of the earlier Sung commitment to the development and application of science and technology to internal infrastructural projects, and the voyages of the eunuch Admiral Cheng Ho, were expressions of the view that man could and must carry out God's mandate for the exploration of the Principle in all things under Heaven. These policies continued until the emergence of a counter-reaction to this Renaissance view, leading to a sudden and disastrous reversal after the year 1435.

Accomplishments before 1435 include:

- **Education and the examination system were vastly expanded**, based entirely on Chu Hsi's curriculum. Chu Hsi's works were officially compiled and the examinations restructured in 1415. This education and examination system functioned in the manner of a constitution, in the sense that attaining a position of responsibility in the Empire required a rigorous demonstration of an understanding of and a dedication to virtue, as embodied in the classics compiled by Chu Hsi and the related scientific training.
- **The Grand Canal** connecting northern and southern regions of the country was totally reconstructed, allowing the transfer of the capital north to Peking, which depended on the Grand Canal for grain from the south, and for the supply of military forces to defend against continuing threats from the Mongols beyond the Great Wall. This led to considerable development along the canal route.

- **Shipbuilding became a top priority.** From 1403 to 1419, 2,149 seagoing vessels were built in the major shipyard in Nanjing. Many of these were "treasure ships," which held five hundred men and utilized technologies not developed in Europe for centuries.
- **Voyages of discovery and diplomacy** were launched beginning 1405, continuing until 1433. Under the eunuch Admiral Cheng Ho, seven major voyages were undertaken, which explored the Indian Ocean, the Persian Gulf, the Red Sea up to Jidda, Saudi Arabia, and along the East coast of Africa. They carried out trade, brought diplomats back to China, and performed scientific investigations.
- **Trade extended eastward.** Japan had closed all contact after the failed invasion under the Mongols, and banned all foreign trade. But in 1401, on an initiative from the Japanese, trade was re-opened and was to continue until 1549.

Had these voyages continued, it is not unlikely that a "Columbus" voyage to the east might have been launched sometime in the fifteenth century, discovering America from the west. But this was not to be. During the 1430's, Nicolaus of Cusa was leading the efforts to reconstitute the Christian Church in Europe, culminating in the 1439 Council of Florence, which, among other achievements, hatched the plans for the Columbus voyages fifty years later. During this same time period, the Chinese took a giant leap in the opposite direction. With the death in 1435 of Emperor Hsüan-te, the last Ming Emperor who sponsored great voyages, the Renaissance worldview and economic policies were suddenly and ruthlessly crushed. The voyages were ended, the shipyards deteriorated, and China turned inward. Although the scale of the economy and the population would continue to grow throughout the fifteenth and sixteenth centuries, this was due entirely to the technological revolution of the Sung and early Ming dynasties. The "Intuitionist" school, heavily influenced by Zen Buddhism and Taoism which had taken root during the Mongol occupation, now rapidly became predominant.

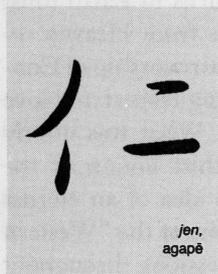
Part II.

The Confucian and Christian Renaissances

The parallels between the Confucian and the Christian Renaissances are most obvious when both are viewed from the perspective of universal history. The converse is also true: without this demonstrably valid view of history, any attempts at comparison result in the wildest

fantasies and concoctions. Such strained comparisons literally fill the scholarly texts on comparative philosophy. Chu Hsi, for example, has been compared often (and correctly) to St. Thomas Aquinas, but also to Alfred North Whitehead, G.W.F. Hegel, and Immanuel Kant, while even described by some as a polytheist. As we will see, such views belie a total failure to grasp the fundamental principles guiding Chu Hsi's thought.

Leibniz, in his 1716 *Natural Theology of the Chinese*, approached his analysis of Chinese philosophy by acknowledging that the highly cultured and learned civilization of the Chinese, and the relatively enormous population density, were proof that the Chinese had succeeded in mastering to a high degree the truths of natural law which govern the universe. He, therefore, in undertaking a study of the classic texts, *assumed the most positive interpretation possible* of the ideas presented, not out of a false sense of generosity or kindness to the Chinese, but in order to ferret out the truths which he knew must be contained within these writings, without, of course, ignoring disagreements on important secondary issues. Cusanus, although he was unfamiliar with Confucianism and thus did not address it directly in his writings, expressed the same principle in "On the Peace of Faith": "The divine commandments are very brief and are all well known and common in every nation, for the light that reveals them to us is created along with the rational soul." (Wertz, *Toward A New Council of Florence*)



Confucian Jen and St. Paul's Agapē

A crucial polemic of the Neo-Confucians revolved around the interpretation of the notion of *jen* (仁), a word usually translated as "humanity" or "benevolence," terms which do not adequately convey the meaning in Chinese. Confucius and Mencius defined *jen* as the highest of all virtues with which Heaven endows mankind, subsuming love and righteousness, propriety and wisdom. In the eleventh century, Ch'eng I, one of the greatest of Chu Hsi's predecessors, identified the fact that the interpretation of the term *jen*, over the centuries following the death of Mencius, had become synonymous with another term meaning "love." But since this term for "love" represented a human feeling, often ambiguously connected to notions of mere sensuality, it had become "an inferior and crude concept," in the words of one of Chu Hsi's students. (Ch'en Ch'un [1159-1223], cited in Hitoshi)

Even the greatest of the T'ang Dynasty Confucians,

Even the greatest of the T'ang Dynasty Confucians,

Han Yü, who extended the meaning of *jen* to be "universal love," still failed to comprehend the "loftier and nobler" concept intended by Confucius and Mencius, according to this Neo-Confucian school.

The failure to understand the deeper meaning of *jen* was blamed primarily on the acceptance, even by supposedly Confucian scholars, of the object fixation and irrationalism of the pervasive Zen and Taoist schools of thought. As shown below, Chu Hsi argued that these sects failed to recognize the divine spark of reason in man, man's capacity to participate in God's continuing creation of the universe, and they were thus reduced to a materialist view of the world, a God-less world in which man is impotent to rise above an animal state of sense perception.

The solution lay, said Chu Hsi in his "Treatise on *Jen*," in recognizing that *jen* is the "principle of love." Chu wrote:

When one realizes that *jen* is the *source* of love, and that love can never exhaust *jen*, then one has gained a definite comprehension of *jen*. (Hitoshi)

Together with righteousness, propriety, and wisdom, *jen* is a virtue created by God for no "practical" purpose, but as a pure expression of his own boundless love. Human love and compassion are the *effect* of *jen*, not its substance. Confucius said that "spreading charity widely to save the multitudes" is not *jen*, although *jen* is the source of morality and of all moral deeds. Said Chu,

It is not for the sake of anything that [*jen*] came into existence. . . . *Jen* is the principle of love and the way of life. Thus by living in *jen*, all four primary virtues will be covered. (Hitoshi)

Ch'eng I emphasized that *jen* is the "foundation of goodness," and as such can be considered as "universal impartiality" (Chu Hsi, *Reflections on Things at Hand*, 1:11), in the sense of God's impartial love for all creatures. Man's coherence with universal impartiality is guided by the Golden Rule, which is expressed by Confucius and Mencius in both positive and negative forms: "Do unto others as you would have them do unto you," and "Do not do anything to another which you would not have them do unto you." The principles of both charity and equity are subsumed in this notion of impartiality. Says Cheng I,

Because of [man's] impartiality, there will be no distinction between himself and others. Therefore, a man of *jen* is a man of both altruism and love. Altruism is the application of *jen*, while love is its function. (*Reflections*, 2:52)

Chu Hsi identifies *jen* as the essence of creation itself:

The mind of Heaven to produce things is *jen*. In man's endowment, he receives this mind from Heaven, and thus he can produce. Therefore, man's feeling of commiseration is also a principle of production. (*Reflections*, 1:42)

The divine spark of reason, which distinguishes man from beast, and provides man with the unique capacity to participate in God's continuing creation of the universe, is precisely this power of love, *jen*.

The effort to identify the more profound meaning of *jen* proves to be a process of discovery parallel to that of St. Paul in developing the concept of a higher form of love, or *agapē*. This higher notion of love, as distinguished from erotic love, was located in the love of God, the love of truth, and of mankind as a whole which must guide man if he is to find true meaning in his life.

One of the clearest expressions of the Neo-Confucian development of this concept came in the famous "Western Inscription" of Chang Tsai, also called "Correcting Obstnacy":

Heaven is my father and Earth is my mother, and even such a small creature as I finds an intimate place in their midst. Therefore, that which fills the universe I regard as my body, and that which directs the universe I consider as my nature. All people are my brothers and sisters, and all things are my companions. . . . Respect the aged. . . . Show affection toward the orphans and the weak. . . . Even those who are tired, infirm, crippled or sick, those who have no brothers or children, wives or husbands, are all my brothers who are in distress and have no one to turn to. . . .

To rejoice in Heaven with no anxiety, this is filial piety at its purest.

He who disobeys [the principle of Heaven] violates virtue. He who destroys *jen* is a robber. He who promotes evil lacks [moral] capacity. But he who puts his moral nature into practice and brings his physical existence into complete fulfillment can match [Heaven]. One who knows the principle of transformation will skillfully carry forward the undertaking of Heaven, and one who penetrates spirit to the highest degree will skillfully carry out Heaven's will.

Do nothing shameful in the recesses of your own house. . . . Preserve the mind and nourish the nature and thus serve them with untiring effort. . . .

In life I follow and serve [Heaven]. In death I will be at peace. (*Reflections*, 2:89)

Several points are of special significance. First, the "Western Inscription" places the concept of *jen* as the guiding principle of God's creation, and defines man's

nature as the same as "that which directs the universe." In Christian terms, this is to be "in the living image of God," *imago viva Dei*. It also addresses another related Christian concept, that man is created with the capacity to be like-unto-God, *capax Dei*, by acting in accord with His will. Here, Chang Tsai says that if man applies his true God-given moral nature in every aspect of his life, and subjects his physical nature to God's will, he can "match" God.

Secondly, the "Western Inscription" places a profoundly higher perspective on the meaning of filial piety—a fundamental Confucian virtue, but one often interpreted as merely a set of strict codes of conduct towards one's parents. Here, Chang Tsai holds Heaven to be the father and Earth to be the mother of man, in the sense of God creating man's physical body out of the substance of His material creation. Man exists in a dignified "intimate" place in the universe owing to his creation as a human being, a blessing he owes to God and to all of God's creatures who have gone before him, and in particular to his physical mother and father. In return for this endowment of life, man returns this love, to his parents, of course, but also to *all* mankind and to God himself. Thus, "to rejoice in Heaven with no anxiety—this is filial piety at its purest."

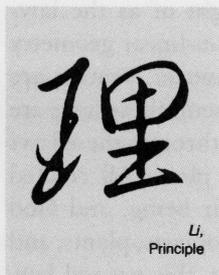
Lastly, while none of the Confucian nor the Neo-Confucian scholars explicitly taught the existence of everlasting life after death in the sense of the Christian Heaven, it is acknowledged that upon death, that part of man which came from Earth returns to Earth (dust to dust), while that part which came from Heaven returns to Heaven. The so-called ancestor worship of Confucianism is primarily a ritual of paying respect and love to the spirit of those departed souls. What was utterly *rejected* by Chu Hsi was the Buddhist notion of the transmigration of souls, and not the idea of an eternal soul. Therefore, the closing paragraphs of the "Western Inscription," like other similar expressions throughout Neo-Confucian teaching, which refer to attaining peace at death, can be interpreted as: "Follow God and serve Him, and you shall enter the Kingdom of Heaven."

Chu Hsi refers directly, although negatively, to the immortality of the soul in writing that if one fails to live according to the Way of God, "then one will live an empty life and die an empty death. . . ." (*Further Reflections*, 12:14)

Ch'eng I said that a virtuous man identifies a quality in himself which is more important than life itself, and implies that that quality is sustained in death when one's life is given for humanity:

Some ancient sages sacrificed their lives. They must have truly understood that life is neither as important

as righteousness nor as satisfactory as death. Therefore, they sacrificed their lives to fulfill humanity. (*Reflections*, 7:25)



Li: The School of Principle

The Neo-Confucian school is also known in Chinese as the “School of Principle.” The primary new conceptual contributions to the Confucian body of knowledge by the Ch’eng/Chu School centered on the concept of *Li* (理), or Principle. Confucius did not use the term at all, while Mencius used it to mean “moral principle,” but not as a fundamental concept in his teaching. Chu Hsi developed and used the concept in a manner analogous to Plato’s concept of the eternal “Ideas.” Leibniz noted that Chu’s concept was similar to his own notion of the “monad.” Lyndon LaRouche has developed his own notion of the “thought-object” as analogous to the historically specific concepts of Plato’s Ideas and Leibniz’s monads. The Neo-Confucian Principle (*Li*) is coherent with these various valid scientific discoveries concerning the fundamental lawfulness of the universe.

Chu Hsi defines Principle as follows:

Universal Principle is indeed complete wholeness. However, we call it Principle in that it has a completely ordered pattern. . . . Universal Principle is simply a comprehensive term for the four virtues (*jen*, righteousness, propriety, and wisdom), and each of them is an individual enumeration for Universal Principle. (*Further Reflections*, 1:9)

Universal Principle is sometimes called the Great Ultimate, or the Ultimate of Non-being, or the Essence of Tao, where Tao means the Way or the Path. To Chu Hsi, these terms all refer to the one Creator God in the same sense as was understood by the fathers of Christianity and those who followed in the tradition of St. Augustine. [As these terms are used interchangeably by Chu and his school, we occasionally use the word God in place of them in these translations, although the works cited in the Bibliography do not do so.]

Leibniz, in his study of Neo-Confucianism, arrived at this same conclusion, while also equating Principle (*Li*) with Universal Reason:

The first principle of the Chinese is called *Li*, that is, Reason, or the foundation of all nature, the most universal reason and substance; there is nothing

greater nor better than *Li*. . . . [It] is not at all capable of divisibility as regards its being and is the principal basis of all the essences which are and which can exist in the world. But it is also the aggregation of the most perfect multiplicity because the Being of this principle contains the essences of things as they are in their germinal state. We say as much when we teach that the ideas, the primitive grounds, the prototypes of all essences are all in God. . . . The Chinese also attribute to the *Li* all manner of perfection . . . so perfect that there is nothing to add. One has said it all. Consequently, can we not say that the *Li* of the Chinese is the sovereign substance which we revere under the name of God? (Leibniz, *Discourse on the Natural Theology of the Chinese*, #4-9)

To Chu Hsi, God, the Universal Principle, is infinite, indivisible, and eternal. He is the creator of all that is, and preceded everything which was created. Most importantly, Chu developed the notion that Principle “is an all encompassing wholeness which contains everything, and which is contained in everything.” (*Further Reflections*, 1:2) Principle is Unity, but “the myriad things partake of it as their reality. Hence, each of the myriad things possesses in it the Great Ultimate.” (*Chu Tzu ch’üan-shu* [Collected Works of Chu Hsi], 49:8b-13a; hereafter CTCS. All translations from CTCS are from deBary, *Sources of Chinese Tradition*) The true essence of every individual thing in the universe is its Principle, which is given by God as its nature. In particular, the nature of man is Principle.

Leibniz, in his *Discourse on Metaphysics*, said, “It can indeed be said that every substance bears in some sort the character of God’s infinite wisdom and omnipotence, and imitates Him as much as it is able to.” Like Plato’s Ideas, the individual Principle of any created thing is eternal, although the thing itself is, of course, not eternal. St. Augustine, drawing on Plato through the revelation of Christianity, said:

Ideas are the primary forms or the permanent and immutable reasons of real things and they are not themselves formed; so they are, as a consequence, eternal and ever the same in themselves, and they are contained in the divine intelligence. (Wertz, *Toward a New Council of Florence*)

Cusanus extended this concept, saying that, “every created thing is, as it were, a finite infinite.” It is finite, in that it is bounded by its material form, but it is infinite precisely as its nature reflects God’s creation. The nature of every created thing (Chu Hsi’s “Principle”) is demonstrated by the fact of the coherent, self-developing order of the universe itself, or as Cusanus said: “The universe is ordered to its origin—through order the universe

indeed shows itself as being from God—it is ordered to Him as to the Order of the order in everything.” (“On the Not-Other,” in Wertz)

This concept, that all created things reflect the lawfulness of the creation, and that this connection between all things and the Creator is the essence of each particular thing, is the necessary basis of any scientific knowledge, while also serving to refute any and all materialist views of the universe. To the Christian humanists, the empiricist tradition of Aristotle, which attempts to reduce the world to a mere collection of disconnected objects, and man’s impotent observations (sense-perception) of those objects, was both false and an obstacle to the development of fruitful scientific knowledge of the universe.

In Plato’s terms, true scientific knowledge comes from a process of hypothesis; when an existing state of knowledge is contradicted by newly discovered phenomena, an hypothesis based on this higher conception of the order of creation (Plato’s Ideas) would provide the basis for advancing the state of knowledge as a whole, affecting the entire range of human knowledge, beyond the specific phenomena investigated. (SEE LaRouche, “The Science of Christian Economy” and “On the Subject of God”)



Ch'i and Imago Viva Dei

Chu Hsi’s understanding of science is in keeping with this Platonic method. The primary tenet of the Neo-Confucian teaching is that the nature of man, like the nature of all things, and of the universe as a

whole, is Principle. Ch’eng I said: “Principle is one but its manifestations are many. . . . There is only one Principle. As applied to man, however, there is in each individual a particular Principle.” (CTCS 49:1b)

God creates the universe through what Chu calls *Ch'i* (氣) or Material Force (*Ch'i* is also translated as “energy,” “vital force,” etc. Mencius used the term as that which “pervades and animates the body,” subordinate to the will, and nourished by acting according to righteousness and reason. [*Mencius*, 2:1.2]) This Material Force, as developed by Chu, is not identical with Principle, but is created by it and cannot exist without it. Universal Principle, God, is infinite, incorporeal, and eternal. The Material Force, said Chu,

refers to material objects, which are within the realm of corporeality; it is the instrument by which things are produced. . . . Before heaven and earth came into being, Principle was as it was. . . . As there is a certain Principle, there is the Material Force corresponding

to it, and as this Material Force integrates in a particular instance, its Principle is also endowed in that instance. (CTCS 49:5b, 6a, 8a)

The Material Force can be thought of as the lawfulness imbedded in nature, or, the non-linear geometry of the created universe. While the laws of creation are not the same as God, who precedes them, those laws are indistinguishable from God, and it is through these laws that the creation of all things takes place. All created things thus reflect these laws in their being, and God exists in them in this way. Inanimate objects, plants, and animals represent, in ascending order, this natural law, in that they reflect increasingly the self-generating principle of God, while only man has this natural law in such purity, through the power of reason, that he can reflect upon and perfect his powers of creativity and self-generation.

Leibniz also concluded that Chu Hsi’s Material Force (*Ch'i*) functioned as the natural law created by God:

Thus I believe that without doing violence to the ancient doctrine of the Chinese, one can say that the *Li* [Principle] has been brought by the perfection of its nature to choose, from several possibilities, the most appropriate; and that by this means it has produced the *Ch'i* [Material Force] with dispositions such that all the rest has come about by natural propensities. (Leibniz, #18)

This is a reference to Leibniz’s concept that this world is “the best of all possible worlds,” such that the laws governing the physical universe assure that the greatest good is achieved in the most efficient way possible: “we say that nature is wise; that she does all for an end and nothing in vain.” (Leibniz, #8) Chu Hsi hinted at this by asserting: “Everything naturally has a way of being just right.” (*Further Reflections*, 10:11)

In this light, it is important to note that Chu Hsi, like Cusanus and Leibniz, rejected any materialist idea that material objects were composed of some “fundamental particle,” but, rather, saw in even the smallest being a dynamic existence in space-time. The laws of creation found in every created thing are intelligible to man, as Cusanus’ Minimum/Maximum Principle or Leibniz’s Principle of Least Action are examples. (SEE LaRouche, “On the Subject of Metaphor”) Chu would have laughed at the modern-day search for the “ultimate particle,” recognizing such efforts as a reflection of a Taoist view of the universe.

Leibniz saw in Chu Hsi’s concept of the Material Force a reflection of his own notion of the continuum of space-time, and related it to his idea of the aether. Leibniz wrote:

It seems that this *Ch'i* (Material Force), or this primitive air, truly corresponds to Matter, just as it corresponds to the instrument of the first principle which moves matter; just as an artisan moves his instrument, producing things. This *Ch'i* is called air, and for us could be called aether, because matter in its original form is completely fluid, without bonds or solidarity, without any interstices and without limits which could distinguish parts of it one from another. In sum, this *Ch'i* is the most subtle one can imagine.

Thus, to Leibniz, as to Chu Hsi, the Material Force (*Ch'i*) is the geometry of the universe, the non-linear ordering principle by which all things come into being, and the basis upon which all things interact with each other.

It is the Material Force in each created thing, its particular "geometry," which distinguishes the myriad of things from one another. In particular, although all things are equally created by God and reflect His perfection through their Principle, it is through the Material Force that God made man in His own image, just as the Bible identifies this fundamental truth for Judeo-Christian culture. Said Chu Hsi,

From the point of view of Principle, all things have the same source, and, therefore, man and things cannot be distinguished as higher or lower creatures. From the point of view of Material Force, man receives it in its perfection and unimpeded, while things receive it partially and obstructed. Because of this, they are unequal, man being higher and things lower. (CTCS 42:27b-29c)

This, then, is the condition of each and every man at birth. Mencius had emphasized this fact, that Man is born Good, reflecting the Highest Good of God, and that this was the primary truth of mankind, without which nothing could be understood. Throughout Chinese history, those who wished to justify evil, those who wished to impose political tyranny, argued against Mencius on precisely this point. Like the Aristotelians in Western history, the Legalists in ancient China, based on Taoist ideology, argued that man was born as a mere beast, driven by greed and other animal instincts, who can be ruled only by enforcing a stratified, slave society, governed by punishment and reward. [SEE Billington, "The British Role in the Creation of Maoism," for a comparison of Legalism and modern British empiricism.] Mao Zedong, in particular, totally rejected Mencius in favor of Legalism, going so far as to declare that "class enemies" of the Communist Party were, often by mere circumstances of birth, not human beings, and, therefore, not worthy of any basic human rights.

Chu Hsi extended Mencius' idea to a higher scientific level. It is this quality of perfected Material Force, or perfected potential, which makes man uniquely capable of both continuous expansion of his knowledge of the laws of the physical universe, and also of participating with God in the continuing creation of the universe, through the exercise of his "divine spark" of reason, the Principle (*Li*) endowed by Heaven.

In the Christian tradition, St. Thomas Aquinas and Nicolaus of Cusa distinguished between the intellect and lower levels of human thought, including mere linear, logical, inductive or deductive thinking, and the even lower level of sense-perception. The mind is always in danger of becoming entangled with the material, finite aspects of the things of this world, which are the objects of our senses, but by rising to the level of the intellect, which is that part of our mental powers which reflect the Creator, we can intuit the Absolute Infinite. This is because, as St. Thomas wrote,

the intellect is a form not in matter, but either wholly separate from matter, as in the angelic substance, or at least an intellectual power, which is not the act of an organ, in the intellectual soul joined to a body. (*Summa Theologica*, Part I, Q. 7, Article 2)

Chu Hsi's notion of the mind is very similar to this. While the original nature of man is Principle, which comes from God, and man receives the Material Force "in its perfection," still, the mind is always in danger of responding to the appearance of material things rather than their essence, their Principle. In this way, the mind becomes "cloudy," dragged down by fixations on things in themselves, and the purity of the God-given original nature is obscured. Chu points out that man receives the Material Force in the clearest form, while animals receive it in a turbid state. "However," says Chu, "those whose Material Force is turbid are not far removed from animals." (CTCS 43:7a-b) Also:

The essence of a person's original mind is also boundless. It is only that it is corralled by the selfishness of the thing, and stagnated by the paucity of knowledge. (*Further Reflections*, 1:56)

How does one overcome "selfishness" and "paucity of knowledge"? Chu insisted that true knowledge is not particular facts about particular things, but rather the knowledge of God, the Principle of the universe. Since the Principle of any created thing reflects the Universal Principle of the Creator, the investigation of the Principle of any particular thing will contribute to understanding the Principle of all other things, as well as the Universal Principle itself. Also, by the fact that every created thing

reflects God's creation, and that man's (unobscured) mind is based on that same Principle, man is uniquely capable of achieving an understanding of any particular thing or phenomena in the universe—i.e., the laws of the universe are intelligible to man.

Conversely, achieving such an understanding of the Principle of any particular thing improves one's knowledge of one's own nature, and thus increases one's ability to probe deeper into the Principle of other things and into one's own mind.

The following quotes illustrate the concept:

Chu Hsi:

When Heaven creates a thing, it gives each thing a truth. (*Further Reflections*, 1:66)

Chu Hsi:

There is not one thing in the universe, however great or small, or obscure or bright, that is without Principle. We cannot speak of inner and outer. If there is anything that cannot be reasoned out, then how could it mean Principle? (*Further Reflections*, 3:8)

Ch'eng I:

All things under Heaven can be understood through Principle. . . . Each thing necessarily has its manifestations of Principle. (Gardner)

Cheng Tsai:

By enlarging one's mind, one can enter into all things in the world. . . . The mind of ordinary people is limited to the narrowness of what is seen and heard. The sage, however, fully develops his nature and does not allow what is seen and heard to fetter his mind. Heaven is so vast there is nothing outside it. Therefore, the mind that leaves something outside it is not capable of uniting itself with the mind of Heaven. (*Reflections*, 2:83)



'Learning for Adults'

The message that man must pursue the scientific investigation of the ordering principles of things and phenomena in the physical universe, became a central theme of Chu Hsi's effort to save Chinese civilization. The Taoists taught that the laws of the universe were unknowable, that an irrational, mystical force governed Heaven and Earth, and that proper government required the suppression of knowl-

edge in order to enforce order. The Buddhists rejected the physical world as unreal, teaching that enlightenment is found by suppressing thinking altogether, through quietism. To combat this, Chu Hsi chose a short passage from the ancient *Book of Rites*, which was probably written by Confucius. Called the "Great Learning," the passage consisted of only seven short paragraphs, plus commentary by a disciple of Confucius.

Through a new interpretation of two key passages in the "Great Learning," Chu turned it into a concrete starting point for the broad dissemination of his own fundamental epistemological contributions, using the words of Confucius himself. In fact, Chu Hsi even interpreted the title ("Great Learning") differently than had been generally accepted usage, taking the word for "Great" to mean "Adult": The title then is "Learning for the Adult." This contrasted with a common understanding that the classics were "learning for the sages." Chu Hsi's interpretation is in keeping with his life-long commitment to the establishment of universal education, both because such education is necessary for each individual to achieve true happiness through communion with the Creator, but also because the successful progress of the state depends on an enlightened population.

The first of the two passages from the "Great Learning" re-interpreted by Chu is in the first paragraph, which reads in Chu Hsi's interpretation:

The way (Tao) of greater learning lies in *keeping one's inborn luminous virtue unobscured*, in renewing the people, and in coming to rest in perfect goodness. (Gardner)

Earlier scholars had interpreted the italicized phrase as "manifesting luminous virtue," with the intention that the sage or ruler must manifest outwardly a perfected virtue, which by example would inspire the people to virtue. Chu, instead, emphasized the "inborn" nature of the "luminous virtue," in keeping with his concept that the nature of man is the God-given Principle, which is one with *jen*, the highest virtue. This then applies to all men, not just the ruler. In addition, Chu changes "manifesting" to "keeping unobscured," which re-emphasizes the same point—that the nature of all mankind is good, but becomes obscured in the process of interacting with the physical universe. Chu says that although the God-given luminous virtue can become restrained or obscured by material things and human desires, "Never, however, does its original luminosity cease. Therefore, the student should look to the light that emanates from it and seek to keep it unobscured, thereby restoring its original conditions." (Gardner)

Chu Hsi retains the notion of teaching by example,

as in the phrase: “renewing the people,” which results from the love and charity (*jen*) of one who “keeps the inborn luminous virtue unobscured.” But, again, this is something which each individual, not just the ruler, is capable of doing, and is called upon by Heaven to do.

The second section of the “Great Learning” (or “Learning for Adults”) which Chu Hsi interpreted in a new way came in the famous passage which sequentially links proper government to the full development of the individual creative potential. In Chu Hsi’s interpretation, this reads as follows:

Those of antiquity who wished that all men throughout the empire keep their inborn luminous virtue unobscured put governing their states well first; wishing to govern their states well, they first established harmony in their households; wishing to establish harmony in their households, they first cultivated themselves; wishing to cultivate themselves, they first set their minds in the right; wishing to set their minds in the right, they first made their thoughts true; wishing to make their thoughts true, they first extended their knowledge to the utmost; the extension of knowledge lies in fully apprehending the principle in things.

Note that the last line is not part of the sequence, but is a general statement defining the extension or perfection of knowledge. This statement is, in the Chi-

nese, ambiguous, and had been subject to drastically different interpretations historically. Chu’s interpretation meant that the final source in the entire sequential process necessary for successful government was the scientific investigation of the Principle of all things and phenomena in society and in the physical universe by the individual.

This was a dramatic contribution to the interpretation of the classics, although Chu insisted that this was precisely the meaning understood by Confucius and Mencius. To justify his interpretation, Chu Hsi did something even more dramatic, making what could be called a *Promethean* intervention into history, past, present, and future. He argued that a chapter in the commentary by the disciple of Confucius, which discussed the meaning of this passage, had been lost and that he, Chu, had, in his own words, “taken the liberty . . . of filling in the lacunae,” and “made bold . . . to supplement it.” This added chapter is an eloquent statement of Chu’s understanding of the beautiful order of the creation:

What is meant by “the extension of knowledge lies in fully apprehending the principle in things” is that, if we wish to extend our knowledge to the utmost, we must probe thoroughly the Principle in those things we encounter. It would seem that every man’s intellect is possessed of the capacity for knowing and that everything in the world is possessed of Principle. But, to the extent that Principle is not yet thoroughly

James Legge: British Aristotelian Taoist

Perhaps the best demonstration of the power of the passage interpolated by Chu Hsi into the Confucian “Great Learning”—in which he wrote, “to extend our knowledge to the utmost, we must probe thoroughly the Principle in those things we encounter”—can be found in the hysterical reaction it provoked in British Wesleyan missionary and scholar James Legge, whose late nineteenth-century translations of the classic Chinese texts are still standards today. Legge was in the employ of opium dealer Joseph Jardine, and, among other things, helped train at least one key leader of the fanatic pseudo-Christian Taiping Rebellion, which was used by the British to force the Chinese government to capitulate to their opium dealing and “free trade” colonialism. In other words, Mr. Legge was a polished example of the Aristotelian/Hobbesian/Taoist/Legalist worldview that characterized British imperial policy.

According to Legge, “Chu Hsi takes [the passage]

to mean ‘exhausting by examination the principles of things and affairs, with the desire that their uttermost point may be reached.’ We feel that this explanation cannot be correct, or that, if it be correct, *the teaching of the Chinese sages is far beyond and above the condition and capacity of men.* [emphasis added] How can we suppose that, in order to secure sincerity of thought and our self-cultivation, there is necessarily the study of all the phenomena of physics and metaphysics, and of the events of history?”

Legge painfully constructed a counter-interpretation: “‘When self-knowledge is complete, *a man is a law to himself* [emphasis added], measuring, and measuring correctly, all things with which he has to do, not led astray or beclouded by them.’ This . . . is the only view into any sympathy with which I can bring my mind.” *Clearly a mind which has obscured its “inborn luminous virtue”!*

probed, man's knowledge is not yet fully realized. Hence, the first step of instruction in greater learning is to teach the student whenever he encounters anything at all in the world, to build upon what is already known to him about Principle and to probe still further, so that he seeks to reach the limit. After exerting himself in this way for a long time, he will one day become enlightened and thoroughly understand; then, the manifest and the hidden, the subtle and the obvious qualities of all things will all be known, and the mind, in its whole substance and vast operations, will be completely illuminated. This is called "fully apprehending the Principle in things." This is called "the completion of knowledge."

Note, first, that Chu Hsi rejects Aristotelian empiricism as a method of scientific exploration, demanding the investigation of the Principle of things, rather than mere observation of physical characteristics, and, second, that he identifies the necessity of the Platonic method of hypothesis—"to build upon what is already known to him about Principle"—in order to achieve true knowledge.

Chu Hsi is accused by his enemies with tampering with the Confucian classics and distorting their meaning. Serious study of those classics, however, confirms Chu's contention that the concepts he develops all come directly from Confucius and Mencius, or were coherent with the worldview taught by them. In fact, Chu Hsi himself carried out a comprehensive study of the classics, wrote extensive commentaries on all of them, and is even personally responsible for elevating the writings of Confucius and Mencius to become the central focus of all education and examinations in the Empire. Previously, it had been even earlier texts, which Confucius had studied (and helped to compile), that had functioned as the core of the scholarly curriculum. Chu chose two shorter sections from the *Book of Rites*—the "Great Learning" and the "Doctrine of the Mean"—which, together with the collected writings of Confucius and Mencius, were called the "Four Books." These texts, with commentaries by Chu Hsi, remained the core of the education and examination system into the twentieth century.

The Renaissance in the West

Chu Hsi's central concepts, discussed above, can be readily shown to be coherent with those which guided the Renaissance in the West. In Cusanus' "On Equality," he describes the universe and everything in it as "similitudes" of God, in the same sense that Chu sees the Principle of every created thing as coming directly from God and reflecting His creation. Then, as in Chu's central theme that "the extension of knowledge lies in fully

apprehending the Principle in things," Cusanus says that the human intellectual soul sees the "knowable extrinsic through the consubstantial intrinsic. . . . The more it moves toward the other, in order to know it, the more it enters into itself." The shared concept here is that the laws of creative thought in the human mind are the same as the laws that govern the creation and development in the physical universe, and this fact uniquely defines man's capacity to know those laws, in an increasingly less-imperfect way.

In "On Beryllus," Cusanus restates this, in words similar to Chu Hsi's interpretation of the "Great Learning," which called on man to "keep one's inborn luminous virtue unobscured." Cusanus states that while God is absolutely infinite, and although the truth cannot be known in full by man, "but its similitude, which can be received to a greater or lesser degree, according to the disposition of the recipient, is communicable."

Cusanus said that man, by acting on his "similitude" with God, through exercise of the intellect, can become an "adoptive Son of God." Thus man is "relatively infinite," capable of comprehending the Absolute Infinite from within the finite, material body. (Aristotle, by contrast, argued that "the infinite considered as such is unknown.")

St. Thomas Aquinas had formulated these ideas in a manner which also reveals the parallel to Chu Hsi. In the *Summa Theologica*, St. Thomas said that man is capable of knowing God and the laws of the universe

according to analogy, that is, according to proportion. . . . Thus, whatever is said of God and creatures is said *according to the relation of a creature to God as its principle and cause*, wherein all perfection of things pre-exist excellently. [emphasis added]

There is, furthermore, an explicit parallel between Chu Hsi's use of the concept of Material Force (*Ch'i*) as described above, and a concept introduced by Cusanus, "the potential-to-become." Cusanus distinguishes between the eternal, the perpetual, and the temporal. God, the eternal, is actual-potential. But every created thing which is actual in the universe had the potential-to-become, which was created by God. This "potential-to-become" is the perpetual process whereby all temporal things are created by God, in keeping with His law. According to Cusanus the potential-to-become is created out of nothing by God, who is the actual-potential. Therefore, the potential-to-become is created, but does not cease; rather it remains for all time and is perpetual, because it precedes everything that has become actual, which is temporal.

This is a scientific statement of Creation, of God creating the heaven and the earth out of nothing. Unlike the Aristotelian empiricist cults which dominate scientific thinking today, which describe a finite world with a fixed number of “fundamental particles” which is entropically “running down,” Cusanus’ notion describes the actual negentropic universe, undergoing perpetual creation through the potential-to-become, which was created by the actual-potential which is God.

Compare this to Chu Hsi’s discussion of Principle (*Li*) and Material Force (*Ch’i*):

God has no other business but to produce things. The Material Force of the origination revolves and circulates without a moment of rest, doing nothing but creating the myriad things. (CTCS 49:23b-24a)

That which integrates to produce life and disintegrates to produce death is only Material Force. . . . Principle fundamentally does not exist nor cease to exist because of integration or disintegration. As there is a certain Principle, there is the Material Force corresponding to it, and as this Material Force integrates in a particular instance, its Principle is also endowed in that instance. (CTCS 49:8a)

This substantiates the view of Leibniz, discussed above, that Chu Hsi’s Material Force (*Ch’i*) corresponded to his notion of the aether.

The Trinity

The coherence between the Neo-Confucian worldview of natural law as expressed in the concepts of *jen* and *Li*, and the fundamental concepts of Christian humanism, is most clearly seen insofar as these concepts are reflections of the ideas expressed by the Christian notion of the Trinity.

Cusanus argues that the revealed truth of the Trinity, the triune God, consisting of God the Father, God the Son, and God the Holy Spirit, always existed, even before the time of Christ, in the form of *Unity*, *Equality*, and *Connection*, and that the Trinity is thus inherent in any form of knowledge of the One God.

By *Unity* is meant the One and the Many co-existing in God; that the One God is the cause of everything singular, while every actual thing is singular in its essence precisely as it is a reflection of God’s creation. This is God the Father. It should be clear that to the Neo-Confucians this is a description of Universal Principle, which is the One God, and which exists in each created thing as its nature.

By *Equality* is meant the unique capacity of man in his purest, God-given nature, in the living image of God,

to approach equality with God, as a similitude of God, and through the intellect to examine and discover the similitude of all things to the Creator. For Christians, God the Son represents perfect *Equality* with God, while through the imitation of Christ every man can be one with Him. For the Neo-Confucians, this describes man’s “inborn luminous virtue,” the particular Principle (*Li*) in each man, manifested through the Material Force (*Ch’i*, or Cusanus’ “potential-to-become”), and through which, if kept unobscured and nourished through the sincere investigation of the Principle in things, can make it possible to walk in the Path of God (Tao).

By *Connection*, Cusanus meant precisely that divine love which flows from the Unity of God, connecting Him directly with his creation, and which flows also from the creatures of his creation through their Equality, or similitude, with God. This capacity to love is what defines man as being in the living image of God. To Christians, this is the Holy Spirit, St. Paul’s *agapē*, which proceeds from the Father and from the Son. To Confucians, this is *jen*, the boundless love of Heaven and Earth.

Thus, the three central concepts in Chu Hsi’s Neo-Confucian worldview can be described as:

理

1. **Universal *Li*** (Principle), or the Great Ultimate, the origin of the universe;

2. ***Li*** (Principle), the nature of every created thing, imbedded in the process of creation through the instrument of the *Ch’i* (Material Force), the “geometry” or the lawful ordering principles of the created universe; and

氣

仁

3. ***jen***, divine love, the essence of the Creation.

These three concepts, to Chu Hsi, are One. They constitute an equivalence in natural theology with the Trinity of Christian Renaissance humanism.

This ecumenical vision came close to becoming a reality at the end of the seventeenth century, through the nearly successful evangelization of China by Jesuit missionaries working with Neo-Confucian scholars. The sabotage of that effort came primarily from Europe, from the Aristotelian faction whose reaction against the Golden Renaissance had fueled the Reformation, Counter-Reformation, and Enlightenment; it was assisted, however, by the existence in China of a movement against the Renaissance thought of Chu Hsi. But first, we must examine the faith of the Sung Neo-Confucians and their battle against Taoism and Zen Buddhism.

Part III. The Faith Of Confucianism

What is the nature of the belief, or faith, of the Confucians?

The often repeated contention that Confucianism is not a religion obscures the issue, for although the Rites of Confucianism do not include formalized rituals for the worship of God, the insistence on unbending faith in the truth of God is found throughout both the Confucian texts and those of the Neo-Confucians.



The Confucians use the term “sincerity” (*cheng*, 誠) in a much broader and deeper sense than the English term connotes. When used as a necessary quality in the virtuous man, it includes the sense of a strong faith in God. Being sincere of heart and mind is to follow the will of God in all things, not simply

out of obligation, but due to uncompromising belief, or faith, in the Tao. Ch’eng I said,

The way to make the self sincere lies in having firm faith in God. As there is firm faith in God, one will put it into practice with determination. When one puts it into practice with determination, he will keep it securely. Then *jen*, righteousness, loyalty and faithfulness will never depart from his heart. (*Reflections*, 2:3)

Ch’eng Hao describes the superior man who lives by such sincerity as one who “makes uninterrupted effort all day,” and “faces the Lord in Heaven all day.” (*Reflections*, 1:19)

In the same way that St. Paul warned that one cannot fool God by performing acts of charity if one does not at the same time have total faith in God, so Chu Hsi warned:

There are indeed those people who do good their whole lives and yet who deceive themselves. One must arrange things completely. Only when one’s intention is sincere will the mind be upright, and only when you have passed through this will you be able to advance. (*Further Reflections*, 2:21)

Cusanus made the same point:

One attains nothing without faith, which places the wanderer on his way at the beginning. Therefore, the

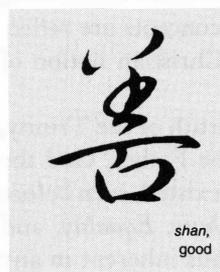
power of our soul is able to climb upwards to the perfection of the intellect only insofar as it believes. (“On the Filiation of God,” in Wertz)

Faith without charity is impossible, since faith is “formed” through works of charity, says Cusanus. God will not be fooled by insincere acts of charity, but even less can one who knows God shrink from acting to combat the great evil in the world, regardless of personal dangers. Ch’eng I said: “When sages and worthies know the Way is being destroyed in the world, can they remain seated, watching the chaos, and refuse to save the world?” (*Reflections*, 7:9)

Empiricists and positivists, following Aristotle, argue that faith in God is not in keeping with a “scientific” view of the world. Such a concept reduces science to no more than a description of the appearance of things, and is incapable of making any true scientific discovery, which must necessarily come from the discovery of a higher-ordering principle in the universe, bringing our knowledge closer to God’s law, or Universal Principle. Chu Hsi addressed this in discussing the scientific investigation of the Principle of things:

The mind of God is the ruler, and the mind of man cannot dominate it. Thus, if we are faced with an extremely difficult task and for the tiniest instant are cut off from God, then human desire will be active. (*Further Reflections*, 4:13)

Here, he means selfish desires and habits. What is desired is good, said Chu, only when it is the desire for *jen*, or for “the idea of what can be loved.” (*Further Reflections*, 1:15)



Good and Evil

Chu Hsi agreed with Mencius that the nature of man was good, but he clarified this in order to combat various “Manichean” ideologies which used the Taoist yin-yang dualism to posit the equal existence of good and evil in the universe. To say simply that God is good is misleading, he said. It is better to say that God is the source of all goodness, for, said Chu, God is



an all pervading perfection not contrasted with evil. This is [also] true of what Heaven has endowed in the self. But when it operates

in man, there is the differentiation of good and evil. When man acts in accord with it, there is goodness.

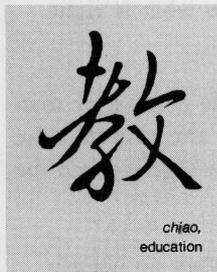
When man acts out of accord with it, there is evil.
(CTCS 42:9b-10a)

It is because man is endowed with free will, necessary for the exercise of reason, that he is capable of failing to act in accord with God's will, which causes evil. But such evil is not a choice between two equally eternal forces, but a failure to act in accord with the One eternal force. As St. Augustine made the same point, the existence of evil is not a necessary existence, but derives from a created thing (in Christianity, from the angel Lucifer), which acts against the only necessary existence, God.

This is essential in understanding the idea of man created in the image of God. Chu Hsi completed his discussion as follows:

What is received from Heaven is the same nature as that in accordance with which goodness ensues, except that as soon as good appears, evil, by implication, also appears, so that we necessarily speak of good and evil in contrast. But it is not true that there is originally an evil existing out there, waiting for the appearance of good to oppose it. We fall into evil only when our actions are not in accord with the original nature.
(CTCS 42:9b-10a)

It is the same good whether before it has emerged or afterward when it becomes contrasted with evil. Only after its emergence is it intermingled with evil. But the good in this state is the same good that emanates from the source of our being. (CTCS 42:13b-14a)



Universal Classical Education

The purpose of education to the Ch'eng/Chu school was the transformation of the world, with the primary goal being that of providing every human child the opportunity to develop his "inborn luminous virtue," and become a sage. Ch'eng Hao said,

The essential training should be the way of choosing the good and cultivating the self until the whole world is transformed and brought to perfection so that all people from the ordinary person up can become sages. (*Reflections*, 9:2)

Chu Hsi, in his several political assignments and in his teachings and writings, insisted that anything less than classical education was, in the long run, more destructive than constructive. By education, Chu meant a rigorous examination of the Principle in all things, with

the classics functioning as a guide for the process of that investigation.

Education to Chu was the basis upon which every child was connected to every other human being, past, present, and future. The study of the classics allowed the ancient sages to cross centuries of time and impart their eternal wisdom, and, together with the student, to build the proper future for all those to come. The curriculum was to be centered on the works of Confucius and Mencius. But, although Chu Hsi compiled the "Four Books" and wrote extensive commentaries, which he continued to refine throughout his life, he nonetheless denounced rote learning:

If students stick to the classics, recite them in order to know their words, and analyze them in order to penetrate their meaning (without focusing on essentials, this is not learning. (*Further Reflections*, 2:24)

As to scientific and technical training, the Ch'eng/Chu School drew on the work of an early eleventh-century scholar and educator, Hu Yuän (993-1059), who taught many officials of the early Sung Dynasty. Hu Yuän linked classical studies with courses on mathematics, hydraulic engineering, military science, and civil administration. He emphasized specialization only following a mastery of each field. Chu's curriculum added the study of astronomy, geography, topography, proper rites and music, and criminal justice.

However, Chu went to great effort to counter those who studied merely to pass examinations and win official positions, and even more those who fell into dilettantism, dabbling in the arts and literature to flatter leaders or pander to sensuality.

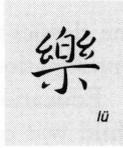
On the issue of morally depraved scholarship, the Neo-Confucians were uncompromising. During the T'ang Dynasty and into the Sung, an artistic school in art, poetry, and music had developed which used flowery techniques and ornamentation to pander to sensual titillation. The Ch'eng/Chu sages insisted that the purpose and true Principle of art was the capacity to convey truth from one mind to another.



On **literature**, Ch'eng I said,

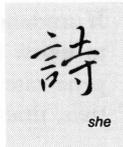
Today those who are engaged in writing literary compositions devote themselves exclusively to phraseology and diction in order to please people's ears and eyes. . . . The sage, however, unfolded and expressed what was held in his mind, and that naturally became literature. (*Reflections*, 2:57)

On **music**, Chou Tun-I was even more uncompromising:

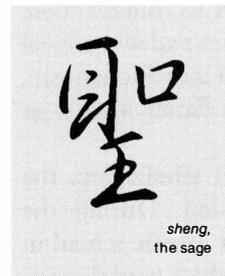


Rulers claimed that ancient music is not worth listening to and replaced it by or changed it into modern music, which is seductive, licentious, depressive, and complaining. It arouses desires and increases bitterness without end. . . . Alas! Ancient music appeased the heart, but modern music enhances desires. Ancient music spread civilizing influence, but modern music increases discontent. (*Reflections*, 9:1)

On **poetry**, Chu Hsi, in a preface to his commentary to the *Book of Poetry*, showed an understanding of the nature of tragedy in art:



The emotions sometimes may be morally right and sometimes morally wrong, so what is expressed may be either right or wrong. According to the sage-emperors, the emotions were rightly expressed if their language could be used for purposes of teaching. Even if the emotions became violent, their expression might be pedagogically useful as a warning. . . .



The Sage

Although Confucius was viewed as the greatest of all sages, and certainly worthy of imitation, the Neo-Confucians posited an idealized sage as a model for emulation.

In the opening paragraph of the *Reflection on Things at Hand*, the basic collection of Neo-Confucian writings compiled by Chu Hsi, Chu quotes from Ch'eng I:

The sage establishes himself as the ultimate standard for man. Hence the character of the sage is "identical with that of Heaven and Earth; his brilliancy is identical with the sun and moon; his order is identical with the four seasons; and his good and evil fortunes are identical with those of spiritual beings." (*Reflections*, 1:1; the quoted passage is from the commentary on the first hexagram in the *Book of Changes*.)

The responsibilities of the sage cannot be simply enumerated. Primarily, as was stated in the "Western Inscription," his task is that of a model whose love of God and of His creation, and whose projection of *jen* in all

his pursuits, "renews the people." But he cannot exclude from his responsibilities those of scientist, statesman, moral philosopher, and teacher. The Ch'eng/Chu writings refer repeatedly to the sins of omission of those who fail to achieve breakthroughs in all these areas.

Ch'eng I placed the responsibility for technological innovations, necessary for advancing the livelihood of the people, on the sage:

Take plows, plowshares, and the instruments of the potter and the blacksmith, for example. If any of these had not been invented, man's livelihood would have been reduced. How could sages and worthies stop speaking even if they wanted to? (*Reflections*, 2:5)

The Neo-Confucians were not only analyzing the cultural decay and economic collapse of the past centuries, they were constantly warning that if their policies were not adopted, that another breakdown crisis was imminent. (The Mongol invasion did, in fact, follow the death of Chu Hsi in 1200 by only a few decades.) Ch'eng I addressed the task of the sage both generally and personally:

When sages and worthies know the Way is being destroyed in the world, can they remain seated, watching the chaos, and refuse to save the world? . . . [The sage] should investigate his fate to the utmost in order to fulfill his aim. When he knows that according to fate the situation should be so, his mind will not be disturbed by poverty, obstacles, or calamity. He will merely act according to what is right. (*Reflections*, 7:9,13)

Ch'eng I is equally clear that while a superior man cannot shrink from a crisis, it is also the case that the impending crisis can be met only if the sage is given the reins of power:

Things in the world will retreat if they do not advance. They cannot remain still. . . . The sage alone can handle the abnormal situation in an expedient manner. . . . (*Reflections*, 8:13)

Just as Chu Hsi fought for universal education, so he believed that every human being had the capacity to become a sage, if he would "diligently put his mind in order and not allow it to strive after material goods." (*Further Reflections*, 2:30) Lü Liu-liang, the seventeenth-century follower of Chu Hsi during the reign of the Kang Hsi Emperor, extended this idea to include both the freedom to develop and the necessity of that development. Referring to the famous "mandate of Heaven" bestowed on the Emperor, which is removed by Heaven

if he fails to meet the needs of the people, Lü Liu-liang said:

This is not only a responsibility which weighs on the ruler. Everyone has his own self, and therefore there is no one on whom the responsibility does not lie. . . . The commoner may not have the official function of ordering the state and bringing peace to the world, but inherent in the fulfilling of his self-cultivation is the principle of ordering the state and bringing peace to the world. (deBary, *Trouble With Confucianism*)

This is very close to the Christian notion of a personal relationship to God as the basis for individual sovereignty, located in the individual's capacity (and necessity) to bring change to the world as a whole.

In this light, the Ch'eng/Chu school also emphasized the potential for redemption of even the most evil of sinners. Chu said,

Even the most wicked person, if he can be good for one day, becomes a good man for that day. Is it possible that one cannot change? (*Reflections*, 1:14)

And elsewhere:

For those who are most evil, my only lament is that they are so thick-headed and unenlightened. If in their own minds they would come to realize their insecurity and then follow up on this and correct the fault, could they too not be good people? (*Further Reflections*, 12:39)

Part IV. Countering Taoism And Zen Buddhism

Lao-tzu, the guru of Taoism, a semi-mythical contemporary of Confucius, said: "That which is looked at but not seen is said to be the invisible . . . and can never be fully understood by investigation." Man is immediately reduced to a grovelling beast, incapable of understanding anything beyond the mere appearance of things. Ruled out is any concept such as Plato's Ideas, or Chu Hsi's Principle. What Plato knew to be only the "shadows" of reality are to the Taoists, the limit of our intelligibility. The "Tao" of Taoism (the Way or the Path) is unintelligible by definition. The first sentence of Lao-tzu's writings states that anything that is capable of being expressed is not the true Tao.

By the time of the Neo-Confucians in eleventh-century Sung China, Taoism was pervasive, corrupting even the Confucian literati. The previous T'ang Dynasty had been founded and led almost entirely by confirmed Tao-

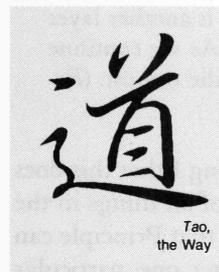
ists, while Buddhism spread dramatically across China, developing a new "Chinese" form—Ch'an, or Zen as it became known later in Japan—through an interaction with Taoism. Although the two conflicted, the conflicts were more political than philosophical. When Buddhism was briefly banned by the Taoist regime between A.D. 843 and 845, the motivation is evident in the result: 4,600 Buddhist monasteries were abolished, while tens of millions of *mu* of land were confiscated!

As reported above, the Buddhist monasteries had become surrogates for would-be feudal lords, using the tax-exempt status and freedom from inheritance regulations to build up the equivalent of vast landed estates controlled by wealthy families.

Without attempting a thorough critique of either Taoism or Buddhism here, I will discuss the method and some of the content of the Neo-Confucian defense of the Confucian worldview against these "heterodox" teachings.

The Neo-Confucians recognized that the mystical and irrational aspects of the heterodox teachings were, in part, embraced by a population which was hungry for answers to questions of a cosmological and religious nature, especially as to the source of life and the disposition of the soul after death. These questions became even more urgent as the social and economic condition deteriorated throughout the T'ang Dynasty. Confucius and Mencius had not adequately answered these questions, although they were addressed implicitly in their writings. But the sweeping influence of Taoism and Zen, and the chaos and destruction they helped bring upon the Empire, necessitated a thorough confrontation and refutation if China were to survive. This was the self-defined task of the Ch'eng/Chu School.

Rather than simply rejecting the concepts proposed by the Taoist and Zen schools, Chu took them, one by one, refuted them, and reformulated the concept, within the Confucian worldview, as advanced by his own discoveries concerning the order of Creation. We will review this in regard to several concepts: the Tao (Way, Path) itself; the use of the ancient *Book of Changes* (*I Ching*); "quiet-sitting" and emptiness of mind; and personal enlightenment.



The Tao

The Tao (the Way or Path) for Lao-tzu and the Taoists was mystical, totally beyond the comprehension or understanding of man, just as Aristotle argued that "the infinite considered as such is unknown," and thus finite man can never know the infinite

God. Government, under such mystical conditions, where there is no intelligible higher standard of truth, can only avoid chaos through brute force suppression of knowledge and political freedom. Lao-tzu said: "The people become difficult to govern when they have too much worldly knowledge. Thus, if worldly knowledge governs a state, it becomes a state of outlaws." This was precisely the justification used by the Legalist Ch'in Dynasty to ban the study of history and the classics.

Chu Hsi agreed that God, or the Principle of the Tao, could not be named or expressed in words, but that did not mean man could not know God. He also agreed that worldly knowledge alone could not govern a nation without leading to chaos. Similarly, when the Buddhists argued that human desires were the source of evil in man, Chu did not entirely disagree. But he charged that the Taoists and Buddhists, rather than solving the problem of how to know God, or how to subject worldly knowledge to a higher moral order, or how to subject human desires to a higher moral purpose, instead simply adopted mysticism, empiricism, and asceticism, and denied the existence of such problems, or the possibility of any solutions.

Chu Hsi countered that the infinite God could be known by what He is not:

God [Tao] alone has no opposite. (*Further Reflections*, 1:69)

He [the Great Ultimate] is not spatially conditioned. He has neither corporeal form nor body. There is no spot where He can be placed. (CTCS 49:11a-b)

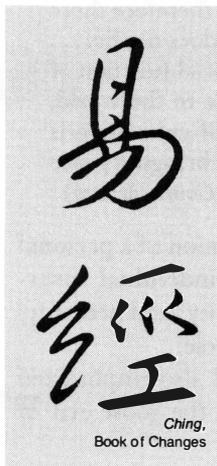
But man, graced with a nature which is the same Principle as the Universal Principle of God, and with an intellectual capacity capable of perfection, is uniquely capable of comprehending such an infinite being.

Chu's notion of "investigating the Principle of things to the utmost," contains an explicit understanding that there is a "negative" process involved in coming to know God. Chu says that in investigating the Principle of something:

After we understand one layer, there is another layer under it, and after that another. . . . As we continue to try to understand, we shall reach the utmost. (*Reflections*, 3:9)

In the same place, Chu quotes Ch'eng I that this does not mean to investigate the Principle of all things in the world to the utmost, nor does it mean that Principle can be understood merely by investigating one particular Principle. Thus, man cannot know God in full, but

through an ever-less-imperfect knowledge he can "face the Lord in Heaven all day." (Confucius)

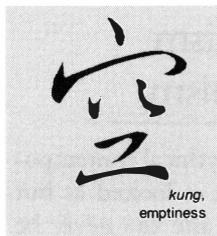


The Book of Changes

The *Book of Changes* (*I Ching*) was one of the classics of the "Golden Age" preceding the time of Confucius. Confucius himself almost never referenced the book. It came to be identified primarily with the Taoists, who used it for divination, and it is still a favorite of occultists in both East and West today. The famous hexagrams were each assigned a meaning, and a text accompanying each provided moral

teachings. Used as a Taoist fortune-telling book, the diviner throws a set of sticks like dice, to determine a specific hexagram. The accompanying text is taken as the answer to the problem at hand.

The Ch'eng/Chu school used the teachings from the *Book of Changes*, while cleverly exposing and ridiculing its fortune-telling aspects. One example will suffice to demonstrate the method of turning the book against the mysticism of the Taoists. When a specific hexagram, said Ch'eng I, "indicates that there will be good fortune, let the subject of divination re-examine himself as to whether his virtue is outstanding, lasting, and correct. If so, there will be no error."



Emptiness vs. Creativity

One of Chu Hsi's primary targets was the Zen Buddhist contention that to get to the original pureness of mind, all thoughts must be extinguished, all emotions and desires removed. Chu protested that this eliminates any notion of human creativity, and that this God-given creative power is the very nature of the mind. What they fail to understand, he said, is that the nature of the mind, like the mind of Heaven,

is none other than the production of things; that if one interprets this mind any other way, one will invariably be drowned in emptiness and submerged in quietude, and will fail to attain the proper connection between substance and function, root and branch. (Hitoshi)

Creativity and production are impossible without interaction with the physical universe, which the Buddhists considered unreal, illusionary. But Chu additionally

warned against those who argued that Confucian teachings were best for ethical matters of society and government, while at the same time the Buddhists could be followed for their understanding of the transcendental realm of human consciousness. In a passage reminiscent of Plato's Allegory of the Cave, Chu said,

The Buddhists are really in a dream world, seeing only shadows of mind and nature. They have never carefully looked at their genuine mind and nature. Even if they are successful in preserving and nourishing, this is only the preservation and nourishment of the shadows they see. (*Further Reflections*, 13:15)

He quotes Ch'eng Hao:

The Buddhists devote themselves only to penetration on the transcendental level, not to learning on the empirical level. This being the case, can their penetration on the transcendental level be right? Their two levels are basically disconnected. Whatever is separated is not the Way. (*Reflections*, 13:4)

Chu went further by emphasizing that although Confucian teachings on ethics were indeed completely opposed to those of Buddhism, the fundamental difference was metaphysical, not ethical:

Those who refute Buddhism today rely upon the distinction between righteousness as the essence of the Confucian Way and self-interest as the essence of the Buddhist Way. . . . This distinction is rather secondary. . . . Buddhists take Emptiness as the essence of their metaphysical view. . . . Their metaphysical view is all wrong, consequently all other doctrines they maintain have to be equally wrong. . . . We Confucianists say all metaphysical Principles are real, while they say all Principles are empty.

Thus, to Chu, ideas are more real than the ephemeral, material substance of the objects of sense perception.

It is worth noting here that Aristotle was, in fact, a Zen Buddhist and a Taoist! Aristotle rejected Plato's concept of the Ideas, which is a rejection of Chu Hsi's parallel notion that the nature of each created thing is its particular Principle, which participates in the Universal Principle, God. In the *Metaphysics*, Aristotle says: "To say that the Ideas are patterns and that other things participate in them is to use empty words and poetic metaphors. . . ."

Aristotle's rejection of any nature or meaning in things and affairs other than what can be observed by the senses, is epistemologically equivalent to the Zen teaching that the material world is an illusion—that only

the perception by the consciousness is real.

The ultimate goal of the Zen Buddhists was to find "peace" through contemplative enlightenment. Aristotle's view of "reason," his concept of the mind, and his view of the selfish aim of mental activity, are not far removed from the Zen Buddhists, as evidenced by this passage from his *Ethics*:

The activity of reason, which is contemplative, seems both to be superior in serious worth and to aim at no end beyond itself, and to have its pleasure proper to itself . . . and the self-sufficiency, leisureliness, unwearyedness (so far as this is possible for man), and all the other attributes to the supremely happy man are evidently those connected with this activity.

Chu did not denounce the concept of "emptying the mind," nor the value of meditation; rather, he redefined them. The process of investigation of the laws of the universe, of the "Principle of things and affairs," necessarily leads to the arousal of selfish desires and a fixation on "things" and "objects," rather than their Principles. This clouds up and obscures the "inborn luminous virtue," the creative process, creating a screen of habits and fixed notions through which reality, true Principle, is distorted. It is this screen, which Lyndon LaRouche has identified as the matrix of axiomatic assumptions through which one views the world, which Chu insists must be "emptied" from the mind. It must be emptied in full, not in part, since it functions as a whole to prevent the creative potential inherent in the mind from functioning. Said Chu: "Habit becomes one's second nature, causing one to get further and further from his nature." (*Reflections*, 1:14) Also:

Modern scholars are unable to empty their minds and take a step back to slowly look over the teachings of sages and worthies in order to seek out their ideas. Instead, they directly take their own ideas and force them onto those [of the sages and worthies]. . . . (*Further Reflections*, 2:62)

Chu was most critical of self-described Confucian scholars who had adopted the various ideologies over the preceding millennium, and could not "empty their minds" of these prejudices to make a creative contribution. The Ch'eng/Chu School argued that the true Tao had been passed on by Confucius to his disciples, and then to Mencius, but with the death of Mencius in 289 B.C., the Way was lost. Significant efforts were made by individual scholars in the intervening years to rediscover the true teachings of the sages, according to Chu Hsi, but none were successful until the Ch'eng brothers.

Errors and corrupting influences from Taoism and Buddhism, once introduced in a Confucian form, were passed on in an hereditary manner from teacher to student. As Lü Liu-liang, the brilliant follower of Chu Hsi in the seventeenth century, identified the problem: “Scholars’ minds and hearts become like block-prints, and just as errors in the text of the block are reproduced in what is printed, they all repeat the same errors.” (deBary, *Trouble With Confucianism*)

How can one “empty his mind” and at the same time “preserve the mind and investigate things”? Are these not contradictions? Said Chu,

The Zen Buddhists see the mind as empty and possessing no Principle at all, while we see that although the mind is empty, it does possess all the 10,000 Principles completely within itself. (Fu) (“10,000” is used in Chinese to mean “countless” or “infinite.”)

Here, Chu distinguishes between man’s “human mind” and his “Heavenly mind.” It is not that there are two minds. Rather, man’s original nature comes from God, but as soon as man acts in the world, his free will subjects him to human desires, both good desires and selfish desires. If these desires are not governed by the “original mind”—i.e., by Principle—then they will become ensnared in evil. Chu said,

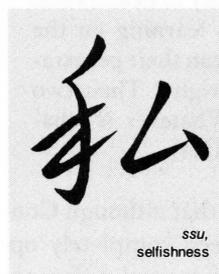
At the moment that we perceive good and wish to do it, this is the first stirring of the appearances of our true mind. But once it does appear it is covered by the natural inclination for worldly things. We must personally and intensively investigate it. (*Further Reflections*, 5:16)

This “original mind,” that of Principle, is what Cusanus distinguished as the “intellect,” as opposed to mere linear reasoning or sense perception. Matters which appear as total contradictions to a mind “fettered by what is heard or what is seen” (CTCS 44:13a-b), such as the Aristotelian mind, limited to deductive or inductive reasoning, are no longer contradictory at the level of the creative intellect. Cusanus termed this the “coincidence of opposites” in the Divine Mind, where apparent contradictions are resolved in the absolute infinite (God) and in the relative infinite potential in the mind of man. The Neo-Confucians made the same point, calling God both the Great Ultimate or Universal Principle, in that He contains everything there is, but also the “Ultimate Non-Being,” since He preceded Heaven and Earth. At the human level, man is both finite and infinite, his mind both “empty” and full of all Principles of nature.

Chu Hsi mocked any lesser concept of the mind,

either the Taoist/Legalist argument that, in order to impose order on the ignorant masses, people must be treated like beasts, or the Zen Buddhist argument that the outside world should be rejected in favor of self-reflection and personal enlightenment. When many Taoists and Buddhists claimed to follow the Confucian tenet to “Hold the mind fast and preserve it,” Chu Hsi responded:

“Holding it fast” is another way of saying that we should not allow our conduct to fetter and destroy our innate mind which is characterized by *jen* and righteousness. It does not mean that we should sit in a rigid position to preserve the obviously idle consciousness and declare that “this is holding fast and preserving it.” (CTCS 44:28a-29b)



Selfishness

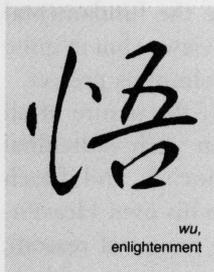
When the Zen Buddhists prided themselves on repressing all selfish desires in their search for Nirvana, Chu made the obvious point that in reality they were totally selfish. To refuse responsibility for society as a whole is to condone or outrightly support the evil that exists in that society in order to selfishly find one’s own peace through idle contemplation. “A person who has never spoken of doing good must first hate evil,” said Chu. “Once they are able to hate evil, then they can do good.” (*Further Reflections*, 5:24) Eliminating evil thoughts from one’s personal life while refusing to act on the crisis in society is not even possible: “If our mind is unresponsive and stubbornly immovable, even though our mind is free of evil, still the refusal to move can only be an unjust principle.” (*Further Reflections*, 5:35)

Similarly, professing a love of humanity, and even carrying out acts of charity, while at the same time refusing to fight evil, no matter what the personal consequences, will only lead to serious mistakes even in the intended acts of charity. Chang Tsai said,

Because one hates inhumanity, he will never fail to realize it whenever he does anything wrong. But if one merely loves humanity but does not hate inhumanity, he will be acting without understanding and doing so habitually without examination. (*Reflections*, 5:35)

The ultimate selfishness of the Zen Buddhists, said Chu Hsi, is that they taught their students that they could become enlightened entirely on their own, without God. Students were told to

concentrate their minds on places totally incomprehensible and unknowable, so that they will one day see by themselves and then get it. But this is simply a case of claiming by oneself that he has it. (*Further Reflections*, 13:24)



Enlightenment

Chu Hsi did not deny the existence of a state which could be called “enlightenment,” but, as the above quote demonstrates, he ridiculed the simplistic, cultist notion of “instant enlightenment,” while motivating instead the long, arduous,

but joyful process of study, political work, and scientific and artistic creativity to attain enlightenment and “face the Lord in Heaven all day.” Chu spoke of students who came to him

for the first time, always talking about this “sudden enlightenment,” but afterwards, to the contrary, they were even more screwed up and out of whack. So it seems that what we call “sudden enlightenment” was at the time a slight comprehension, with a feeling of being completely pure and happy. But after a while, the feeling wore off. How can we ever depend on such a thing? (*Further Reflections*, 13:23)

Such Zen “enlightenment” came from drowning one’s identity in an “all-is-one” soup which fails to distinguish between God and the myriad things and ultimately rejects the existence of God the Creator, and man the creature of reason. Today’s radical environmentalists would do well to consider Chu Hsi’s rebuke to a Zen-influenced student who said, “Things share the same Material Force and form one body. Only when one is absolutely impartial and is without selfishness can one share their joy and sorrow without interruption.” Chu responded,

When have earth and trees been selfish? They are not concerned with other things. Man, however, fundamentally has this concern. That is how he can be absolutely impartial, without any selfishness, and can embrace all things without interruption. (*Reflections*, 14:19)

“Sudden enlightenment,” said Chu, is in fact a rejection of everything real in the universe, and is the equivalent of embracing death as real, and life as an illusion. The Confucian “enlightenment,” on the other hand, comes from an engagement in life in all its facets, and its attainment is not an end, but a new beginning. Said Chu,

“Seeing into man’s nature” is a Zen Buddhist expression; it means “seeing just once and for all.” By contrast, the Confucians speak of “knowing man’s nature”; after knowing the nature, the nature still requires a full nourishment until it is exerted to the utmost. (Fu)

True enlightenment, then, is not a sudden, mystical experience, but is the equivalent of the process described by Cusanus as rising to the level of the intellect, whereby man can become an “adoptive son of God,” or, what the Confucians call a “sage.”

Overcoming Death

It is only in his attack on Buddhist ideas concerning death and reincarnation that Chu Hsi directly addresses the question of life after death. In general, he follows Confucius and Mencius by insisting that this is at best a mystery, and that man is better encouraged to concentrate on living according to God’s will than to dwell on the afterlife. However, as mentioned above in the discussion of the “Western Inscription,” where, Chang Tsai said, “In life I follow and serve Heaven; in death, I will be at peace,” Confucians considered the disposition of the soul at the time of death to be of the utmost importance, while also expressing a belief in the eternity of the soul through their strong belief in the necessity to offer prayers to ancestors.

But Chu Hsi was forced to become more explicit to counter the Buddhists. First of all, he totally ridicules the notion of the transmigration of souls:

Buddhists say that when a person dies they become a ghost, and the ghost becomes a person. If so, then throughout the world there certainly are a lot of comings and goings without any transformation or creations from anything else. There certainly is no Principle in this. (*Further Reflections*, 13:12)

To someone who said that Buddhists combine Confucian concern with human affairs and life with concern for ghosts and death, Chu responded:

I say that I don’t know whether these matters of humans and ghosts and life and death are one thing, or two things. If they are one thing, then talking about human affairs and the principle of life already certainly includes such matters as death and ghosts and spirits. We need not combine them in order for them to be combined. If you have to make a separate category then there will be a desire to have a division between beginning and end, and between the living and the dead. (*Further Reflections*, 13:25)

Such references to immortality are repeatedly joined with warnings against succumbing to a selfish notion of “preparing to get into Heaven” while actually ignoring the often difficult task of following God’s will in this life. “If you don’t cultivate this life but you cultivate the next life—why?” (*Further Reflections*, 13:30) To do so is to mistake death for life, and to thus fail in this life and also fail to achieve everlasting life: “I am afraid the Buddhists will only love the true nature after death. Isn’t their intention egoistic and self-interested?” (Fu)

The Zen Buddhists claim to believe in the continued life of the soul after death, but their notion of this is one of escape from the thoughts, desires, and mental activity of this world—in fact, they teach their students to attempt to achieve this state of death-like nothingness as their highest goal. Chu counters this by addressing the eternal, negentropic process of the Creation as the necessary location of man’s concentration both in life and in death:

The creative transformation of heaven and earth is likened to a great furnace, in which human and non-human beings never cease to grow and re-grow. This points to the principle of reality, and we need not worry about the cessation of the creative transformation. Now, Buddhists see it as a vast, vacuous and quiet thing, and mistake the “awareness or consciousness” posterior to death of human and non-human beings to be the principle of reality. Isn’t this wrong?

Now, what our Confucian sages and worthies call “to go back in fulfillment and die in peace” is none other than not to miss the Principle of Heaven man has received, so that he can die without any regret or shame. (Fu)

Part V. Confucian Crisis And the Arrival Of Christianity

When the Jesuit missionaries arrived in China in the late sixteenth century, the Confucian tradition they encountered was seriously degenerated from the Renaissance of Chu Hsi, for under the influence of the ideas of Wang Yang-ming (1472-1529), it had increasingly come to conform to the Aristotelian worldview so effectively combated by the Neo-Confucians.

The role of Wang Yang-ming, and the character of his thought, is summarily expressed by an incident in

the world-historic year 1492. While Columbus was conducting a crucial experiment to confirm the Renaissance hypothesis on the geographic nature of the world, Wang Yang-ming, a twenty-year-old student from a leading Mandarin family, decided to carry out his own experiment to test what he perceived to be the fundamental thesis of Chu Hsi’s Renaissance worldview—but in quite a different manner than the great Columbus project.

Wang considered the following: If the nature of all created things is Principle, such that each individual Principle participates in Universal Principle, and if each Principle is intelligible to man due to his own Heaven-given Principle (characterized by his power of reason), then, thought Wang Yang-ming, it must be possible to discover this Principle in some particular thing—such as the bamboo in his father’s garden. So he and a fellow student sat down in his father’s garden, gazing at the bamboo. After several days, his friend fell sick, and Wang followed suit after several more days “effort,” having failed to discover the true Principle of bamboo!

His conclusion? Chu Hsi was obviously wrong. Wang became a dedicated Taoist, dropped out of society, studied Zen Buddhism and wrote “beatnik” poetry. Later, this incident contributed to his “sudden enlightenment,” when he realized in a dream that there is no reality inherent in the entities in the physical universe, but only as objects of man’s consciousness. This obvious Zen Buddhist notion became the basis for his “reform” version of Confucianism, mislabeled by historians, unfortunately, as a second “branch” of Neo-Confucianism.

This sounds very much like a parody of Voltaire’s disgusting *Candide*, in which Voltaire mocks Leibniz through the story of a young student who attempts to confirm a ridiculous materialist interpretation of Leibniz’s notion that the world created by God is “the best of all possible worlds.” But Wang Yang-ming was totally serious about this incident, and later reported it had taught him that

there is nothing in the things in the world to investigate. The effort to investigate things can only be carried out in and with reference to one’s body and mind.

The parallel to Aristotle’s rejection of Plato’s Ideas as “empty words and poetic metaphors” is obvious, as is Wang Yang-ming’s Aristotelian contention that only what the mind perceives through sense perception is real.

The fact that such thinking was tolerated within Confucian scholarly circles, and, in fact, became predominant, demonstrates the rapid moral and cultural decay

after 1435, when the Sung economic development programs and voyages of discovery were suddenly halted. Although he called himself a Confucian (primarily on the grounds that he supported involvement in political affairs rather than dropping out to find a personal Nirvana), Wang is nevertheless credited with responsibility for a revival of Zen Buddhism, which had received a severe setback under Sung Neo-Confucianism. And although called an unfortunate aberration by Wang's apologists, the later development of total moral depravity in one faction of his followers—the "Wildcat Zen"—was, in fact, the necessary result of Wang's immoral *atheism*.

Wang claimed to base his ideas on Mencius, who had asserted the innate goodness of man, based on the creative powers of the mind which reflect the lawfulness of the entire universe. Wang turned this on its head, saying that since the mind contained every Principle in the universe, it was unnecessary for man to go beyond examining his own mind!

Wang's specific philosophic construct was rooted in Ch'eng Hao, the Ch'eng brother who was sometimes quoted by Chu Hsi, but was also often criticized and corrected by Chu in his anthology of Neo-Confucian writings. Despite his inclusion among the founders of the Neo-Confusion school, Ch'eng Hao was essentially an atheist who, like Deists in the later West, viewed the human mind to be the same thing as the mind of the universe, while believing that man's life was predeter-

mined by the "quantity" of Material Force with which he was endowed.

This aspect of Ch'eng Hao's teaching was adopted by a contemporary of Chu Hsi named Lu Hsiang-shan (1139-1192). Lu also argued that Principle is not the *nature* of the mind, but is the *mind itself*, thus making the mind one with the universe. This *atheistic* rejection of any power greater than man (except, perhaps, a mystical Taoist "Non-being" completely unknowable to man) is the common thread running through this "School of Intuition," so-called. Lu Hsiang-shan is explicit on this:

The theory that Principle is due to Heaven whereas desire is due to man, is, without saying, not the best doctrine. If Principle is due to Heaven and desire due to man, then Heaven and man must be different.

Lu, like Wang Yang-ming later, accused Chu Hsi of demanding too much of mere man, who is incapable of any transfinite conceptions, and thus will only get confused by all the study and investigation of things.

Wang Yang-ming's contribution to this worldview was contained in two slogans: the extension of "innate knowledge," and the "unity of knowledge and action." Wang blatantly equated his notion of "innate knowledge" with the Buddhist notion of "original state." His purpose was to counter Chu Hsi's interpretation of the "Great Learning," where Chu called on man to "investigate the nature of things to the utmost." Wang attacked

Which Confucianism?

In the aftermath of the death of Mao Zedong in 1976 and the end of the nightmare of the Cultural Revolution which had wracked China for the ten years preceding Mao's death, there has been a most welcome resurgence of Confucian studies. This "Confucius Project" will certainly play a crucial role in shaping any future policy on the mainland, as well as in Taiwan. However, we must stop and ask the question—*which Confucianism?* Because, as is true in the history of Christianity, there have been many schools within Confucianism.

Although it is the renewal of the school of Neo-Confucianism associated with Chu Hsi that is essential if the current threat of a holocaust and dismemberment of China is to be avoided, much of today's "Confucius Project" is, unfortunately, not directed at this result. Instead, there is an effort to motivate a "Greater China"

movement, uniting Taiwan, Singapore, Hong Kong, and mainland China, behind the very "free trade" and libertarian policies that have brought the Western world into the current collapse.

In order to add a "Confucian" garb to this I.M.F. policy, a degenerate school of pseudo-Confucianism—which, in fact, represents Taoist and Zen Buddhist ideology—has been put forward as the necessary "pragmatic" policy alternative. This is the Ming Dynasty school of Wang Yang-ming, a "covert Buddhist" whose atheism and pragmatism have been perceived by the Western financial institutions and their agents as useful ideological tools to cover up and accomplish the looting and dismemberment of China—including the open support of Western finance for the continued dictatorial control of China's "pragmatic" Communist Party.

this, saying that the words in the “Great Learning” meant only to “rectify the mind.” Wang wrote,

Extension of knowledge is not what later scholars understood as enriching and widening knowledge. It means simply extending my innate knowledge of the good to the utmost. (*Yang-ming ch'üan-shu*, [Collected Works of Wang Yang-ming] 26:1b-5a, as translated in Tu Wei-ming)

To know this good, to “rectify the mind,” meant simply to return to the pure, unblemished “innate knowledge,” in which case whatever one does will be automatically good.

This anarchistic conclusion rested also on Wang's second slogan, “the unity of knowledge and action,” which claimed that no prior knowledge of a particular action is necessary, or even possible, before doing it. This pragmatism of Wang Yang-ming has been referenced by all modern-day empiricists to attack any attempt to revive the Neo-Confucian Renaissance notion of the power of reason—from the disciples of John Dewey in their attack on Sun Yat-sen, to Mao Zedong's “On Practice,” to Deng Xiao-peng's “pragmatic” transformation of the Chinese population into a vast unemployed army fueling the new colonial free trade zones.

The ridiculous nature of Wang's “concept” is well captured in the passage:

I cannot tell you any more than a dumb man can tell you about the bitterness of the bitter melon he has just eaten. If you want to know the bitterness, you have to eat a bitter melon yourself. (Tu Wei-ming)

Wang's “sudden enlightenment” came in 1508, after he had been whipped, imprisoned, and exiled, following a confrontation with the “eunuch dictator” of his day. Depressed in his exile in Guizhou Province, and frightened of death, he had a sarcophagus constructed for himself. He sat upright in front of the coffin, and swore that he would “quietly wait for the commands of Heaven.” During this process of this death worship, he achieved “sudden enlightenment”—which confirms Chu Hsi's point that Buddhists “mistake the ‘awareness or consciousness’ posterior to death . . . to be the principle of reality.” (Fu)

Such atheistic irrationalism must necessarily lead to a Nietzschean sort of glorification of the unrestrained will. Wang's rejection of any external criteria for truth was, in fact, the basis for the fascist-like “Wildcat Zen” movement in the dying days of the Ming Dynasty. This group argued for the overthrow of all conventional moral precepts, considering anything that emerged from the unre-

strained mind to be the “innate, pure mind,” beyond questions of good and evil. Drunkenness, orgies, “art” consisting of paint thrown on paper, and similar debauchery characterized this sect. Li-chih (1527-1602), the most renowned spokesman for this school, proclaimed the “three religions [Confucianism, Taoism, and Buddhism] to be one,” a syncretization which continues to plague China to this day. Natural law was violently rejected in favor of total moral relativism:

Yesterday's right is today's wrong. Today's wrong is right again tomorrow. Even if Confucius reappeared today, there is no way of knowing how he would judge right and wrong. So how can we arbitrarily judge everything, as if it were a fixed standard? (Ts'ung shu, VIII, in deBary, *Learning For One's Self*)

Li-chih, not surprisingly, favored Legalism as a way of controlling the bestial masses—provided that the Legalist Emperors were in keeping with his own concept of the heroic (Nietzschean) superman, who would honor the unrestrained, innate nature of fellow supermen like himself! Like Mao, he considered the Legalist tyrant Ch'in shi-huang to be the “greatest Emperor of all time” (Ts'ung shu, II, in deBary, *Learning For One's Self*).

The Arrival of Christianity

This is the environment in which the Jesuit missionaries arrived in the late sixteenth century, led by Matteo Ricci. During the waning days of the Ming Dynasty, Ricci and his successors spread the influence of Christian Renaissance science and moral teachings among the scholar officials, and within the court. By the time of the fall of the dynasty in 1644, Jesuits were in several official positions in the court, responsible for astronomy and various technological agencies such as hydraulics.

But it was in the first seventy-five years of the following Manchu (Ch'ing) dynasty, that the collaboration between Renaissance Confucianism and Renaissance Christianity reached the point of a nearly successful global ecumenical alliance, going so far as to include the very real possibility of the evangelization of China. The first Ch'ing Emperor appointed the Jesuit missionaries as teachers to educate the Crown Prince, and thus the young man destined to become the Kang Hsi Emperor in 1661 was educated simultaneously in Confucianism and in the Christian moral and scientific teachings.

Kang Hsi emerged as a staunch advocate of the Ch'eng/Chu school. Wang Yang-ming had been generally discredited, blamed for the moral decay and collapse of the Ming Dynasty. Although many of the leading

Neo-Confucian scholars of the Ch'eng/Chu school refused to support the new "foreign" dynasty from Manchuria, Kang Hsi did not suppress their work because of political differences, but encouraged and sponsored all those furthering the teachings of Chu Hsi and the Sung Renaissance. Historian W.T. deBary has credited the work of several such "anti-Manchu" scholars for the fact that the "Ch'eng/Chu teaching emerged as something more than just an examination orthodoxy; it grew into an active intellectual force both inside and outside the court." (deBary, *Trouble With Confucianism*)

Kang Hsi was at the same time increasingly encouraging the Christian missionaries, both in expanding their scientific work and teaching, and in their expanding proselytizing efforts among the Chinese elites and among the common people. This culminated in 1692, when Kang Hsi decreed that the Christians were to be granted full rights to travel throughout the Empire and to convert those who so desired. Although he never himself adopted Christianity, he affirmed that the Lord on High of Confucianism was in fact the One Creator, the "ruler and the Lord of heaven, earth, and all things," and confirmed other aspects of the Jesuits' understanding of Confucianism as being consistent with the teachings of Christianity. This came in response to a mounting effort back in Europe—aimed at disrupting the potential cultural and economic alliance of Europe and Asia—which insisted that Confucianism must be denounced as a pagan heresy by the missionaries and any potential converts. This conflict became known as the Rites Controversy.

To understand this conflict, it is essential to examine the advances being made by Neo-Confucian scholars during the Kang Hsi era. Professor deBary has made a major contribution to this effort through his recent uncovering of the work of Lü Liu-liang (1629-83). Although, as Profesor deBary notes, Lü has been generally ignored by scholars both East and West, it is clear that he played the leading role in advancing the work of Chu Hsi in light of the revelations of the Christian teaching. Lü was himself interested in Western medical science conveyed to the East by the Jesuits, and made contributions of his own in this area. Lü's study of the European Renaissance developments in astronomy led him to insist on such studies for all students of moral philosophy, and he wrote a preface to a book by an associate on the Western calendar. Several aspects of his philosophical writings reflect a similar study of the Christian theological ideas, which Lü then develops within the context of the Neo-Confucian teachings of Chu Hsi.

First, as previously quoted, Lü Liu-liang made explicit that the God of the Universe was, at the same time,

a personal God for every human being, since "everyone has his own self, and therefore there is no one on whom the responsibility does not lie." Lü extended this notion of responsibility to include a sense of the "sins of omission." He ruthlessly attacked Wang Yang-ming, whose idea of "innate knowledge," he said, subverted Principle by restricting it to something wholly contained in the mind, and thus ignoring the universal nature and necessity of Principle, of God's Will, especially in matters of state. Of the sage, Lü said:

[W]hen he stands at court, there is no way he can keep silence. If something is done contrary to the Way, he can only withdraw from participation in it. To keep silence is what base officials and unworthy scholars do. (All quotations from Lü Liu-liang are taken from deBary, *Trouble With Confucianism*)

Lü also explicated the question of scientific method in a manner that comes closer to the Platonic method of Christian science than any other Chinese scholar. The knowledge obtained from the "investigation of things and the extension of knowledge" is not the mere collection of empirical facts, but, said Lü: "In what Chu Hsi said about 'the method of advancing in the Way,' the 'method' was definitely meant as the real business at hand."

This method was understood by Lü to lie in the continually improving capacity to hypothesize equivalences between the process of development in the physical universe and the creative process of mentation in the mind. Said Lü,

What the sage (Chu Hsi) spoke of in relation to the investigation of things and the extension of knowledge was the point of thorough penetration where there is integral comprehension, as the Principles in things and affairs meet, through inquiry and discussion, with Principles in the substance of the mind.

Another aspect of Lü's teaching, which directly affected the emerging "Rites Controversy" of the day, was his discussion of the rites themselves. The European enemies of China in the Rites controversy referred to the rites as a mere collection of ceremonial acts, which displayed belief in magic, or ghosts, or animism of some sort.

For Lü, however, the rites were not mystical rituals of a Taoist sort, but the embodiment of the Way. In this sense, Lü argued that institutions should be governed primarily by rites, that is, by *moral standards by which man honors the principles of propriety and respect for others*. Lü wrote:

Rites derive from Heaven, emotions from the mind and heart. Rites are always joined to human emotions, but this must mean to be in accord with the norms of the highest excellence in human emotions. . . . Whether to set rites forth clearly so that emotions attain their proper fulfillment, or (contrarily) for the emotions alone to be relied upon, allowing Heaven's principles to be overruled—that is the essential difference between orthodoxy and heterodoxy.

Failure

Lü Liu-liang's work demonstrates the positive response within Confucianism to the Christian ideas introduced by the Jesuits, drawing on and enhancing the Sung Renaissance tradition. But the destructive influence of Wang Yang-ming's materialist ideology, and the "syncretization" of Confucianism with Taoism and Buddhism, which accompanied his school, was still active. The battle between the two fundamentally opposed worldviews is evident in Leibniz's famous study, *The Natural Theology of the Chinese*.

Leibniz studied translations of Confucius, Mencius, and Chu Hsi done by Father Longobardi, one of the Jesuits who *opposed* the acceptance of Confucianism as a complementary worldview to Christianity. Leibniz analyzed the Confucian and Neo-Confucian texts, while also criticizing Father Longobardi's analysis and interpretations, as well as those of a Franciscan critic of Confucianism, Father de Sainte Marie. It is clear in reading Longobardi's and de Sainte Marie's quotes from "Confucian scholars" of their own time that they were working with followers of Wang Yang-ming!

Although we must assume that they knew of the fierce disagreements between the different currents, they apparently ignored them, accepting the covert-Buddhist notions of these contemporaries as representative of Confucianism in general. Leibniz was not personally acquainted with the work of Wang Yang-ming, but he nevertheless easily recognized that the quotations from these Fathers' associates were totally contradictory to all the fundamental concepts in the classics of Confucius, Mencius, and Chu Hsi. With his typical sense of humor, Leibniz wrote:

The authority that Fathers Longobardi and de Sainte Marie ascribe to Chinese moderns is only a scholastic prejudice. They have judged the later Chinese school as the medieval European school (with which they are preoccupied) would have us judge them, namely to judge the texts of the divine and human Laws and of ancient authority by their own interpretations and commentaries. This is a defect rather common among

philosophers, lawyers, moralists, and theologians. (Leibniz, #39)

Although Leibniz saw through this obfuscation, others did not. In the hands of the enemies of the Renaissance, such false readings of "Confucianism" provided the justification to crush the entire evangelization project. After a protracted battle in Europe, both within and outside the Vatican, a decision was made to issue Papal Bulls demanding that Christian converts denounce the Confucian Rites, and ordering the Jesuits to desist from their "accommodationist" policies. Emperor Kang Hsi, stunned by the ignorance displayed by the dicta from Rome, was finally forced to retract his open invitation to the conversion of his realm to Christianity. He explained that to denounce the Confucian Rites was to denounce the entire moral basis of Chinese civilization, which served as well as a civil code for the peace and development of society. The damage wrought to both East and West by this tragic development is incalculable.

Within China, this failure contributed significantly to the slow but certain collapse of the Manchu dynasty following Kang Hsi's reign. The subsequent Emperors not only rejected the Christian doctrines, pointing to the absurdity of the dictates from Rome, but, not coincidentally, also turned away from the Neo-Confucian teachings of Chu Hsi. Various schools emerged within Confucianism, mostly based on Wang Yang-ming's empiricism, while Taoism and Zen Buddhism again flourished. By the next century, the potential to adopt the science and economy of the Christian Renaissance was lost, and China fell easy prey to the genocide of the British opium warriors and colonial looters, from which it has yet to recover.

Part VI. Correcting British Philosophical Disinformation

To conclude this study, a particularly nasty piece of disinformation concerning Chinese philosophical history, that of the senior British China scholar Joseph Needham, must be refuted. In his multi-volume encyclopedic study, *Science and Civilization in China*, Needham constructs a representation of the Neo-Confucian school of Chu Hsi and its relationship to Western philosophy, which turns reality on its head.

He acknowledges the Ch'eng/Chu school to be the

most important school in all of Chinese history, and, in the false guise of his own construction, the one with which he personally identifies. Subsequent scholars and analysts may disagree with his preference for this school, but no one has questioned his historical characterization of it, which is a gross—if cleverly constructed—fraud, and continues to damage clear thinking on China's future and its role in the emerging world crisis.

Needham acknowledges Chu Hsi's role in transforming Chinese thought, and also the crucial role of the Ch'eng/Chu school in the explosion of scientific and cultural development in the Sung Dynasty. He also points emphatically to the fundamental epistemological agreement between Leibniz and Chu Hsi. From there he departs into a flight of fantasy whose effect is to equate this Renaissance Christian/Confucian worldview with its opposite, the bestial Social Darwinist, Aristotelian philosophical hedonism of the British Empire, distorting both Leibniz and Chu Hsi to that purpose.

In Volume II of his *Science and Civilization in China*, Needham concludes a chapter on Sung Neo-Confucianism with a section called "Chu Hsi, Leibniz, and the philosophy of organism." "Organism" is the positivist school developed by the Cambridge "Apostle" Alfred North Whitehead, who is Needham's professed mentor, and, in his view, the seminal figure in discerning the great truths of so-called modern science, meaning the pseudo-science of British empiricism.

Whitehead's circle at Cambridge, the "Apostles," included Bertrand Russell, with whom, through a ten-year collaboration, Whitehead co-authored the monstrous *Principia Mathematica*, whose sole purpose was to combat the influence of mathematician Georg Cantor's discovery of the existence of the transfinite numbers. (SEE LaRouche, "On the Subject of God") Russell went on in the 1920's to play a crucial role in the formation of the Communist Party of China, including spreading the ideological structures of those other spokesmen for "organism," Marx and Engels!

'Organism'

Needham rejects all religion as, at best, a "socially valuable fraud" (Needham, *Science and Civilization in China* throughout), arguing that the non-existence of God had been proven by Darwinian evolution theory, which showed that man's power of reason and moral principles are nothing but a "natural" result of the evolving levels of organization of matter over time, and that the evolution of the universe is governed by no higher laws, but only by the "increase of entropy." Says Needham of Chu Hsi,

All previous interpretations of Neo-Confucianism . . . lacked the background . . . of modern organicist philosophy. . . . Whether it is necessary to endow the universe, or some creativity "behind" the phenomenal universe, with "spiritual" qualities . . . is a question which is perhaps outside the field of philosophy, and certainly outside that of natural science.

To ascribe such a view to Chu Hsi is certainly inconsistent with Chu's concept of Principle (*Li*) as First Cause, without parts, the Creator of the universe; or with his notion of *jen* (*agapē*) as the spirit of that Creation. Needham deals with this by translating *Li*, not as "Principle," but as "Organization." Equating *Li* with Plato's Ideas, he says, is "entirely unacceptable," especially since the Idea of man to Plato was the soul, but, says Needham, "the great tradition of Chinese philosophy had no place for souls." Says Needham,

I believe that *Li* was not in any strict sense metaphysical . . . but rather the invisible organizing fields or forces existing at all levels within the natural world. Pure form and pure actuality was God, but in the world of *Li* [Principle] and *Ch'i* [Material Force], there was no [God] whatsoever.

As to the existence of *jen*, Needham mocks an earlier scholar for being "carried away by his theistic tendencies" by referring to Chu Hsi's insistence that Love (*jen*), Righteousness, Propriety, and Wisdom are endowed in man by Heaven. According to Needham, *jen* was not the boundless love of God through which he created all things, endowing them with His own creative nature—as, in fact, Chu Hsi explicitly argued—but rather it was merely an excretion of biological entities at some undefined point in their random evolution; or, as Needham calls it, "emergent morality."

Rather than seeing all men created in the image of God, Needham ascribed to Chu Hsi his own racist view that only certain men (the British, perhaps?) had evolved to the point that their "high-level qualities" would "emerge."

This, then, serves to justify Needham's other primary fraud: that Chu Hsi synthesized Taoism and Confucianism. Just as he falsely claims the efforts of St. Thomas Aquinas to combat the influence of Aristotle on Christian Europe to be a synthesis of Christianity and Aristotelianism, so he accredits Chu Hsi with the synthesis of "the two greatest indigenous schools of Chinese thought," Taoism and Confucianism!

This argument rests on an overt distortion of Chu Hsi's concept of God, in order to equate the "natural world of the Taoists and the moral world of the Confu-

cians.” Recall here, that Needham is ignoring Chu Hsi’s repeated rejection of the idea that one can take “Taoism for metaphysics and Confucianism for moral ethics,” insisting instead that there is only one universe.

Needham simply lies about Chu Hsi’s concept of the Tao (Way or Path). He says,

In general, it is clear . . . that Chu Hsi’s doctrine of *Li* and *Ch’i* had reconciled the divergent uses of the term Tao by the ancient Taoists and the Confucians. The Tao of human society was now seen to be that part of the Tao of the cosmos which makes itself manifest at the organic level of human society, not before, and not elsewhere.

But this totally contradicts Chu Hsi’s insistence that Universal Principle is the Tao, and that it is a single entity with “no parts,” that is, “not spatially conditioned,” and that it existed “before Heaven and Earth.” Here it becomes almost humorous, as Needham adds a footnote that “in Chu Hsi’s writings there are polemics against the Taoist conceptions of the word [Tao], which rested on complete misunderstandings of Lao-tzu (the founder of Taoism).”

Leibniz and Chu Hsi

Needham’s Delphic distortions conclude with a bizarre formulation about Leibniz, which in its absurdity reveals the British positivists’ adherence to Taoist mysticism. Modern science—by which Needham means “organism”—can be traced in a direct line back from Whitehead, to Marx and Engels, to Hegel, and finally to Leibniz! He portrays Leibniz as a “split personality,” who in trying to rectify “theological idealism on the one hand and atomic materialism on the other,” moved from Aristotelian-Thomist scholasticism, to atheistic Cartesian mechanical materialism, then finally to “the alternative view of the world as a vast living organism.” This last view, Needham claims, is the source of later “organism,” but cannot be traced further back in Europe.

Needham’s “discovery” is that the source of Leibniz’s “organism” is in fact in China, and in Chu Hsi in particular. Thus, the leading spokesmen for a Renaissance humanist worldview in the East and in the West, whose lives were spent in a battle to crush the evil effect of empiricist dogma utilized by oligarchical powers, are adopted by their enemies as the source of empiricism!

In fact, Leibniz explicitly and repeatedly attacked such a view, and in his book on Chinese natural theology, he directly rejects any attempt to read such a false interpretation onto the Chinese texts. Leibniz writes,

Perhaps some Chinese assume that a primitive composite has resulted from the primitive form, or *Li*, and from the primitive matter, or *Ch’i*; a substance of which the *Li* is the soul and the *Ch’i* its matter. They could comprehend this substance under the name (Supreme Ultimate), and the entire world would thus be conceived of as an animal, life universal, supreme spirit, a grand personage; the Stoics speak of the world in this fashion. Among the parts of this grand and total animal would be the individual animals just as for us animalcule enter into composition of the bodies of large animals. But since one does not find this error explicitly in the ancient Chinese authors, it should never be attributed to them, all the more so since they have conceived of matter as a production of God. God will not combine substance with matter, and thus the world will not be an animated being, but rather God will be an *intelligentia supramundana*; and matter, being only an effect of His, will never be coeval with Him.

It would be hard to find a more precise description of Needham’s “organism,” or a more total rejection of such a view on behalf of the Neo-Confucian scholars.

Needham’s admiration for Taoism stems from his own oligarchical view, consistent with his Marxist leanings, that a ruler *must be evil* in order to impose order. Needham states explicitly in his chapter on Taoism that the Taoist superiority over Confucianism is their “definitive rejection of ethics from the scientific world-view now in the forging.” Benevolence (*jen*), said Needham, has no place in science nor in government. “Ultimate benevolence,” he claims, “may require temporary non-benevolence.” His favorite passage from Lao-tzu, about which he says he is often “irresistibly reminded of the third and fourth lines,” begins:

Heaven and Earth are not benevolent (*jen*);
They treat the ten thousand things like straw dogs.
Nor is the Sage benevolent (*jen*);
To him also the hundred clans are but straw dogs.
(Tao Te Ching, Chap. 5)

POSTSCRIPT

The Chinese Communist Party On Neo-Confucianism

The Maoist philosophical and physical violence against Confucianism was, and still is, most virulently applied to Chu Hsi, while Wang Yang-ming is praised as a

progressive. One modern mainland theoretician, Li Zehou, reports the "line" on Chu Hsi in the 1980's as follows: Chu

served the feudal ruling class and the behavioral codes; he used the Principle of Heaven and the Mandate of Nature to repress and smother man's sensual natural passions. . . . [His philosophy] seriously poisoned the minds of the people in its several hundred years of dominance, leaving in its wake disasters and sorrow. (quoted in Wing-tsit Chan, *Chu Hsi and Neo-Confucianism*)

This mainland scholar's typically Maoist attack on Chu is that he is full of "contradictions." These contradictions are: "Heaven and mind are rational but also perceptual, supernatural but also natural, *a priori* but also empirical, and they encompass morality but also the cosmic order." In other words, Chu's "error" was to recognize the "coincidence of opposites" in God, and man's potential to participate in the transfinite through

reason.

Wang Yang-ming is credited by this mainland scholar with correcting Chu's "error," by moving from "external Heavenly principles . . . to internal, nature, feelings, and even desires. . . . [H]uman nature is man's natural passions, needs, and desires." This "advance" gets closer to Mao himself, who used Wang Yang-ming in his assault on Chinese civilization, while establishing a new Legalist-Taoist regime, overthrowing entirely the view of the individual as sacred, endowed by Heaven with *jen* and *Li* (Principle).

Sun Yat-sen attempted to save classical Confucian teaching in conjunction with the fruits of Christian science and moral philosophy. He specifically rejected Wang Yang-ming's theories, recognizing the coherence of such degeneracy with the evil philosophy of the British enemy. His efforts must be renewed today, in keeping with the principles that governed the Christian Renaissance and the Sung Neo-Confucian Renaissance as the ecumenical basis for world development and peace.

SELECTED BIBLIOGRAPHY

- St. Augustine, "Eighty-three Different Questions," in *The Essential Augustine*, 2nd ed., ed. by Vernon J. Bourke (Indianapolis: Hackett Publishing Company, 1947).
- Billington, Michael O., "The British Role in the Creation of Maoism," *Executive Intelligence Review*, Vol. 19, No. 36, Sept. 11, 1992, p. 48.
- Chan, Wing-tsit, ed., *Chu Hsi and Neo-Confucianism* (Honolulu: University of Hawaii Press, 1986).
- , ed., *A Source Book in Chinese Philosophy* (Princeton, N.J.: Princeton University Press, 1963).
- Chang, Carsun, *The Development of Neo-Confucian Thought* (New York: Bookman Associates, 1957-62; reprinted Westport, Conn: Greenwood Press, 1977).
- Chu Hsi, *Reflections on Things at Hand: The Neo-Confucian Anthology, compiled by Chu Hsi and Lu Tsu-ch'ien*, trans. by Wing-tsit Chan (New York: Columbia University Press, 1967).
- , *Further Reflections on Things at Hand: A Reader*, trans. by Allen Wittenborn (New York: University Press of America, 1991).
- deBary, Wm. Theodore, ed. with Wing-tsit Chan and Lester Tan, *Sources of Chinese Tradition* (New York: Columbia University Press, 1960; 1964).
- and Irene Bloom, ed., *Principle and Practicality: Essays in Neo-Confucianism and Practical Learning* (New York: Columbia University Press, 1979).
- , *The Trouble With Confucianism (The Tanner Lectures on Human Values)* (Cambridge, Mass.: Harvard University Press, 1991).
- , *Learning For One's Self: Essays on the Individual in Neo-Confucian Thought* (New York: Columbia University Press, 1991).
- Dreyer, Edward L., *Early Ming China: A Political History, 1355-1435* (Stanford: Stanford University Press, 1981).
- Elvin, Mack, *The Pattern of the Chinese Past* (Stanford: Stanford University Press, 1973).
- Fu, Charles Wei-hsun, "Chu Hsi on Buddhism," in Wing-tsit Chan, *Chu Hsi and Neo-Confucianism, ibid.*
- Gardner, Daniel K., *Chu Hsi and the Ta-Hsueh: Neo-Confucian Reflection on the Confucian Canon* (Cambridge, Mass.: Council on East Asian Studies, Harvard University; distributed by Harvard University Press, 1986).
- Hitoshi, Sato, "Chu Hsi's 'Treatise on Jen,'" in Wing-tsit Chan, *Chu Hsi and Neo-Confucianism, ibid.*
- LaRouche, Lyndon H., Jr., "The Science of Christian Economy," in *The Science of Christian Economy and Other Prison Writings* (Washington, D.C.: Schiller Institute, 1991).
- , *Cold Fusion: Challenge to U.S. Science Policy* (Washington, D.C.: Schiller Institute, 1992).
- , "On the Subject of Metaphor," *Fidelio*, Vol. I, No. 3, Fall 1992.
- , "On the Subject of God," *Fidelio*, Vol. II, No. 1, Spring 1993.
- Legge, James, trans., *The Chinese Classics* (Hong Kong: c.1861-72; reprinted Hong Kong University Press, 1960).
- Leibniz, Gottfried Wilhelm, *Discourse on the Natural Theology of the Chinese*, trans. by Henry Rosemont, Jr. and Daniel J. Cook, Monograph No. 4 of the Society for Asian and Comparative Philosophy (Honolulu: University Press of Hawaii, 1977).
- Needham, Joseph, *Science and Civilization in China* (London: Cambridge University Press, 1954), Vol. II.
- Rozman, Gilbert, ed., *The Confucian Heritage and its Modern Adaptation*, (Princeton: Princeton University Press, 1991).
- Swanson, Bruce, *The Eighth Voyage of the Dragon: A History of China's Quest for Sea Power* (Annapolis: Naval Institute Press, 1982).
- Tu Wei-ming, *Neo-Confucian Thought in Action: Wang Yang-ming's Youth, 1472-1509* (Berkeley: University of California Press, 1976).
- Wertz, William F., Jr., "Why St. Thomas Aquinas Is Not an Aristotelian," *Fidelio*, Vol. II, No. 1, Spring 1993.
- , trans., *Toward a New Council of Florence: "On the Peace of Faith" and Other Works by Nicolaus of Cusa* (Washington, D.C.: Schiller Institute, 1993).

Aeschylus' Republican Tragedies

by Paul Gallagher

Only Aeschylus, Cervantes, Marlowe, Shakespeare, and Schiller, chiefly, are exemplary of truly successful tragedians. Only the historian Schiller, among these few, mastered explicitly a statement and demonstration of the principles of composing Classical tragedy.

Lyndon LaRouche,
"On the Subject of Metaphor"

Only then is the entire power of the moral law demonstrated, when it is displayed in conflict with all other forces of nature, [which] lose their power over a human heart in this conflict.

Friedrich Schiller,
"On Why We Take Pleasure
in Tragic Subjects"

*I advise my citizens to govern and to grace,
and not to cast fear utterly from your city. What
man who fears nothing at all is ever righteous? Such
be your just terrors, and you may deserve and have
salvation for your citadel, your land's defense,
such as is nowhere else found among men. . . .*

*In the terror upon the faces of these
I see great good for our citizens.*

Athena, to the citizens of Athens, at the
conclusion of Aeschylus' *Oresteia* trilogy

Last December, in the course of its exhibition of Greek sculpture from the fifth century B.C., the National Gallery of Art in Washington, D.C. presented three films, comprising in four-and-one-half hours the tragic trilogy known as the *Oresteia* of Aeschylus, as performed in 1983 by the British National Theatre, in attempted "original Greek tragic form." The films, even as VHS videotapes, are available only in larger libraries in the United States, and performances of this full Aeschylus trilogy are relatively rare.

If these tragedies are well-performed, as they are in this production, they make clear that Aeschylus the dramatist played a powerful role in defining and maintaining the unique quality of the Athenian republic. This is the republican idea of the individual among the Greeks generally, against the oligarchic idea of fixed human nature ruled by irrational instinct and the power of fate. This opposition, between the model of Athens and the slave-state of Sparta, are identified by Schiller in his "Legislation of Lycurgus and Solon" as the fundamental division in human history.

Aeschylus, whose mature life covered the first half of the fifth century B.C., composing and presenting plays in Athens, Syracuse, and other cities of the Greeks, laid the foundation of the idea of "tragedy" in Western civilization. He won first prizes for sets of tragedies at Greek dramatic festivals over a period of nearly thirty years. Of about seventy tragic plays Aeschylus is believed to have written, only seven survive, and of those, the *Oresteia* is the only complete trilogy. The three plays—*Agamemnon*, *The Libation Bearers*, and *The Eumenides*—were presented first in Athens in 458 B.C., only two years before Aeschylus' death; they were among his last.

It is said that before Aeschylus began staging plays in 499 B.C., the form of Greek drama allowed for a chorus which spoke, sang, and danced accompanied by musicians; for narrative by the chorus leader; and for the presentation of a character by a single actor. Aeschylus, who like Shakespeare was an actor-dramatist, introduced a second individual actor. This allowed a triple dialogue among two leading characters and the chorus,

which mediated between the characters and audience. Later, both Sophocles and Aeschylus introduced a third actor (usually speaking little or not at all), and the Greek dramatic festival competitions of their later years allowed each dramatist a chorus, musicians, and three actors. Always using masks, the actors and chorus members portrayed different combinations of characters and different choral groups at different stages of a play. This is the format in which the British National Theatre presents the *Oresteia*. All actors and chorus members are males, who attempt by varying the tone and resonance of their speaking voices to merely indicate the sex and age or youth of the character.

The three plays together are an extraordinary demonstration—the oldest full demonstration known—of the powerful principles of Classical tragedy, once Aeschylus' innovations had truly created individual dramatic character through this process of dialogue. Classical tragedy “makes the tragic character's express consciousness the object of the spectator's conscious attention.” Ultimately, the negentropy or positive human development for which that character yearns and suffers, “uplifts the spirits of the spectators; that is the spark of true life, evoked so within the audience. . . .”

The tragic principle so described was identified by Lyndon LaRouche in his “On the Subject of Metaphor” published in *Fidelio* last year. That principle is focussed in these plays, on the character for whom this trilogy is named: Orestes, son of Agamemnon, the King of Argos. The suffering of the people of Argos, which culminates

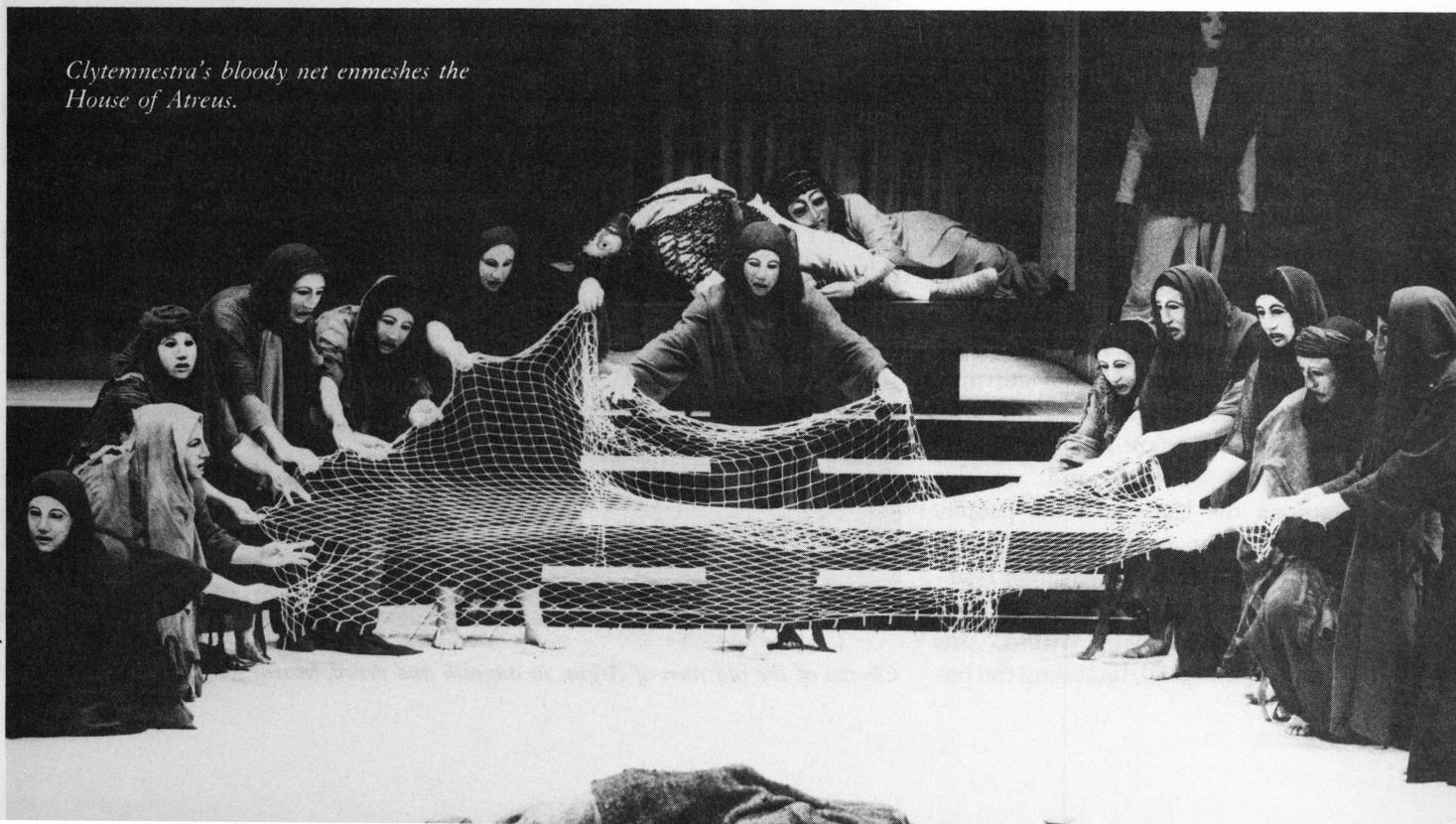
in Orestes' torment, also evokes the “terror in these faces” (of the men of Athens onstage and of the spectators) in which Athena sees “great good for our citizens” at the end of the trilogy. This is, says the goddess, a “just terror,” the terror of just men who have seen the terrible injustice and suffering unleashed when natural law is violated by irrationality, greed, and power-lust.

Promethean Tragedy

What links the experience of spectators of Classical tragedy, to the moral emotion which moves us when we see brutal injustice and misery imposed upon peoples in real life, is a broader principle most famously demonstrated in Aeschylus' tragedy *Prometheus Bound*. When, in tragedy or in human history, such unjust suffering is seen through the terrific battle of an extraordinary human being—“a Promethean”—to end that inhuman injustice, then the moral emotions of those who “watch” are actually created and strengthened. The spectators of such a tragedy are moved to demand of themselves that some greater good must ultimately result from the suffering they see, and to search for an understanding of a higher natural law of human existence which can bring about this good. In Schiller's words, this “gives pleasure by way of the higher capacity, by causing anguish to the lower.”

Prometheus Bound was, in all likelihood, written by Aeschylus as part of a set of plays, of which the others have been largely or completely lost. We can see in

Clytemnestra's bloody net enmeshes the House of Atreus.



the *Oresteia* that the three plays were clearly meant by Aeschylus to be viewed at once, or at least within few enough days that the spectator could see them as a whole, as a single idea of the uplifting of mankind. The effect of the whole upon the audience is to evoke such “anguish,” as Schiller says, so as to come close to the “terror” which Athena speaks about at the conclusion. Yet in the final play (*The Eumenides*), the spectator’s desire to see mankind ennobled so as to deal with such suffering, is strengthened and resolved. No doubt, this was Aeschylus’ method in his other sets of plays as well, and it is a great advantage for the understanding of tragedy, that in this case, the entire trilogy has survived. Prometheus declares *in speech* that even the Olympian gods, who play with the fates of mankind, must finally bow before natural law. But in the *Oresteia*, this Promethean principle is shown *in action* to be true.

The *Oresteia* deals with the Greek city-region of Argos and its ruling House of Atreus; the impact upon them of the Trojan War and the terrible aftermath of the Pyrrhic “victory” over Troy won by the Argive Greeks under Agamemnon’s command. In the killing and maiming of much of its male population in the ten-years war, and the ongoing self-destruction of its royal house by a cycle of revenge murders, “victorious” Argos is descending before the spectator’s eyes into the kind of misery, famine, and anarchy we see inflicted today on parts of Africa, of the Balkans, and of other nations.

But in *The Eumenides*, Argos’ cycle of destruction is ended and its descent into hell reversed, not by Argos but by the citizens of Athens and her protecting spirit, the goddess Pallas Athena.

The ‘Atreus Principle’

Aeschylus begins in *Agamemnon*, by creating and demonstrating the power—upon the moral emotion of the audience—of an apparently ironclad principle of *negative development*: of regression, of entropy, and of the descent from the long misery of warfare into the hell of irrational revenge and murder among the leaders of the people. Throughout *Agamemnon* and into the second play, *The Libation Bearers*, every character who appears is equally enmeshed within this downward spiral, including the po-

tential hero, Orestes, who appears in the second play. No one comes to put an end to this entropic spiral, who is untouched and above it; no god nor goddess decides to intervene spontaneously; if it is to end, Orestes must fight his way out of it from within and from above (in mind) at the same time.

From this equivalence which enfolds all the characters, the chorus (the people more broadly), and the audience, Aeschylus can create tragic irony and real transformation.

The first play moves toward the arrival of Agamemnon and his decimated remnants back from Troy; then toward his murder by his wife Clytemnestra and Aegisthus, whom she has taken as a lover. The bitter and sorrowful chorus (who represent “the elders of Argos”—only old men, women, and young children have survived the war) watches and speaks to the characters, to the audience and to themselves, about the history of this blood revenge. Atreus fought his brother Thyestes for the throne of this kingdom, and killed Thyestes’ children, except for Aegisthus, who escaped. Thyestes, defeated, cursed the children of Atreus, Menelaus and Agamemnon. Menelaus’ wife Helen was kidnapped and taken to Troy; army after Greek army has been wasted to get her back. Agamemnon, the commander, was convinced by the treasonous priest Calchas, that to get favorable winds to sail to Troy, he must ritually sacrifice his own daughter, Iphigenia. Agamemnon’s wife, Clytem-



Nobby Clark/Channel 4 International

Chorus of the old men of Argos, in anguish and dread, yearns for justice.

nestra, to revenge their daughter, has taken Thyestes' surviving son Aegisthus as her lover. Now she and Aegisthus will murder Agamemnon and Cassandra, the Trojan princess he has brought back as a slave.

These kings and nobles have made war for power, ambition, women, and revenge, rather than the defense and welfare of their people. For their violations of natural law and justice, they and above all their people are draining the cup of misery. The chorus, knowing all that has been done, is in anguish and dread throughout the first play, bitterly "rejoicing" in Agamemnon's final victory over Troy, fearing Clytemnestra's bold lying.

But Aeschylus, throughout this series of causally-linked disasters, is also "invisibly" creating an opposed, positive principle through the dialogue between the mind of the chorus and the minds of the spectators.

The dramatist creates this positive potential through *the chorus' yearning for justice*. The members of the chorus are too old for war; but at the same time, they are the elders of Argos. The chorus leader tells Agamemnon:

But I: when you marshalled this armament
for Helen's sake, I will not hide it,
in ugly style you were written in my heart
for steering aslant the mind's course
to bring home by blood
sacrifice and dead men that wild spirit.
But now, in love drawn up from the deep heart,
not skimmed at the edge, we hail you.
You have won, your labor is made gladness.
Ask all men: you will learn in time
which of your citizens have been just
in the city's sway, which were reckless.

Once created, this potential spark of justice is tested at the conclusion of *Agamemnon*, and fails. When Cassandra, speaking to the chorus, foresees the imminent murder of Agamemnon within the palace, the chorus fearfully falls into confusion over whether they can act to stop it. So Clytemnestra steps out over the dead bodies of Agamemnon and Cassandra; and Aegisthus comes out with his soldiers to threaten any who resist this new tyranny, with destruction, exile, death. The chorus calls out for his punishment, but no one resists.

At the end of *Agamemnon*, Aeschylus demonstrates the powerful influence the mind of the chorus may have, within the consciousness of the spectators; how the chorus can prepare or prefigure within the spectators' minds, the appearance of a higher good, or a higher law, in complete contrast to the oppressive action of the tragedy. First the chorus changes the dead Agamemnon, whom they have distrusted and blamed for their city's devastation, into the soul of justice:

O that in speed, without pain
and the slow bed of sickness
death could come to us now, death that forever
carries sleep without ending, now that our lord is
down,
our shield, kindest of men,
who for a woman's grace suffered so much,
struck down at last by a woman.

But no sooner have they done this, than they link this idea, as the play ends, to another name, of a character who has not appeared, whom they do not even know is still alive—Orestes:

Oh can Orestes live, be somewhere in sunlight still?
Shall fate grown gracious ever bring him back again
in strength of hand to overwhelm these murderers?

So *Agamemnon* ends.

The Orestes Principle

Two principles have been created and opposed by the end of the first play: they would be named by Schiller the sad and harsh "counterpurposiveness" of limited or irrational nature; and the responding "purposiveness" which is evoked in human moral emotion (in the spectators, in the chorus) by a higher natural law, "poetic truth."

At the opening of Aeschylus' second play, *The Libation Bearers*, the audience's consciousness of this moral "purposiveness" becomes quickly and powerfully focussed upon the character of Orestes. The identification appears at once in the spectator's mind when Orestes steals secretly into Argos to Agamemnon's grave as the play opens. But it is given overwhelming force through dramatic dialogue: the long dialogue of prayers over their father's grave between Orestes, his sister Electra, and the chorus of mourning women who appear with her, who are the libation bearers.

The audience cannot resist, during this dramatic action, this linking of a higher moral "purposiveness" to the name and figure of Orestes. At a later point, the spectator will be brought by Aeschylus to reflect on this from a higher standpoint. Then, he or she may find it strikingly singular and unusual. After all, Orestes has returned on a mission, indeed ordered by the god Apollo, *to kill his mother and Aegisthus, to avenge his father*. Isn't this what Thyestes did against Atreus? Clytemnestra and Aegisthus against Agamemnon? Agamemnon against Paris and Troy? Did these not all appear to slaughter from necessity, if they were to have revenge?

But the audience has seen into the mind of Orestes,

through the chorus, even before he appeared on the stage. Then, through the dialogue with Electra and the chorus, Aeschylus has dramatically constructed a fact which outweighs the whole empirical progression: Orestes is different; he is not moved by personal ambition or even dynastic family obligation; *he is fighting with the slightest of means to restore the good of the city and the honor of his father*. He approaches what he must do suffering the greatest inner conflict, asking his sister Electra and his friend Pylades if it really must be done. (In this regard, Shakespeare's *Hamlet* seems to stand on the shoulders of *The Libation Bearers*.)

Therefore Orestes' action is different, despite all the "empirical evidence" that it is the same cycle of blood revenge which the chorus and audience have been watching in horror. His fight evokes the potential to transform the situation for the better. The series of dramatic actions and dialogue have been constructed, so that Orestes' action is experienced as a break in this series of blood-revenge murders: equal in power *but opposite in direction*—toward a higher idea of justice. "Logic" does not rear its head at this moment to try to contradict this.

When Orestes succeeds, even as the chorus thinks it may rejoice, Aeschylus leaps dramatically to the next level. The spectator is forced to see and reflect that Orestes' brave frontal attack on the tyranny, has *not* overcome the long cycle of brutal violations of natural law. Rather his "success" has brought forth a more violent assault: the awful Furies arise literally from the earth, as avengers of the hearth of his mother Clytemnestra, to drive him from the palace and make him mad. Orestes is overcome by distraction and flees. The grieving chorus—poor Argos—now faces descent from tyranny to utter anarchy, with no government at all. The implacable fate bearing down on the heads of all, seems now more powerful than ever.

So *The Libation Bearers* ends.

An Unresolved Knot?

Schiller writes in "On Tragic Art," that "it is this which leaves much to be desired even in the most excellent works of the Greek stage, because, ultimately, in all these works, the appeal is made to necessity, and an unresolved knot always remains for our minds, which require reason."

Precisely thus, are the Furies now pursuing Orestes.

Schiller says that in his own Judeo-Christian civilization, or more generally any civilization believing in man in the image of one God, the spectators of a classic tragedy "seek out a justification for this particular case in universal laws, and to resolve the particular discord in a greater harmony. Greek art never elevated itself to

this pure summit of tragic compassion. . . ."

What *can* be said, albeit briefly, about the trilogy's resolution in *The Eumenides*, is that at the end of the drama, Aeschylus seeks to encircle the limit imposed by Greek civilization upon the power of reason to rise above such tragic anguish. Aeschylus does this by transferring this potential of reason from the image of Orestes, to the more powerful idea of *the Athenian citizen*.

The Furies are the power of necessity and fate, and they declare that under their rule all murderers are destroyed, none may atone, all blood-violence is paid with retributive blood violence. No god may stop this: although Apollo may briefly protect Orestes, the Furies will ultimately drain his life, drive him mad. One will arise who will kill him.

The Furies appear to represent natural law, which ultimately punishes all who willfully violate it; but they are also blindly insisting that murder must be requited by further violence. They are blind to the law of the "poetic truth" of human reason and compassion—of which they know nothing. So their power at the conclusion of *The Libation Bearers* and the first part of *The Eumenides*, is what causes that anguish bordering on terror in an audience reared within Western Judeo-Christian civilization.

Orestes flees from the Furies to the shrine of Athena, always the most "Promethean" of the Olympian gods. Athena creates a completely unexpected new power to transform the situation, by calling a jury of Athenian citizens to judge the case.

Against this potential new power, and creating the great tension of the "trial," are the more and more violent threats of the Furies to blight and destroy Athens itself, if Orestes is acquitted.

By Athena's confidence that these citizens are so ennobled in power of reason as to judge this fierce battle between the Kings of Argos and the Furies, Aeschylus creates within the audience also, a moral confidence in this power of reason of the Athenians. Was it so within Aeschylus' original audience, who were Athenian citizens?

By this collaboration of Athena and the Athenian citizens, the Furies are "flanked" and brought to a higher reason; they accept a new role, agreeing to protect the arts of Athens and make its surrounding earth fruitful, and their transformation is marked by their being renamed "Eumenides" (Gracious Ones). The *Oresteia* ends in a singing celebration of the future of the republic of Athens; while within it, both Athena and the chorus (who are the Eumenides) appeal over and over to the citizens to remember that these Eumenides, so uplifted but still the Furies of implacable necessity, have the fate of the city in their charge. Athena tells them:



Nobby Clark/Channel 4 International

Orestes is pursued by the Furies.

Strong guard of our city, hear you these
and what they portend? Fury is a high queen
of strength even among the immortal gods
and the undergods, and for humankind
their work is accomplished, absolute, clear:
for some, singing; for some, life dimmed
in tears; theirs the disposition. . . .

While with good will you hold in high honor
these spirits, their will shall be good, as you steer
your city, your land,
on an upright course clear through to the end.

Aeschylus' tragedies were written in the years when the city of Athens mobilized the other Greek cities to fight and defeat the invading Persian Empire. At the turning-point battles of Salamis and Marathon, Aeschylus fought and members of his family were killed. These great Greek military victories represented the quality of civilization which would ultimately make republican government triumph over empire. They came after centuries of growth of Greek cities and colonies had made

Greece the most densely populated area in human history until that time; and after Solon had given Athens government based on constitutional law.

During these years, Aeschylus himself was brought to trial in Athens—as was Socrates later—charged with sacrilege and profanation. It was claimed that his plays had revealed the secrets of one of the Eleusian mysteries; specifically that mystery (or ritual) by which one who had committed murder “with justification” might be absolved before trial. He was acquitted.

British National Theatre

This 1983 performance by the British National Theatre is a very good one. The rigorous requirements of the style of the Greek tragic staging, and the unique and crucial role of the chorus, outlaw the “modernist interpretations” which ruin so many Shakespeare productions today. The great power of Aeschylus' drama is not disrupted by any actor's idea of staging a sensitive performance. There is little motion by the principal characters, that being part of the role of the chorus' portrayal of an idealized, passionately involved observer. What counts most is that all the actors use their training to project through their masks a clear and dramatically “singing” voice; and this, almost all of the company do extremely well. The result is that the thought-process of Aeschylus' drama remains dominant over the ordering of sensuous impressions; as Schiller specifies, “reason and imagination are active, and feeling is produced by the idea, not by a physical cause.”

The music accompanying the chorus, while it is limited and restrained for the most part, otherwise has one basic flaw: while little is known about the modes of music Aeschylus employed for his tragedies, we should *assume* that it was beautiful; this music is not. The company recognizes that the Greek poetry should be rendered as poetry or an ordered meter in English, to allow the voices to “sing”; however the poetry is sometimes grossly modernist. The chorus refers to the sins of Atreus and Agamemnon as “hubris I and hubris II,” for example. Such awful “television-speak” interrupts the spectators' concentration on the dramatic action, by suddenly reminding them they are watching modern British actors (directed by Peter Hall, who brought us the shameful “Marat/Sade” years ago).

But these problems are overcome, and the films are a very unusual opportunity, for most people, to attempt to understand the principles of Classical tragic drama as it originated. Those principles are fundamental to our ability to react, as human beings in the image of God, to the disasters unleashed by economic collapse throughout much of the globe today.



The Nazi-Communist Roots of Post-Modernism

by Michael J. Minnicino

University of Chicago professor Allan Bloom died in October 1992, at the age of sixty-two. A translator of Plato and Rousseau, and a long-time college educator, Bloom became widely known for his 1987 book, *The Closing of the American Mind*.

At the time of its publication, it had become clear that the worst lunacies of the drug-rock-sex “counterculture” of the late 1960’s had never abated on the nation’s campuses; in fact, many of the leaders of that counterculture—now equipped with Ph.D.’s—had become the dominant minority in college faculties and administrations. This minority was consciously training their students to be a thought police enforcing “Political Correctness,” ready to denounce and punish any student or instructor deemed guilty of racism, sexism, insufficient

sensitivity to the homosexual “lifestyle,” or of too high an appreciation of Western Judeo-Christian culture.

Bloom’s book was the first to expose this scandalous situation to the general public, and opened the door for several other books, notably Dinesh d’Souza’s *Illiberal Education*. Unfortunately, almost all who came after Professor Bloom limited themselves to neo-conservative finger-pointing at the various academic horrors perpetrated by the politically correct mafia; none tried to deepen Bloom’s investigation.

This philosophical impotence in the face of “P.C.” cadres means that, in the five years since Bloom’s book, the situation on campuses has become worse. Even as Bloom’s thesis was being debated, students at California’s Stanford University, supported in person by Jesse Jackson, were successfully overturning the university’s Western Civilization course requirement as “racist”; at their demonstrations, the students chanted, “Hey, hey, ho,

Francisco Goya, “The Tribunal of the Inquisition,” c.1812-1819.

ho, Western Culture's got to go!" Across the country, students have successfully demanded that readings from "DWEM's" ("Dead White European Male" writers) be replaced by supposedly more relevant female and Third World authors. Most major universities now subscribe to quotas, to ensure a politically correct mix of whites, Blacks, Hispanics, and homosexuals. Most schools now also have speech codes, like the model code promulgated at the University of Wisconsin, which, for instance, permits a Black student to call a white "honkie," but would punish a white student for calling a Black "nigger."

Post-Modernist Hell

Most of Professor Bloom's book was devoted to a single thesis: over the past hundred years American education has been subverted by the ideas from three, nominally German, sources: the nineteenth-century philosopher Friedrich Nietzsche, his twentieth-century follower Martin Heidegger, and the Critical Theory of the so-called Frankfurt School, including Georg Lukacs, Herbert Marcuse, Walter Benjamin, and Theodor Adorno.

"Political Correctness" was a phrase originally used in Communist Party intellectual circles in the 1930's and 1940's. It was revived by neo-conservative authors around 1990 as an insulting characterization of a general school of thought called post-modernism.

The post-modernists spend much of their time polemicizing with each other over who, exactly, has possession of the true grail of post-modernism; thus, there are structuralists, post-structuralists, feminist deconstructionists, Third World lesbian feminist deconstructionists, and so on. However, all post-modernist thought has its proximate origins, as Bloom implies, in the three sources of Nietzsche, Heidegger, and the Frankfurt School. The post-modernists will not deny this; most celebrate it. What, then, is post-modernism?

In 1936, Nazi Culture Minister Josef Goebbels, on orders from Adolf Hitler, formed a committee of academics to edit the complete works of Friedrich Nietzsche. Martin Heidegger was placed on that committee; in preparation, Heidegger prepared a series of lectures on Nietzsche's work. Heidegger concluded that the most important thing that he shared with Nietzsche was the commitment to extinguish the last traces in Western civilization of what he called "metaphysical humanism." This commitment was also shared by the Frankfurt School.

"Metaphysics" is the investigation of that which is not of the physical world, but which generates the physical world, or generates changes in the physical world. Many

readers will say at this point: "Something which is not generated by the world, but which operates in the world? That's God."

Now, go back to Nietzsche, the context for Heidegger's analysis. Nietzsche is probably most famous for a single sentence, written a little over one hundred years ago: "God is dead." This statement is the basis of all politically correct post-modernism. Even if some post-modernists still say that God exists, their concept of God is not God.

Friedrich Nietzsche (1844-1900) was a professor of classics who abandoned his academic career in his thirties to write wildly polemical philosophical works. In 1888, he collapsed on the street and spent the remainder of his life in semi-catatonia; syphilis was the probable cause. Nietzsche wrote to prove that the highest concepts mankind has developed, the ideas of God, of morality, of good and evil, are foolish and false; that mankind evolved these ideas over the centuries as a self-consolation, to escape the mental pain of admitting that this material world, and our very short-lived bodies, are all that we have and all that we can expect. At the very beginning of human civilization, says Nietzsche, the physically stronger and smarter minority of the population became the rulers over the majority: "Some pack of blond beasts of prey—a conqueror and master race—which, organized for war and with the ability to organize, unhesitatingly lays its terrible claws upon a populace perhaps tremendously superior in numbers but still formless and nomad. This is, after all, how the state began on earth." (*Genealogy of Morals*)

Morality was developed by these primordial rulers as a means of social control: Good was what they wanted people to do, and bad was what they didn't want people to do. However, the subject peoples chafed under this aristocratic rule and became vengeful, so the rulers had to invent the concept of God to justify their orders. But, this ploy by the master race contained the seeds of their own destruction. They had to create priests to administer this religion, and these priests started to believe their own propaganda, and began to oppose the aristocracy. Ultimately, you have what Nietzsche calls "the most priestly people," the Jews.

"All that has been done on earth against 'the noble,' 'the powerful,' 'the masters,' 'the rulers,' fades into nothing compared with what the Jews have done against them," said Nietzsche in the *Genealogy of Morals*.

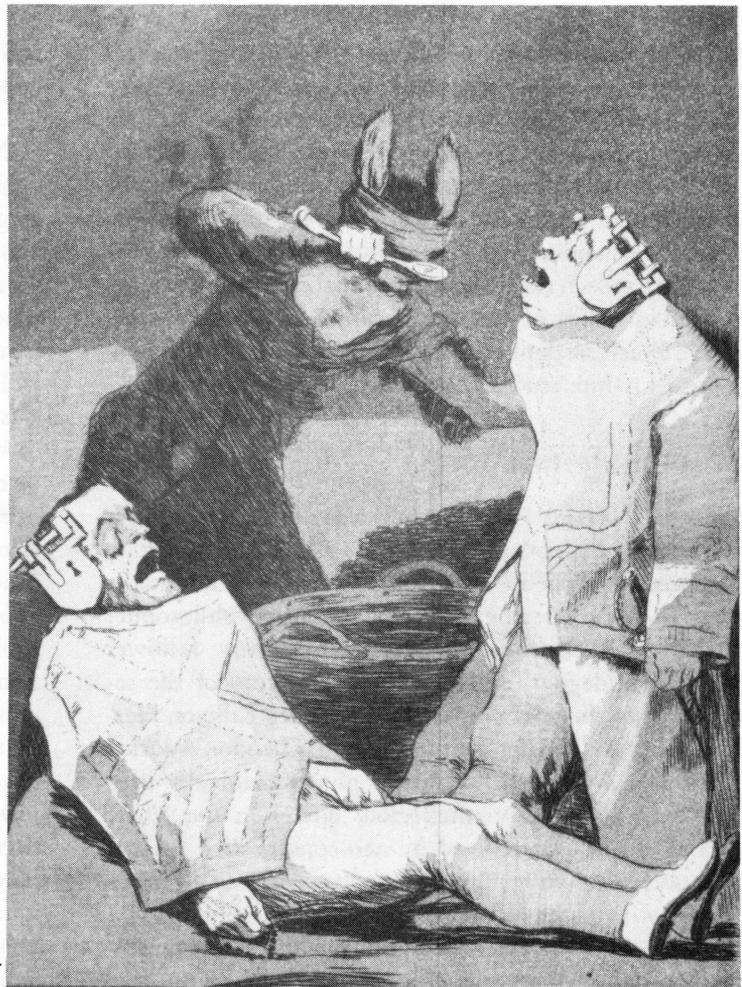
Here, incidentally, is where Hitler got the core of his anti-Semitism; even in his mass murder, Hitler was pursuing what he thought were philosophical ends. Why were the Jews bad? Because they gave us Jesus. The

Illustrations in this series are from Francisco Goya's Los Caprichos (Caprices), a group of eighty aquatint plates with full captions, first published in 1799.

Jews created an ideology which inverted what Nietzsche called the “aristocratic value equation”—they believed lowliness good, and unlimited power bad. Christianity was “the slave revolt,” the “spiritual revenge” of the Jews against the master race. “Did Israel not attain the ultimate goal of its sublime vengefulness precisely through the bypass of this ‘Redeemer,’ this ostensible opponent and disintegrator of Israel? Was it not part of the secret black art of a truly grand politics of revenge, of a far-seeing, subterranean, slowly advancing, and premeditated revenge that Israel must deny the real instrument of its revenge before all the world as a mortal enemy and nail it to the cross, so that all the world, namely the opponents of Israel, could unhesitatingly swallow just this bait?” (*Genealogy of Morals*)

According to Nietzsche, Christianity is thus a Jewish plot, whose conspiratorial origins are lost in the fact that the plot has been so successful over the last two thousand years. And that’s what Hitler said too: First we must eliminate the Jews, then we will deal with the enervating effects of Christianity on the Nazi master race. Therefore, Christianity is the most false of all false myths of religion. What we must do, says Nietzsche, is to return in our minds to the past—before Christianity, before Jewish monotheism, especially before Socrates and Plato, who demonstrated that there must be a self-subsisting Good which is connected to the evolution, through mankind, of the physical universe. Modern man must “eternally return” to a sufficiently primitive time, when he was starting to make his own god-myths. Homer, says Nietzsche in a famous example, was a great author not because he wrote about the gods, but because he created his own gods.

Nietzsche’s revolutionary New Man of the future, the *Urbemensch* or superman, must strip away all the values with which he has lived—equality, justice, humility—and see them as illegitimate overlays on society. We must have an *Umwertung aller Werte* (a “transvaluation” or “revaluation of all values”): each man will make his own values, make his own concept of good and evil, based upon his own physical and intellectual strength. The man of the future must be a beast of prey, an “artist of violence” creating new myths, new states based upon the



The Chinchillas. *He who hears nothing, knows nothing and does nothing. . . .*

essence of human nature, which Nietzsche identifies as *Wille zur Macht*, the “Will to Power.” At the same time, the old illegitimate metaphysical overlays must be pitilessly destroyed, starting with Christianity. As Nietzsche concludes in *Ecce Homo*:

“I am the Anti-Christ.”

‘Being Unto Death’

Heidegger and the Frankfurt School can essentially be characterized as commentators on Nietzsche. Martin Heidegger (1889-1976) began his first Nietzsche lecture in Nazi Germany in 1936, by announcing that Nietzsche was “not merely so subversive as he himself was wont to pose.”

Nietzsche’s will to power, said Heidegger, still retains an unnecessary metaphysical quality, because it allows the individual ego to create a conception of the physical universe without sufficient reference to the actual objects

of the universe; that is, if God is truly dead, then objects are all we have, and therefore the sole determinant of our will and our ideas. In this context, Heidegger told his students that “Christian philosophy” is a contradiction in terms. Actual philosophy must distinguish between *Sein* (“Being” in the abstract) and *Dasein* (literally, “being-there,” the notion of being as it is lived in the world of experiences). The mental history of man is *Dasein* attempting to grasp *Sein*, or what Heidegger and his followers called the struggle to be “authentic.” The problem is that phenomena—including other people, races, social systems, as well as hard little objects—are “historicized.” They are historically specific; Plato’s concepts, for instance, were thought in the context of a specific point in history, which is not our point in history; but they are treated as real in our point in history, whereas, Heidegger says, they aren’t real.

This is why Heidegger subscribes to Nietzsche’s concept of the “eternal return”: primitive peoples are able to grasp the objects of the world in a more authentic fashion, because they have less history, less science, less intellectual baggage when they interact with phenomena. For a modern, educated person, a rock on the ground comes from a certain geological era, and possibly contains a valuable ore; but for a primitive person, the rock is simply a rock. Heidegger goes even further: Life itself is ultimately “inauthentic” because we are all mortal, and there is no immortality. Therefore, the most authentic and human we can be is *Sein zum Tode* (“being unto death”), the recognition that Being ends in death. *Sein zum Tode* being the case, the most a people can hope to do, is to find what Heidegger calls “a Hero” who will transcend the historicity which has been handed down to them, and will create a new, more authentic history. For Martin Heidegger, that Hero was Adolf Hitler; and, as is undeniable, thousands of young German intellectuals followed Hitler to their deaths, based upon Heidegger’s teachings.

The Frankfurt School—founded by Georg Lukacs, a Hungarian aristocrat who became a literary theorist—is largely Nietzsche and Heidegger, plus a Communist organizing program. Around the time of World War I, Lukacs veered from Nietzsche toward Bolshevism, and became commissar of culture during the brief Bolshevik seizure of power in Hungary in 1919. After the hundred-day “Budapest Soviet” was defeated, Lukacs fled to Moscow and became a high official of the Communist International (Comintern). There, his task was to answer the striking question: Why did Bolshevism succeed in Russia, but fail to take hold in the West despite Communist insurrection across Europe? To this end, Lukacs gathered a group of Marxist sociologists and philoso-

phers who set up the Institute for Social Research (I.S.R.) in Frankfurt, Germany in 1922; this became popularly known as the Frankfurt School.

The I.S.R. determined that the answer was, that Russia had been dominated historically by a peculiar Gnostic form of Christianity which was ultimately pessimistic. This kind of Christianity de-emphasized the role of the individual soul as a subject acting in the world, and replaced it with the kind of individual who derived identity by submerging him or herself in the “communal soul.” The Bolsheviks succeeded in Russia, said the I.S.R., because they convinced a portion of the population that their revolutionary movement represented a new secular messiah; that is, they were able to unleash, through propaganda and terrorism, all of the popular resentment—or Nietzschean “vengefulness,” if you will—against the aristocracy and the Orthodox Church bureaucracy, while at the same time maintaining the ideology of the communal soul. They were able to make a simple shift: You derive your identity not from the Church or Holy Mother Russia, but from the Party.

The I.S.R. investigators asserted that the problem was that, despite the most pessimistic efforts of Nietzsche and his followers, the West still was dominated by a Judeo-Christian culture which emphasized the uniqueness and sacredness of the individual soul. Worse than that, from the I.S.R.’s standpoint, the culture of the West maintained that the individual, through the exercise of his or her reason, could discern the Divine Will in an unmediated relationship; this meant that the individual could change the physical universe in the pursuit of the Good—that mankind could have dominion over nature as commanded by the opening chapters of the Book of Genesis. Thus, individuals in the West were still optimistic, however buried this might be; they still believed that the divine spark of reason in every man and woman could solve the problems facing society, no matter how big those problems were. This meant that the West could not have a successful Bolshevik revolution. And thus, in 1914, Lukacs could write his great complaint, “Who will save us from Western civilization?”

The I.S.R.’s particular contribution to the theory and practice of post-modernist Hell was to realize that Western culture could be manipulated in such a way as to self-destruct. All that is in culture had to be abolished through an active theory of criticism, while at the same time, new cultural forms had to be created—forms which would not enlighten nor uplift, but which would expose the true degradation of life under capitalism and the false myths of monotheism. The I.S.R. criticized

Nietzsche and Heidegger for being merely “ivory tower” pessimists. What was needed was what Lukacs called the “abolition of culture,” a new “culture of pessimism,” a world in which the individual did not believe that he or she could have a personal destiny, but only “a destiny of the community in a world that has been abandoned by God.”

For forty-five years after 1922, the I.S.R. spun out theory after theory (collectively known as Critical Theory), designed to forcibly remove the joy, the divine spark of reason, for our appreciation of art, literature, and music. Critic Walter Benjamin, who is very popular on campuses today, took on the question of artistic creativity. Like Nietzsche and Heidegger, Benjamin and his colleagues were determined to locate the origins of philosophy elsewhere than in Plato and his teacher Socrates.

Benjamin admitted that most people think that Socrates initiated philosophy, by his hypothesizing the nature of the physical universe and seeking successively higher hypotheses to better his understanding. But this is wrong, according to Benjamin. Philosophy begins with the material object, not the mind. Way back in the primordial past man was confronted with the objects of physical reality; philosophy began with man’s naming these objects. But, owing to that “great evil,” human progress, man became estranged or alienated from the objects of nature. Creativity is merely the attempt by man to get back to that primordial name or essence of the object, past the impediments of capitalist society. But creativity can never be immortal or universal since it is based on the material world—the creative act must be specifically related to its point in history; again, the historicity of Nietzsche and Heidegger. The creative act of a Mozart or a Shakespeare cannot be known today as Mozart or Shakespeare understood it at their point in history, but only as we understand it in our own, “alienated” point in history.

Therefore, there is no universal history; there is no universal truth; there is no natural law. The best art in the modern period, says Benjamin, cannot be judged by the bourgeois concepts of good and evil. Benjamin gives the example of the consciously evil art of the French Symbolists and Surrealists: their “satanism,” as he calls it, cannot be judged as bad, because it exposes the false morality of “capitalist art.”

Another Frankfurt School ideologue, Theodor Adorno, himself a musician, made the same analysis of music. Beethoven, says Adorno, actually yearned to write atonal music, and this is supposedly shown by his chord structure; however, Beethoven simply didn’t have the guts to break with the social structures of his period,

which would not have accepted the revolutionary change to atonalism. Today’s music must be atonal because atonalism is ugly, and only ugly music tells us the truth about the ugliness of our own miserable existence.

The purpose of art, said Benjamin, is to organize pessimism, and “[t]o organize pessimism means nothing other than to expel the moral metaphor from politics.” Thus the Frankfurt School was not satisfied with theory; they attempted to put this nonsense into practice. The entire Institute (with the exception of Benjamin, who died in 1941 of a self-administered drug overdose) decamped to America as Hitler was coming to power. Sponsored by such institutions as CBS, Columbia University, the American Jewish Committee, and the B’nai B’rith, the Frankfurt School became the dominant force in sociological and communications theory. It developed the concept of the “authoritarian personality” to get scholarly justification for its irrationalism, defining as “authoritarian,” anyone who had too high a regard for family, nation, or reason itself. The Frankfurt School’s Critical Theory is the basis for today’s “entertainment industry,” a phrase which the School coined; it is the theoretical basis for today’s television, film, and music programming. It is the basis of the public opinion polls that have become the determining factor of politics in America. It is the theoretical basis upon which the overwhelming majority of modern artists and composers today can create ugly works—and be praised by critics for their “authenticity.”

Adorno summarized his intentions in an article about music in 1938: He said that putting Classical musical compositions on the radio was potentially useful because it forced the mind of the listener to “fetishize” the composition rather than understand it. Rather than taking the piece as a whole, the listener separates it in the mind into those parts that entertain, and those parts you don’t understand. “They listen atomistically and dissociate what they hear,” he wrote, “but precisely in this dissociation they develop certain capabilities which accord less with the traditional concepts of aesthetics than those of football or motoring. They are not childlike . . . but they are childish; their primitivism is not that of the undeveloped, but that of the forcibly retarded.” Nothing but the primordial stupidity espoused by Nietzsche and Heidegger!

Know Your Enemy

The politically correct post-modernism outlined above is the essential curriculum taught on today’s campuses. Its practitioners may quibble about the details, and they

may wish to suppress the particular quotes which I have quoted, but anything beyond this core philosophy is merely commentary.

This is what is behind all the nonsense about DWEM's. "Why are you forcing us to read Homer, Plato, and Cervantes? These are all male writers who share a common Western culture; all they can write about are their own experiences and their own values. They can't say anything important to a woman or a Black person, or a homosexual. You have to read female authors, and Black authors and gay authors for that, because, as we all know, mental life is delimited by materialism—all we can say about life is how our different instinctual and genetic structures, as women, as men, as Blacks, as homosexuals, interrelate with our experienced existence ("Dasein") as men, women, Blacks, or homosexuals."

In 1967, a Frenchman named Roland Barthes founded



What a golden beak! This looks a bit like an academic meeting. . . .

the literary theory of "post-structuralism" with a single statement, basing himself completely on Benjamin and in conscious emulation of Nietzsche's famous sentence. He said, "The author is dead." He meant by this: Let's go all the way and admit that any important literary figure was so completely determined by his conscious and unconscious interaction with his material existence that to talk about "the author" is obsolete, and to say that some past author has anything to say to you today, is hopelessly naive; even the words which the author used are freighted with the meanings imposed by the ruling class of that specific period, so the words themselves are suspect because they subtly convey capitalist oppression. Thus, in 1979, while accepting a prestigious professorship in Paris, Barthes concluded: "Language is fascism."

This is the reason behind the teaching of many university instructors today that dialogue has to be abandoned:

That's "logocentrism," the dangerous authoritarian belief in the Western tradition of using words to convey advanced concepts and to debate the values of good and evil.

We have all seen reports of the experimental Rainbow Curriculum in New York: children have to be taught tolerance for the homosexual lifestyle, the satanic lifestyle, and so on. This is called "values clarification" in new educational texts. "Excuse me," says the parent, "Could you teach some family values, some universal values of good and evil?" The school responds, in effect: "Universal values? Are you an authoritarian? Are you a religious fanatic? The only universal truth is that a syphilitic Nazi was right: We all create our own values—*Umwertung aller Werte*." It comes as no surprise that John Dewey, the founder of modern American educational theory, was a public and committed follower of Friedrich Nietzsche.

Post-modernist educational theory has been matched by post-modern psychology, based especially on the work of two French psychoanalysts, Michel Foucault and Jacques Lacan. Foucault created a whole school of Nietzschean psychotherapy which identifies neuroses as the conflict between the will to power and society's attempts to instill "bourgeois morality."

When the students of Stanford University chanted, "Hey, hey, ho, ho, Western Culture's got to go!" did they realize that they were answering—seventy-five years after the fact—Lukacs' famous question, "Who will save us from Western civilization"?

Deconstructionism: The Method In the Madness

by Webster G. Tarpley

American college and university campuses are increasingly crippled by a form of mass irrationalism called Political Correctness. The purveyors of this doctrine proclaim that everything important in history can be summed up under the headings of race, gender, ethnicity, and choice of sexual perversion. They condemn Western Judeo-Christian civilization, and inveigh against the Dead White European Males who predominate among the scientists of the last six hundred years.

True to the spirit of Herbert Marcuse's 1968 essay on "Repressive Tolerance," the Politically Correct demand the silencing of any speech that might be offensive to themselves and their radical feminist, homosexual, or ethnic-group clientele. Meanwhile, they busy themselves with coining absurd euphemisms for plain English, fashioning labyrinths of pedantic circumlocution.

It needs to be appreciated that the P.C. creed is coherent with an obscurantist philosophical doctrine which is the rage in academia today: namely, deconstructionism.

The leading expositor of the deconstructionist creed is a French writer named Jacques Derrida, a professor at the School of Higher Studies in Social Sciences in Paris. Since his appearance at a celebrated conference at Johns Hopkins University in 1966, Derrida has been a frequent guest professor and lecturer at many American universities. Although Derrida is not a household word, he is the dominant academic philosopher in the world



Might not the pupil know more? One cannot say whether he knows more or less. . . .

today. Ironically, his support and readership is greater in the United States than in France or any other country. American higher education is now decisively influenced by Derrida's deconstructionism, a patchwork of fragments scavenged from the twentieth-century ideological junkyard of totalitarian movements.

Deconstructionists are radical nominalists, which means they are virtual paranoid schizophrenics. Books are filled with the humorless politically correct Newspeak of post-modernism: "vertically challenged" instead of "short," "differently hirsute" instead of "bald," etc. But changing words does nothing to change real situations. If tens of millions are unemployed and starving in today's depression, then they need jobs and economic recovery, and not terms like "momentarily downsized" or other new ways to euphemistically express their plight.

Derrida the Deconstructionist

Jacques Derrida was born to a Sephardic family in El Biar, Algeria in 1930. He began writing in the early 1960's, and his first important books, *Writing and Difference*, *Disseminations*, and *Of Grammatology*, came out in 1967-68. Derrida's existential matrix is the May 1968 destabilization of Gen. Charles de Gaulle's government. This intellectual milieu was dominated in the 1950's by the existentialism of Jean-Paul Sartre and Maurice Merleau-Ponty, and in the 1960's by the structuralism of Claude Levi-Strauss (whose networks spawned much of the terrorism plaguing Ibero-America) and the Freudianism of Jacques Lacan, spiced by the Hegelianism of Jean Hyppolite. During the late 1960's, Derrida was built up by the group around the magazine *Tel Quel*, including one Felix Guattari, later an apologist for the Red Brigades terrorists.

Derrida's immediate academic lineage at the elite Higher Normal School illustrates his intellectual pedigree. Start with Louis Althusser, the structuralist Marxist of *Reading Das Kapital*. Already in the late 1940's Althusser was suffering frequent mental breakdowns; in 1980, he murdered his own wife by strangling her, and was committed to an asylum for the criminally insane. In the late 1940's, Althusser acquired a disciple: this was Michel Foucault, a young homosexual who made such periodically abortive attempts at suicide that he was allowed to live in the school's infirmary. Foucault, an enthusiastic reader of Friedrich Nietzsche and Martin Heidegger, became under Althusser's influence a Marxist and a member of the French Communist Party, where he was rumored to work as a ghost-writer for Jean Kanapa, a Stalinist member of the Politbureau. Later Foucault would discover themes like the glorification of insanity, liberation through masturbation, and the like. Foucault ended up at Berkeley, where he frequented the chains-leather-riding crop homosexual and sado-masochistic scene. He died of AIDS in 1984.

But Foucault also had a disciple: Jacques Derrida, who took his course at the Higher Normal School: "I was struck, like many others, by his speaking ability. His eloquence, authority, and brilliance were impressive," said Derrida later of his mentor. Derrida was taken by Foucault to the psychiatric hospital of St. Anne to hear patients examined. Derrida has been less of a political exhibitionist than Foucault. Derrida was arrested by the Communist authorities in Prague, Czechoslovakia in 1981 on charges of drug trafficking; he said that he had come to meet dissidents and was released after protests.

Foucault and his pupil Derrida quarreled during the 1970's, and Foucault has provided some trenchant summations of Derrida's work, which he rightly called ob-

scurantist because Derrida deliberately writes in an incomprehensible way. Foucault said of Derrida: "He's the kind of philosopher who gives bullshit a bad name."

Those who try to read Derrida find a smokescreen of infuriating jargon. What is Derrida up to behind the smokescreen? His task at one level is simply to destroy the literate languages of Western Europe, with their developed capacity to transmit advanced conceptions. Derrida also knows that in order to destroy the efficacy of these languages, he must also destroy the heritage of Plato.

For this operation Derrida proceeds in the spirit of an ultra-Aristotelian radical nominalism which abolishes any relation between language on the one hand, and concepts and reality on the other. Such an outlook is always closely linked with paranoid schizophrenic mental pathologies. The operation is far from new, but has been attempted many times during the centuries. Derrida is like David Hume, who began with the usual "Nothing is in the intellect that was not first in the senses" and soon ended up denying the possible existence of truth, the world, causality, knowledge, and the self.

But Derrida's irrationalism has more flair than that of his plodding factional adversaries in the older Anglo-American linguistic analysis schools. When Derrida was a young boy, he was locked by his sister in a cedar chest in the family home and kept there by her for what seemed to him to be an eternity. During this time the child Derrida thought that he had died and gone to another world. After he had been rescued from the cedar chest, he somehow conceived the idea that he had been castrated. He came to see himself as the Egyptian pagan god Osiris, who had died and been dismembered, but then reassembled and brought back from the dead (minus his male organ) by Isis. Derrida told his Paris students of the early 1970's that this decisive experience in his life had led him to write the book *Dissemination*, which includes much elaboration of the theme of seed that is scattered. Derrida felt compelled to narrate the Isis-Osiris-Horus myth in detail in the chapter of *Dissemination* entitled "Plato's Pharmacy," which is otherwise a document of his hatred for both Socrates and Plato.

Derrida was much influenced by the French writer Emmanuel Levinas, who helped to direct Derrida's attention to Heidegger, who was also profoundly influencing French thought via Sartre. Just as Heidegger is a commentator on the proto-fascist Nietzsche, so Derrida can be seen as a commentator on the Nazi Heidegger. Derrida's endorsement of Heidegger is indeed very strong: "I maintain . . . that Heidegger's text is of extreme importance, that it constitutes an unprecedented, irreversible advance and that we are still very far from having exploited all its critical resources."

Slaying the 'Tyranny of Reason'

Derrida is always heavily larded with Freud (who was a Cabbalist mystic, homosexual, and morphine addict himself). This opens up new possibilities for deconstruction: in "Plato's Pharmacy" [SEE page 51], Derrida exerts himself to show that Plato's notion of the *logos* had strong fatherly and paternal overtones. From here it is not far to Derrida's idiotic neologism of "phallogocentrism." Derrida seems to think that his *confrère* Lacan does not go far enough in liberating himself from phallogocentrism. Derrida comments: "Freud, like his followers, only described the necessity of phallogocentrism. . . . It is neither an ancient nor a speculative mistake. . . . It is an enormous and old root." (*Le Facteur de la Vérité* [*The Factor of Truth*]) Infinite variations on this psychotic revolt against the tyranny of reason, featuring the related need to slay the father and fight phallogocentrism, are now playing—often at taxpayers' expense—at your local campus.

Deconstruction is Destruction

Karl Mannheim wrote in his *Ideology and Utopia* (1929) about the need to promote the *Destruktion* of self-deceiving ideologies. Heidegger wrote after the war in his *Kant and the Problem of Metaphysics* of the need for a "destructive retrospect of the history of ontology" whose task would be to "lay bare the internal character or development" of its objects of study.

The Nazi Heidegger's notion of *Destruktion* is the immediate starting point for Derrida and his entire school. In the first published edition of *De la grammatologie* (*Of Grammatology*) published in Paris in 1967, Derrida does not talk about "deconstruction" but rather about "destruction" throughout. Derrida says that in deconstruction, "the task is . . . to dismantle [*déconstruire*] the metaphysical and rhetorical structures which are at work . . . not in order to reject or discard them, but to reinscribe them in another way" (*Marges de la philosophie* [*Margins of Philosophy*]).

With deconstruction thus revealed as a slyly disguised form of destruction, the next question is to determine what is to be destroyed. Derrida wants the destruction of reason, the deconstruction of the *logos*, which he

identifies as the central point of the Judeo-Christian philosophical tradition. (The Greek word *logos* can mean reason, but also lawfulness or ordering principle, as well as word, discourse, argument, and speech.) That tradition is what the deconstructionists are attacking when they rail against "Western metaphysics." Derrida writes:

The "rationality"—but perhaps that word should be abandoned for reasons that will appear at the end of this sentence—which governs a writing is thus enlarged and radicalized, no longer issues from a *logos*. Further, it inaugurates the destruction, not the demolition but the de-sedimentation, the deconstruction, of all the significations that have their source in that of the *logos*. Particularly the signification of *truth*. All the metaphysical determinations of truth, and even the one beyond metaphysical onto-theology that Heidegger reminds us of, are more or less immediately inseparable from the instance of the *logos*, or of a reason thought within the lineage of the *logos*, in whatever sense it is understood: in the pre-Socratic or the philosophical sense, in the sense of God's infinite understanding or in the anthropological sense, in the pre-Hegelian or the post-Hegelian sense. (*Of Grammatology*)

How then can the *logos* be destroyed? Derrida attempts to accomplish this by mystifying the concepts having to do with language.

For Derrida, using a terminology that is borrowed from the linguist Ferdinand de Saussure, language is at first the realm of "sign" and "signifier":

The difference between sign and signifier belongs in a profound and implicit way to the totality of the great epoch covered by the history of metaphysics, and in a more explicit and more systematically articulated way to the narrower epoch of Christian creationism and infinitism when these appropriate the resources of Greek conceptuality. This appurtenance is essential and irreducible; one cannot retain . . . the scientific truth . . . without also bringing with it all its metaphysico-theological roots. (*Of Grammatology*)

In other words, Platonic Christianity is the basis for modern science, and that is the enemy Derrida seeks to liquidate by destroying language. The scientific tradition "begins its era in the form of Platonism, it ends in infinitist metaphysics."

Exalting Writing over Speech

Derrida asserts that the Western languages are "logocentric," that they are based on reason in this way. "With

this *logos*," says Derrida, "the original and essential link to the *phonē* [sound] has never been broken." In other words, human reason and human speech are inextricably bound up together. The connection of speech and reason is the organizing principle of Plato's dialogues and of all the literature based on them, through St. Augustine to the Italian Renaissance. The theater of Marlowe, Shakespeare, and Schiller represents a continuation of this tradition in a slightly different form, while we know that the classical poetry of Homer, Dante, and Chaucer was meant to be spoken or sung aloud. If "the scar on the paper" were to replace all this, colossal cultural damage would of course be the result.

Western language is therefore not only logocentric, but also *phonocentric*: that is to say, Western language recognizes the primacy of the spoken language over the written language. Derrida obviously cannot deny that spoken language "came first." But he is hell-bent on reducing everything to writing and texts as the only sense data the individual gets from the world.

In order to attack the *logos* and reason through the



Neither more nor less. He is quite right to have his portrait painted. . . .

spoken word, Derrida sets against them his notion of writing: *l'écriture*. Derrida explains that what he means by writing is "a text already! written, black on white" (*Dissemination*). Thus, Derrida attempts to establish the ontological priority of writing over language and speech. Nothing in the way of proof is offered in favor of this absurd idea: the argument proceeds through a "we say" and ends by lamely hinting that the computer revolution will also help reduce all spoken words to black marks on the page.

This is Derrida's new pseudo-science called "grammatology," which studies the marks (*grammata*) on the paper. Each *grammē* (*grapheme*) can be endlessly commented upon. For Derrida, the black marks on the white paper are the only reality, as he very radically asserts in *Of Grammatology*: "The axial proposition of this essay is that there is nothing outside the text."

Derrida exalts writing over speech, but logocentric-phonocentric Western thinking refuses to go along with him. Derrida directs his rage against Plato by "deconstructing" the dialogue *Phaedrus*. The result is the essay "Plato's Pharmacy," which appears in *Dissemination*. This is classical Derridean obfuscation, playing on the multiple meanings of the Greek word *pharmakon*, which can mean variously poison, remedy, magic potion, or medicine. But the fields of meaning are even more complicated: Socrates, at the beginning of the dialogue, recounts the story of the nymph Orithye who was playing with the nymph Pharmakeia when Orithye was blown over a cliff by Boreas, the north wind. Pharmakeia was herself associated with a healing fountain. *Phaedrus* has brought some written texts for Socrates to read, and these are compared to a drug (*pharmakon*) which has lured Socrates to leave Athens in order to meet with him and see the texts. Are these texts a healing drug or a poison? Socrates narrates the fable of the Egyptian god Theuth, a Hermes-Mercury figure who had invented counting, geometry, astronomy, dice, and letters (*grammata*) for writing. Theuth wants to share all these arts with the people of Egypt, so he goes to Amon Ra (Thamus) and offers them to him. Amon Ra rejects the letters, explaining that these will weaken memory and make available only the appearance and presumption of knowledge, but not true knowledge. Derrida explodes with rage against Socrates and Plato: "One begins by repeating without knowing—through a myth—the definition of writing: repeating without knowing. . . . Once the myth has dealt the first

blows, the *logos* of Socrates will crush the accused.” (*Dissemination*). He then proceeds to an obsessive recounting of the Isis-Osiris story. Derrida also makes much of the fact that although Plato includes reference to Socrates as *pharmakeus* (poisoner, medicine man, sorcerer), he does not free-associate from *pharmakon/pharmakeus* to *pharmakos*, meaning scapegoat. The idea is that Socrates really became a scapegoat at his trial, while Plato is making a scapegoat of “writing.” The conclusion is that “the *pharmakon* is neither the cure nor the poison, neither good nor evil, neither the inside nor the outside, neither speech nor writing” (*Positions*). Through a hidden pattern of ambiguities, the text, in addition to saying what Plato might have meant, also says what Plato cannot have meant. *The dialogue thus deconstructed is hopelessly contradictory and impossible to interpret or construe.* Q.E.D.!

Nietzsche had called himself Plato in reverse, and had railed against “Socrates, he who does not write.” Derrida attacks Plato in another interminable book, *The Post Card: From Socrates to Freud and Beyond*. Half of this book is made up of a series of wildly dissociated, stream of consciousness letters that revolve around a postcard Derrida says he found at the Bodleian Library at Oxford. The postcard depicts a miniature from an old manuscript showing Socrates seated at a desk writing, with a smaller

Paradoxes

The crowning moment of any deconstruction is the moment of *aporia*, or insoluble conflict discovered within the writing. Contradictions like these are very easy to find, of course: for, as Gödel’s proof shows, no formal system can ever be complete, and avoid contradiction at the same time. Even individual words have contradictory meanings, as poets have always known.

The chop-logic Zeno made *aporia* into his stock in trade, proving, for example, that time *is* and *is not*, and so forth. Zeno’s paradoxes gave rise to an entire school of skepticism called the aporetics. Whenever a deconstructionist charlatan reads a book or article, he can always be sure to find *aporia* and then pronounce the text deconstructed. The solid ground of truth and meaning thus supposedly falls out from under Plato and his followers, and the Western world suddenly finds itself suspended over the abyss of chaos and delirium. This is the abyss caused by Derrida’s exercise in dishonesty and malevolence.

Plato behind him, appearing to Derrida “dictating, authoritarian, masterly, imperious.” Upon seeing this, Derrida naturally went wild: “I always knew it, it had remained like the negative of a photograph to be developed for twenty-five centuries—in me of course.” Hundreds of pages of babbling follow, always returning to Derrida’s desire to rewrite the history of philosophy by securing the greatest possible attention for this postcard: “[D]on’t forget that all of this took off from the wish to make this picture the cover of a book, all of it pushed back into its margins, the title, my name, the name of the publisher, and miniaturized (I mean in red) on *Socrates’ phallus*.” Other essays in this book evoke Freud and his comparison of the human psyche to a “mystic writing pad” as another way of undermining the *logos*.

Call it Fascism, or Deconstructionism?

Other than grabbing endowed chairs and foundation and government grants, what is the point? It is, once again, to destroy civilization. A society that submits its future leaders to education at the hands of deconstructionist con artists cannot survive. Rage is doubtless one of the ruling passions of Derrida and his cohorts, timid academics though they may seem. Derrida praises a

way of thinking that is faithful and attentive to the ineluctable world of the future which proclaims itself at present, beyond the closure of knowledge. The future can only be anticipated in the form of an absolute danger. It is that which breaks absolutely with constituted normality and can only be proclaimed, *presented*, as a sort of monstrosity. (*Of Grammatology*)

Derrida writes elsewhere of

the as yet unnamable which is proclaiming itself and which can do so, as is necessary whenever a birth is in the offing, only under the species of nonspecies, in the formless, mute, infant, and terrifying form of monstrosity. (*Writing and Difference*)

The old epoch is ending, and a new form of horror is arriving for which we do not even have a word. Maybe it will be called a new fascist era. Or maybe it will be called the living hell of deconstructionism.

But Derrida urges his cohorts forward, recommending that they not look back with nostalgia at the old world of Western civilization they are determined to bury. Let us act, he says, like Nietzsche’s superman, whose

laughter will then break out toward a return which will no longer have the form of the metaphysical

return of humanism any more than it will undoubtedly take the form “beyond” metaphysics, of the memorial or of the guard of the sense of being, or the form of the house and the truth of Being. He will dance, outside of the house, that *aktive Vergesslichkeit*, that active forgetfulness (*oubliance*) and that cruel (*grausam*) feast [which] is spoken of in the *Genealogy of Morals*. No doubt Nietzsche called upon an active forgetfulness (*oubliance*) of Being which would not have had the metaphysical form which Heidegger ascribed to it. (*Marges de la philosophie* [*Margins of Philosophy*])

An Admirer of Artaud

How Derrida might be found celebrating is suggested by his abiding interest in the well-known French cultural degenerate Antonin Artaud, to whom Derrida has dedicated a great deal of admiring attention over the years. Artaud was yet another profoundly disturbed personality who was repeatedly committed to mental institutions, where he spent the years from 1937 to 1946, approximately the last decade of his life, and who is known for his “theatre of cruelty.” *Writing and Difference* contains not one but two essays on Artaud, “The Whispered Word” and “The Theater of Cruelty and the Closure of Representation.” Derrida is also a co-editor, with Paule Thévenin, of a collection of Artaud’s sketches and portraits published with full-color plates in 1986. To this volume Derrida has contributed an essay. Artaud’s drawings and paintings are pathetic and sick, but Derrida obviously takes them very seriously. Artaud must rank as an influence of the very first magnitude upon our philosopher. Let us sample “The Whispered Word” for satanic, pornographic, and coprophiliac motifs. Weak stomachs should skip this passage. Derrida writes:

Let us not be detained here by a possible resemblance to the essence of the mythic itself: the dream of a life without difference. Let us ask, rather, what difference within the flesh might mean for Artaud. My body has been stolen from me by effraction. The Other, the Thief, the Great Furtive One, has a proper name: God. His history has taken place. It has its own place. The place of effraction can be only the opening of an orifice. The orifice of birth, the orifice of defecation to which all other gaps refer, as if to their origin. . . .

“Now, the hideous history of the Demiurge/ is well known/ It is the history of the body/ which



And so was his grandfather. This poor animal has been driven mad by *Genealogists*. . . .

pursued (and did not follow) mine/ and which, in order to go first and be born,/ projected itself across my body/ and/ was born/ through the disemboweling of my body/ of which he kept a piece/ in order to/ pass himself off/ as me. . . .”

God is thus the proper name of that which deprives us of our own nature, of our own birth; consequently he will always have spoken before us, on the sly. . . .

In any event, God-the-Demiurge does not *create*, is not life, but is the subject of *oeuvres* and maneuvers, is the thief, the trickster, the counterfeiter, the pseudonymous, the usurper, the opposite of the creative artist, the artisanal being, the being of the artisan: Satan, I am God and God is Satan. . . .

The history of God is thus the history of excrement. Scato-logy itself. . . . “For one must have a mind in order/ to shit,/ a *pure* body cannot/ shit./ What it shits/ is the glue of minds/ furiously determined to steal something from him/ for without a body one cannot exist.” One can read in *Nerve-Scales*: “Dear

Friends, What you took to be my works were only my waste matter. . . .” Like excrement, like the turd, which is, as is also well known, a metaphor of the penis, the work *should* stand upright. (*Writing and Difference*)

The ‘New Criticism’

After Derrida’s 1966 appearance at Johns Hopkins, deconstructionists began to colonize U.S. university facul-

Imposed Meaning

Since nothing has any meaning anyway, the exterminating angels of deconstructionism are free to impose on a piece of writing any meaning they want *simply by an act of force*. For, hadn’t Nietzsche himself claimed that, “ultimately, man finds in things nothing but what he himself has imported into them?” This is now standard campus exegetical practice.

Philosophical hucksters have always played games with dualisms, which deconstructionists call binary pairs. Many phenomena exhibit such apparent dualism, as in the cases of cause/effect, spirit/matter, speech/writing, and so forth. The secret of these apparent dualisms is that, as they are better understood, they reveal underlying coherence, since all of them must co-exist in the same universe, being governed by the same lawfulness. Hucksters like Derrida have made a living for thousands of years by picking up one side of the dualism, and stressing that to the exclusion of all else.

Derrida talks about “the coupled oppositions on which philosophy is constructed.” (*Margins of Philosophy*) He says that these always contain “a violent hierarchy. One of the two terms controls the other . . . holds the superior position. To deconstruct the opposition is first . . . to overthrow the hierarchy.” (*Positions*) The subordinated term is first placed up top, then removed from the dualistic pair, and finally given a new jargon name to signify its new top-banana status.

Take, for example, the familiar dualism of men/women. To reverse sexism, exalt women over men, and then change their name to “womyn” to remove the residue of the previous dualistic pairing. Any campus will immediately offer dozens of such examples, usually of incredible banality.

ties. They did not find employment first as professors of philosophy, but usually as literary critics in English, French, Romance languages, and comparative literature departments. These English departments especially were still dominated in those days by a school of literary studies called the New Criticism. These departments became the line of least resistance to deconstructionist infiltration.

Some of the New Critics exhibited fascist sympathies, as in the case of Paul de Man, the Belgian-born literary critic who helped make Yale University’s high-powered English department the leading American nest for deconstructionists during the late 1970’s and early 1980’s. In 1988, some years after his death, de Man was widely accused of having written collaborationist, pro-Nazi and anti-Semitic articles for the Belgian newspaper *Le Soir* of Brussels between 1941 and 1943. Derrida and many other deconstructionists, including Geoffrey Hartman, rushed to defend their former colleague. Deconstructionism has never been characterized by high moral tension. De Man himself had once written:

It is always possible to excuse any guilt, because the experience exists simultaneously as fictional discourse and as empirical event and it is never possible to decide which one of the two possibilities is the right one. The indecision makes it possible to excuse the bleakest of crimes. (*Allegories of Reading*)

After examining the cases of Heidegger and De Man, plus the implications of Derrida’s own work, it would be perfectly in order to brand deconstructionism as fascism warmed over. But this may not convey the magnitude of what the deconstructionists are attempting. Shortly after the Berlin Wall came down, Derrida spoke at a symposium in Turin, Italy, and indicated what his next move would be. At the very moment when Europe had a chance for historical renewal, Derrida talked about Europe, which he inevitably described as “the point of a phallus.” Derrida repeated his usual litany that Europe is old and exhausted, that Europe must make itself into something that it is not, far out of the European tradition. Then he announced that it was time to go back to Marx so as to be able to deconstruct both left-wing dogmatism and the counter-dogmatism of the right. This will allow a new critique of the new evils of capitalism. The main thing, he stressed, is to tolerate and respect everything that is not placed under the authority of reason. Since Derrida has never written at length about Marx, this represents his bid to bring former and future communists into his phalanx as well. Deconstruction thus advances its candidacy to become the undisputed focus of intellectual evil in the late twentieth century.

A Setting of Schiller's 'Dignity of Women'

In 1810, Friedrich Reichardt published a book of solo settings of poems by Friedrich Schiller. With the exception of the much younger Franz Schubert, Reichardt was the most prolific author of *lieder* based on Schiller's poems.

His music for "Dignity of Women," a poem which expresses many of the ideas of Schiller's essay "On Grace and Dignity," seems to be the only setting ever attempted. As usual in the earliest *lieder* writing, Reichardt did not distinguish the vocal line from the top line of the piano accompaniment.

Schiller's poem is in nine stanzas which convey a strong contrast between feminine and masculine principles, reflecting his conviction that "[o]n the whole, one will find more grace in the female sex. . . . Bodily frame, as well as character, must contribute to grace; the former by its suppleness, to receive impressions and set them in play, and the latter by moral harmony of feelings." Yet, Schiller continued, "seldom will the female character elevate itself to the highest idea of moral purity. . . ." This moral will, Schiller says, is more apt to the male.

Schiller's essay was especially aimed against Immanuel Kant, but it also indicts the ideology of modern feminism and "gay rights," which flattens the moral and emotional im-

plications of the biological differences between sexes. Schiller did not say that an individual could not partake of both grace and dignity. Rather he was attacking the concept so cherished by feminists, that any individual of either sex is self-sufficient in these qualities.

The fact that the poem is entitled the "Dignity" and not the "Grace" of woman, points to the idea that there is a dignity, based on grace, which is a higher ideal than either grace without dignity or dignity without grace; just as justice based on mercy is greater than either alone.

Metrical Procedures

Schiller set up two different metrics for the five "feminine" stanzas against the four "masculine" ones. In the six-line "women's" stanzas, with rhyme scheme *aabccb*, the rhythmic structure of the eleven-syllable line flows along in threes. Each tercet contains two feminine rhymes, followed by a closing one-syllable masculine rhyme.

The "men's" verses are each eight lines, with an *abcdcd* rhyme scheme. The meter shifts to a march-like one-two, one-two, and the lines alternate between eight and seven syllables. Every other line stops on a masculine rhyme.

These metrical procedures are perfectly joined to the imagery. The opening lines of the first ("women's") stanza, for instance, end with the words *weben*, *Leben*, *Band*, or "weave, life, and band," suggesting the idea of joining. The second ("men's") stanza starts with the rhyme-words, *Schranken*, *Kraft*,

Leben, *Leidenschaft*, or "boundaries, power, life, passion," which suggest sharp intervention.

Reichardt's Setting

Reichardt's strophic solution is very simple in principle: different music is required for the two kinds of strophes. The "women's" strophes are in E \flat major and in triple meter, the instruction tells the performers to use "grace and dignity," while *p* calls for an overall soft dynamic. The "men's" stanzas are marked "strong," are in duple meter, and the dynamic marking is *f*. The key changes to the relative minor, C-minor.

A telling difference between the two strophes is the accompaniment. The falling vocal line of the first is met by a rising E \flat arpeggio in the bass, and the two lines "weave" sinusously across each other in a graceful dialogue.

In the "masculine" strophe, the accompaniment is simply the octave doubling of the vocal line, suggesting an unequivocal will. While the "women's" strophe is filled with stepwise flowing motion, the "men's" strophe is very angular, relying on big jumps of octaves, thirds, fourths, and many tritones, until only on the last two notes is there a calm, "normal" interval of a fifth.

At the conclusion, the "feminine" strophe *unites* in peace what masculine pride had divided in war. Thus grace and dignity are brought together, and women afforded a supreme role which feminism would deny them.

—Nora Hamerman

The study of classical settings of poetry is perhaps the most efficient way to learn the principles of poetic composition. Selections offered here are either previously unpublished, or no longer available in print.

Würde der Frauen

Dignity of Women

(Friedrich Schiller)

Friedrich Reichardt

Mit Würde und Anmut. (With dignity and grace)

1 Eh-ret die Frau-en! sie flech-ten und we-ben himm-li-sche Ro-sen ins ir-di-sche
Ho-nor the wo-men! They're ro-ses ce-les-tial twin-ing and weav-ing in lives_____ter-

Le-ben, flech-ten der Lie-be be-glük-ken-des Band, und, in der Gra-zi-e
res-trial, weav-ing the bond of the most bles-sed love, veiled in the Gra-ces' most

züch-ti-gem Schlei-er, näh-ren sie wach-sam das e-wi-ge Feu-er schö-ner Ge-
mod-est at-tire_____ nour-ish they watch-ful the e'er-lasting fire_____ of love-ly

3 Aber mit zauberisch fesselndem Blicke
Winken die Frauen den Flüchtling zurücke,
Warnend zurück in der Gegenwart Spur.
In der Mutter bescheidener Hütte
Sind sie geblieben mit schamhafter Sitte,
Treue Töchter der frommen Natur.

3 But with their glances so magic'ly chaining,
Beckon the women the fug'tive restraining,
Warning him back in their presence anew.
In the mother's most moderate quarters
They have remained yet with modesty's manners,
Nature's daughters, with piety true.

4 Feindlich ist des Mannes Streben,
Mit Zermalmender Gewalt
Geht der wilde durch das Leben,
Ohne Rast und Aufenthalt.
Was er schuf, zerstört er wieder,
Nimmer ruht der Wünsche Streit,
Nimmer, wie das Haupt der Hyder
Ewig fällt und sich erneut.

4 Hostile e'er the man is striving,
With a crushing force doth roam,
Wildly through his life surviving,
Without rest and without home.
What he builds, he ruins later,
Never rests the wishes' strife,
Never, as the head of Hydra
Falls and e'er renews its life.

5 Aber, zufrieden mit stillerem Ruhme,
Brechen die Frauen des Augenblicks Blume,
Nähren sie sorgsam mit liebendem Fleiß,
Freier in ihrem gebundenen Wirken,
Reicher als er in des Wissens Bezirken
Und in der Dichtung unendlichem Kreis.

5 But they, contented with quieter honor,
Pluck now the women the moment's fine flower,
Nourish it loving and diligently,
They have in their bounded work greater freedom,
Richer than man, too, in districts of wisdom
And in the unending sphere, poetry.

6 Streng und stolz sich selbst genügend,
Kennt des Mannes kalte Brust,
Herzlich an ein Herz sich schmiegend,
Nicht der Liebe Götterlust,

6 Stern and proudly self-dependng,
Knoweth man's cool breast thereof,
Heartily to heart though bending,
Not the godly joy of love,

Stark. (Strong)

füh - le mit hei - li - ger Hand. 2 E - wig aus der Wahr - heit Schranken schweift des Man - nes wil - de Kraft, un - stet
 feel - ings with hand from a - bove. To truth's lim - its ev - er end - less man with wild - force doth flee, thoughts do

trei - ben die Ge - dan - ken auf dem Meer der Lei - den - schaft. Gier - ig greift er in die Fer - ne, nim - mer
 drive him ev - er rest - less on - to pas - sion's stor - my sea. Gree - dy grasps he the e - ter - nal, si - lent

wird sein Herz ge - stillt, rast - los durch ent - leg - ne Ster - ne jagt er sei - nes Trau - mes Bild.
 will his heart be ne'er, rest - less through the stars su - per - nal hunts he his dream's im - age e'er.

Kennet nicht den Tausch der Seelen,
 Nicht in Tränen schmilzt er hin,
 Selbst des Lebens Kämpfe stählen
 Härter seinen harten Sinn.

Knows he naught of souls exchanging,
 Not in tears melts he e'er hence,
 Steels he in life's battles raging
 Harder yet his hardened sense.

7 Aber, wie leise vom Zephyr erschüttert
 Schnell die äolische Harfe erzittert,
 Also die fühlende Seele der Frau.
 Zärtlich geängstigt vom Bilde der Qualen,
 Wartet der liebende Busen, es strahlen
 Perlend die Augen von himmlischem Tau.

7 But, just as softly from zephyr doth shiver,
 Quick as Aeolian harp-string doth quiver,
 Thus so the feeling-full woman's soul, too.
 Image of pain makes her tenderly fearful,
 Heaves then the e'er-loving bosom, and tearful,
 Beaming the eyes are from heavenly dew.

8 In der Männer Herrschgebiete
 Gilt der Stärke trotzigt Recht,
 Mit dem Schwert beweist der Scythe,
 Und der Perser wird zum Knecht.
 Es beföhden sich im Grimme
 Die Begierden wild und roh,
 Und der Eris rauhe Stimme
 Waltet, wo die Charis floh.

8 In the realm where men are ruling
 Might defiant right doth have,
 With his sword the Scyth'an's proving
 And the Persian will enslave.
 War be they in fury waging,
 The desires both wild and rude,
 Eris' voice is hoarsely raging,
 Governing, where Charis fled.

9 Aber mit sanft überredender Bitte
 Föhren die Frauen den Zepter der Sitte,
 Löschen die Zwietracht, die tobend entglöh,
 Lehren die Kräfte, die feindlich sich hassen,
 Sich in der lieblichen Form zu umfassen,
 Und vereinen, was ewig sich flieht.

9 But now, so softly, persuasively pleading,
 Women with scepter of morals are leading,
 Smother they discord, all raging enlight,
 Teach they the powers, that hateful develop,
 Each in a more loving form to envelop,
 And what forever would flee, they unite.

—translated by Marianna Wertz

On the Athenian Constitution

(c.580 B.C.)

Solon of Athens

THE FOUNDING OF THE WESTERN TRADITION of constitutional government can be identified with Solon's role in the birth of the Classical culture of Greece. Solon lived in Athens from approximately 640 to 560 B.C., and was called upon to rule the city in 594 B.C. during a deep financial and social crisis.

Under the Draconian laws that preceded Solon, a creditor was allowed to claim the debtor's person in payment of money owed. This debt-slavery, which reduced human beings to mere extensions of their financial agreements, progressively brought Athens to ruin. Usurious rates of interest exceeded the profit margins of otherwise healthy enterprises, and enslaved otherwise free laborers. In a bold step, Solon ended debt-slavery with his *SEISACHTHEIA*, or cancellation, which "shook off the burden" of the debt—an event which the Athenians continued to commemorate annually. In a new constitution for the city, Solon attempted to reformulate relations between the powerful and the powerless from a more universal standpoint, as his poem relates.

Solon's poem progresses in stages to its climax. Present evils are due to men's actions, not abstract fate. Human frailties of greed, pride, and immoderation must lose out sooner or later to justice. Evil enslaves humans, and destroys society. It invades each individual's most intimate private life. Mankind can and must order its affairs according to *EUNOMIA*, which has the power to destroy evil.

The word *EUNOMIA*, meaning "a healthy ordering of law," or as translated here, "a good constitution," is quite unique in the poem: one hears in this relatively short word, the whole spectrum of vowel sounds. Considering the invariant ordering of vowels—"u, o, a, e, i,"—*EUNOMIA* can be said to sweep like a pendulum from side to side ("e-u", "o-i"), coming to rest near the middle ("a"). The very sound of the word conveys a sense both of encompassing the universe of vowels, and of bringing order out of wild gyrations.

EUNOMIA stands at the climax of the Greek poem,

followed by a cascade of rippling effects, starting with the phrase *TRACHEA LEIAINEI*, or "rough things [a good constitution] makes smooth." Again, the words perform the action described, the verb *LEIAINEI* "smoothing" out the "rough" *TRACHEA*.

This particular phrase—*MAKING THE ROUGH SMOOTH*—along with the parallel phrase—*MAKING CROOKED JUDGMENTS STRAIGHT*—would have struck a chord for early Christians reading the Greek of the New Testament text, for the familiar passage from the prophet Isaiah describing the coming of the Lord, which is variously quoted in St. Luke and the other Gospels, uses the same two pairs of Greek words as are here used by Solon. Although a relationship between the earlier texts of Solon and of Isaiah can only be hinted at, the power of the passage as found in the Greek of St. Luke has continued to echo throughout Western civilization down to the present day.

Early Americans heard this passage from Isaiah in their King James Bible: "and the crooked shall be made straight, and the rough ways shall be made smooth." Many today have heard it in the masterwork by Handel, the *MESSIAH* oratorio: "the crooked [shall be] straight, and the rough places plain."

In his own time, Solon's fellow citizens would have recognized poetic allusions to both Homer and Hesiod, as familiar starting points for the mental transformation Solon was demanding of them. Two hundred years later, Plato would hold up Solon's tradition as a model. Plato goes further, to cite Solon as the source for his breath-taking story of Atlantis, the ancient pre-history of Greece conveyed to Solon by the wise men of Egypt. The cultural connection of both Solon and Plato to the remnants of the scientific faction in Egypt need only be cited here. Regardless, it is clear that the power of informed, deliberative human action to change history for the better, is a quality of Classical culture that owes no small debt to the Athenian law-giver Solon.

The Constitutional Order¹

Never will our city be destroyed by Zeus' decree,
Nor by the will of the bless'd immortal gods,
For, born of a potent father, great-hearted guardian
Pallas Athena spreads her hands o'er our city—
But, by money seduced, the Athenians themselves
Seek mindlessly to corrupt the great city,
Joined by the iniquitous schemes of their leaders,
Who from arrogance great woes shall suffer:
For they understand not how to restrain gluttony,
Nor best to order their feasting in quiet.

[The Greek manuscript breaks off here; a fragment refers to
"corrupt ones becoming rich."]

Sparing neither sacred ground nor public goods,
Greedy they steal from the one place or the other.
They fail to protect the rev'rend temples of Justice,
She who notes silently the "what is and what has been,"²
Who in time shall come exacting retribution.
Behold, an inex'orable harm visits all Athens:
To vile slavery is she swiftly progressed,
Which rouses up from slumber civil strife and war—
War that wipes out for many their cherished youth;
Now our much-loved city is soon worn down by faction,
While the wicked stir them to confrontations.
These evils ensnare the whole people; but the poor,
Many of them, depart to a foreign land,
Plundered, and bound up in shameful fetters.
[For the slave's yoke bears all other wickedness.]³
Thus does the public evil come home to each of us:
Straining, the courtyard gates no longer hold fast,
The evil leaps o'er the high walls; it finds everyone,
Even him fleeing to the inmost chamber.

This my soul commands me teach the Athenians:
A bad constitution brings civic turmoil,
But a good one shows well-ordering and coherence,
As it puts shackles 'round about wrong-doing—
It smoothes out the rough; it checks greed, tempers hubris,
And withers the fruits of reckless impulse.
It takes crooked judgments and makes them straight,
Softens arrogant deeds, halts seditious acts,
And ends the bile of grievous strife. And so, under it,
Everything for mankind becomes whole and wise.

—translated by David Shavin

1. The title and punctuation have been supplied by the translator.

2. An Homeric expression for the power of divination; e.g., *Iliad* I, 70.

3. This line is missing in the manuscript; an editor has supplied the bracketed material in the Greek text.

Final stages in the preparation of this translation were assisted by Kenneth Kronberg.

Lyndon H. LaRouche, Jr.
 Responds to
 C. Fred Kleinknecht:
 A Question of Method

How Albert Pike Proved Himself

On Feb. 1, 1993, C. Fred Kleinknecht, "Sovereign Grand Commander of the Scottish Rite of Freemasonry Southern Jurisdiction of the United States," issued a position paper attacking Lyndon LaRouche as the director of a nationwide campaign for the removal of the Albert Pike statue erected by Mr. Kleinknecht's organization. The seventeen-page Kleinknecht paper attempted to rebut the evidence that Pike was the co-founder of the Ku Klux Klan while also the Commander of Kleinknecht's Freemasonic group. Kleinknecht also asserted that the post-Civil War KKK was not a very bad organization.

The Pike statue stands on Federal land at Judiciary Square in Washing-

ton, D.C. and is maintained at Federal expense. The City Councils of Austin, Buffalo, Birmingham, Newark, New Orleans, and Tuskegee have requested the Federal government to remove the statue as offensive to mankind.

The following response to the Kleinknecht paper was released by Mr. LaRouche on Feb. 21, 1993.

I have been made aware of attacks on me, in your purported rebuttal of the documentation showing that Gen. Albert Pike was the spiritual and actual founder or co-founder of the original Ku Klux Klan, in addition to his functions as an intelligence officer of the treasonous Confeder-

acy, and in addition to his close liaison with Lord Palmerston's Italian collaborator, Giuseppe Mazzini.

This is to inform you, not only that your defense of Pike from his affiliation with the original Ku Klux Klan, the outgrowth in fact of the earlier Knights of the Golden Circle, is false; but that there are several important points bearing upon this proof in addition to the obvious documentary ones which, up until recent time, were uncontested—or virtually uncontested.

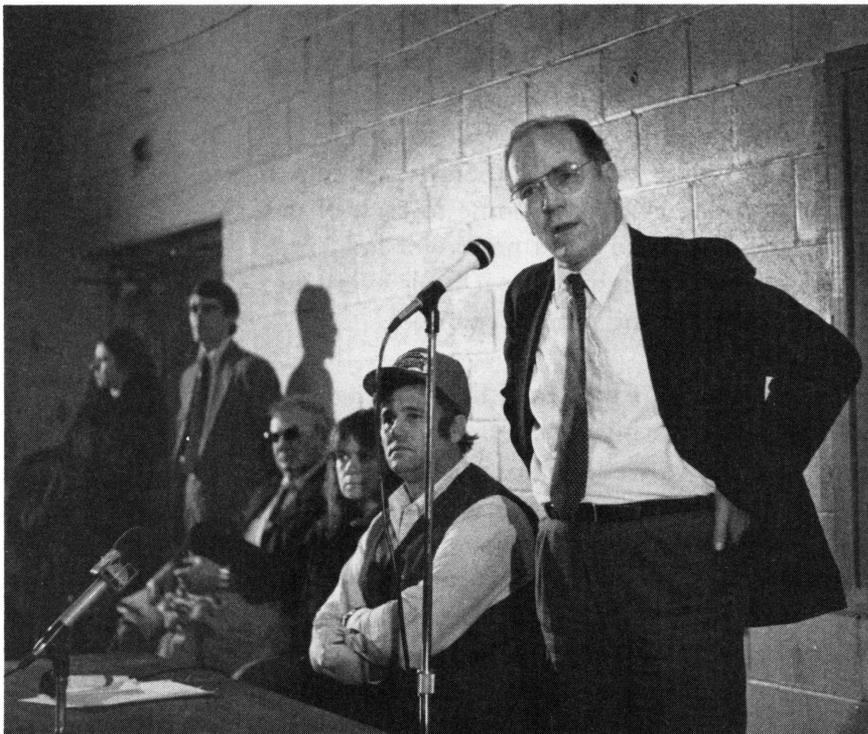
Permit me to give you a lecture on certain relevant principles of geometry as they apply to this matter.

Principles of Geometry

There are two forms of rational geometry known to Mediterranean and European civilization, primarily derived, to the best of our knowledge, from Ancient Egypt.

The first is a constructive or synthetic geometry as represented by the influential books of Euclid, as typified by the *Thirteen Books of the Elements* attributed to one Euclid. This is a geometry whose theorems are premised axiomatically upon formal consistency with axiomatic notions concerning the point and the straight line.

There is a second geometry, a truly constructive geometry, which throws out any axiomatic claims for the ontology of the point or straight line as putative shortest distance between two points. This second geometry is based on the work of such influential figures as Nicolaus of Cusa from the middle of the fifteenth



EIRNS/Suzanne Kiebe

Lyndon H. LaRouche, Jr. fields questions at a 1980's speaking event.

a KKK Criminal

century, referencing particularly Cusa's *De Docta Ignorantia* and also his *De Circulii Quadratura*. This view defines as elementary in geometry only circular action, otherwise called later *isoperimetric action* and referenced by Cusa and by others as a Maximum-Minimum principle. In this second geometry, the notions of point and of the shortest distance and shortest time between two points are derived from the axiomatic notions of circular action and not from any of the conventional Euclidean axioms and postulates.

The first geometry, that of Euclid's *Thirteen Books of the Elements*, led to the neo-Aristotelian geometric physics of René Descartes, and led to the generalization in that way of a notion of algebraic functions. The second type of geometry, that developed by Cusa, led through the work of da Vinci, Johannes Kepler, Fermat, *et al.*, to the definition of a non-algebraic geometry by Gottfried Leibniz, Johann Bernoulli, and others at the end of the seventeenth century.

I cite these two examples to make the following point. As the great Bernhard Riemann emphasized in the concluding portion of his habilitation paper on the subject of hypotheses, the definition of the metrical characteristics of the universe for a continuous manifold is defined in respect to physics. Essentially, from certain internal features of any physical system or any attempt to represent relations in space and time, the geometric model applies. We can determine from the characteristics of



EIRNS/Stuart Lewis

KKK founder Albert Pike's statue overlooks Judiciary Square in Washington, D.C.

actions, intellectual actions as well as others, the kind of universe to which certain kinds of thoughts and actions belong. That is, a universe based on which set of axioms and postulates, consistent with which set of axioms and postulates, to which those thoughts or intellectual conceptions belong.

Pike's Writings

We may apply this aptly to the case of Gen. Pike's sundry writings. I cite as a directly relevant reference his correspondence with Giuseppe Mazzini, his book *Morals and Dogma*, and the other writings as a newspaper

editor and other correspondence, which is generally available through your own library.

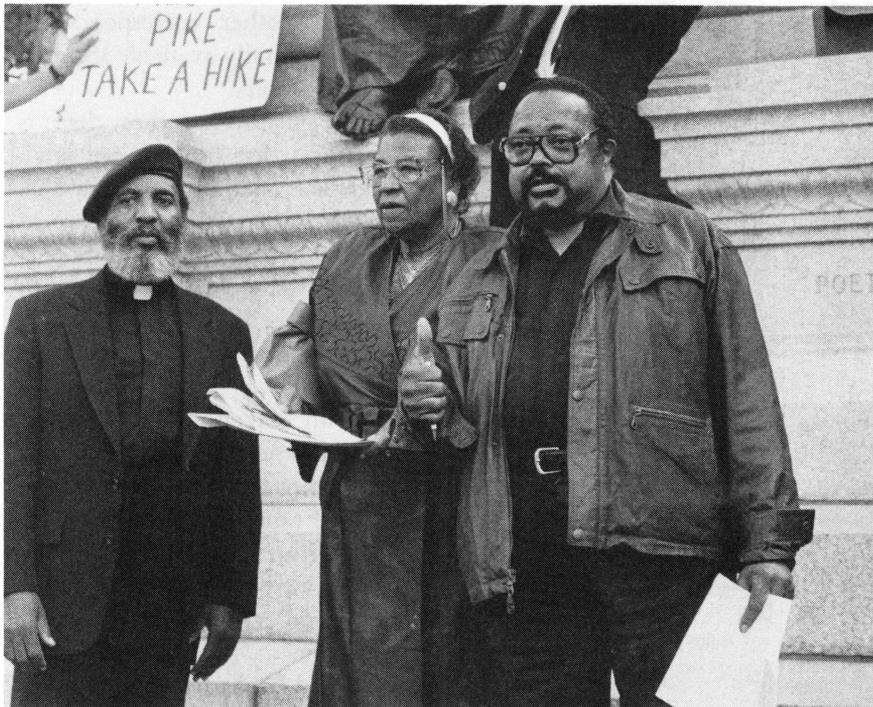
If you put this together, there is no question that the original Klan and the new Klan organized by Col. Simmons under the sponsorship of Woodrow Wilson in 1915 were perfectly consistent in every respect with the thought of Pike.

Pike, as most clearly but not exclusively shown by his correspondence with Mazzini, was a Satanist. This relates to the following concluding point that I have to make in reply. In France in 1889, Pike said:

"That which we must say to the crowd is, we worship a God, but it is the God one adores without superstition. . . . The Masonic religion should be, by all of us initiates of the high degrees, maintained in the purity of the Luciferian Doctrine. If Lucifer were not God, would Adonay (the God of the Christians) whose deeds prove his cruelty, perfidy and hatred of man, barbarism and repulsion to science, would Adonay and his priests calumniate him?"

"Yes, Lucifer is God, and unfortunately Adonay is also God. For the eternal law is that there is no light without shade, no beauty without ugliness, no white without black, for the absolute can only exist as two Gods. . . . Thus, the doctrine of Satanism is a heresy; and the true and pure philosophical religion is the belief in Lucifer, the equal of Adonay; but Lucifer, God of Light and God of Good, is struggling for humanity against Adonay, the God of Darkness and Evil."

This quote is given by your organization itself to researchers; it is available in the Vertical File marked "Albert Pike—Lucifer Quote" at the library of the Scottish Rite Southern Jurisdiction located at 1733 16th St. NW, Washington, D.C. This Satanic speech corresponds exactly with



EIRNS/Stuart Lewis

Civil Rights veterans Rev. James Bevel (left), Amelia Boynton Robinson, and Hosea Williams campaign to remove the Pike statue.

Pike's evil glorification of the Manichean sect, beginning on page 565 of his *Morals and Dogma*.

Progress of Civilization

In the entirety of Western civilization's history, which covers approximately 2,600 years from the reforms by Solon at Athens, the development of European progress, the growth of population, the growth of achievements passing all other cultures by European civilization, depends upon two things. First of all, the views which were articulated (from Pythagoras and others) by Plato; and secondly, a fundamental contribution, a revolutionary feature added to the Platonic thought from the Mosaic tradition and Christianity. I refer specifically to Philo's commentaries on the notion of Creation in the first chapter of Genesis (verse 26), to the effect that man is distinct from and set apart from the animals and above them, by virtue of being in the image of God—not image in the

ordinary sense, but by having this power of creative reason.

That notion of man as being in the image of God defines all men as spiritually equal as sovereign individual persons before the Creator and, among all right-thinking men, among each other. That does not mean that men are equal in their development, but it means they are equal in their species nature.

On the contrary side, on the opposing side, to which Gen. Pike adhered, we have the oligarchical view, which rejects the notion of man as in the image of God, and views man as more or less inherently utterly detestable, utterly depraved by his nature—as do, say, John Locke, or Adam Smith, or David Hume.

In the case of the Civil War, these issues had the following application. Despite all the complications which are rightly attributed to the process, the American War of Independence against Britain was premised on the consideration, not only that Britain

was suppressing the American's right to scientific and technological progress in modes of labor, especially in manufactures, but that this suppression of our rightful aspirations by the British Crown and Parliament reflected a moral and philosophical conflict between that British state and government and the Americans which could not be compromised and composed, but in which one had to prevail over the other. Thus Benjamin Franklin, in the years 1763 through 1766, came to the appreciation that the conflict was irrepressible and inevitable; it was merely a question of when, and of becoming prepared for it.

Since that time, the British, up through this period of the so-called Civil War in our country, were committed to the destruction and re-conquest of the United States. They had many agents inside the United States, such as August Belmont, Albert Pike, John Slidell, and so on: the principal authors of the Confederacy, which used the issue of slavery and abolition as a fulcrum to the intent of carving up the United States into several contesting powers and thus establishing the unchallenged hegemony of the British Empire—a project which was chiefly initiated by Palmerston but also by others.

So in that sense, Pike—a man from Boston, Massachusetts—was a witting traitor to the United States, not an honest rebel. This character pervades all of this writings, a characteristic which can be shown, from the standpoint of comparative geometry, which I identified. The same method we would apply to distinguishing between a Descartes and a Leibniz, for example, applies to the distinction between all patriotic men and women, all Christians, and the Satanic General Pike.

That is the fundamental issue.

—Lyndon H. LaRouche, Jr.

International Coalition to Free LaRouche Expands

On April 2, an appeal signed by 25,000 concerned citizens, and a special letter signed by close to three hundred parliamentarians and over one thousand leaders of Civil Rights, labor, religious, and ethnic organizations from around the world, were formally presented to the White House. The text of the appeal, which was originally published on Inauguration Day in the *Washington Post* and Mexico City's *Excelsior*, calls upon President Clinton to "see to it that Lyndon LaRouche is immediately set free and exonerated."

Among the prominent people who have signed the appeal as of March are: **Arturo Frondizi**, former President of Argentina, and **Manuel Solis Palma**, former President of Panama; forty-five members of the **Brazilian Congress**; ten members of the **Mexican Congress**; two members of the **Colombian Congress**; two members of the **Bolivian Congress** (using their own statement); one member of the **Peruvian Congress**; one member of the **Panamanian Congress**; seventy-four parliamentarians from **Italy**; ten from **Hungary**; seven from **Germany**; six from **Armenia**; four from **Ukraine**; two from **Spain**; two from **Great Britain**; one from **Pakistan**; one from **Denmark**; one from **Canada**; thirty members of the **Jordanian Parliament**; over a dozen municipal officials in **Colombia**; four former **U.S. Congressmen**; eighteen **U.S. state legislators**; numerous **mayors and other city and county elected officials**.

New Initiatives

Two initiatives to gain even broader endorsement for the appeal have been undertaken. A letter to President Clinton, signed by dozens of sitting parliamentarians, was mailed to parliamentarians worldwide, asking for their endorsement. It begins: "We,



EIRNS/Carlos Wesley

A VIP delegation from around the world came to Washington, D.C. in April to lobby for LaRouche's freedom. Left to right: Jorge Carillo, former Labor Minister, Colombia; William Nezowy, American Ukrainian activist; Pavlo Movchan, Member of Parliament, Ukraine; Joe Dixon, editor and publisher, Birmingham World newspaper, Alabama; Vladimir Shovoshitny, Member of Parliament, Ukraine; Ortrun Cramer, Schiller Institute, Germany.

the undersigned, parliamentarians from several countries, request your direct intervention to free Lyndon LaRouche and to end the political persecution against his movement." After documenting the witchhunt against LaRouche and his movement, the letter concludes: "It is our understanding that throughout his public life Mr. LaRouche has been a defender of the right to sovereign development of all nations on the planet, and of the inalienable rights of all men and women. For those reasons, Mr. President, we ask you to take

prompt and resolute action to repair this injustice, by immediately freeing Lyndon LaRouche."

The second initiative is an open letter from the Rev. James Bevel and Amelia Boynton Robinson, both well-known leaders with Dr. Martin Luther King in the Civil Rights movement, documenting in detail the "Confederate justice" carried out against LaRouche and his movement, and urging those who are concerned for "our Constitution, our tradition, and our humanity" to add their names to the appeal to President Clinton.

Rebut U.S. Lies in LaRouche Case at U.N.

On Feb. 17, the Vienna-based International Progress Organization (I.P.O.) presented testimony to the United Nations Human Rights Commission in Geneva rebutting the official reply of the U.S. government to charges of human rights violations in the case of American political prisoner Lyndon LaRouche.

In 1991, the Special Rapporteur on Elimination of All Forms of Discrimination Based on Religion or Belief included the LaRouche case in his report. Then, on March 24, 1992, the U.S. government sent a reply which is included in this year's report by the Special Rapporteur to the Commission.

A formal I.P.O. rebuttal to the U.S. reply, read by Ortrun Cramer, stated that the official American reply contained "numerous explicit misrepresentations of fact, distortions, and obfuscations."

First, "The U.S. government reply states that Mr. LaRouche 'has been given due process under the laws of the United States,' without making any mention of the fact that on Jan. 22, 1992, over two months before it submitted its reply, the internationally known human rights advocate and former U.S. Attorney General Ramsey Clark and other attorneys filed before a federal court six volumes of evidence newly discovered after trial, that show LaRouche was not afforded due process. The evidence was part of a *habeas corpus* motion of more than one hundred pages, unprecedented in scope, which sought to vacate Mr. LaRouche's sentence because his conviction and detention were unlawful, based upon outrageous government misconduct."

The I.P.O. added that the massive amounts of new evidence "proved that 'the prosecution conducted and participated in a conspiracy and concerted action with others to illegally and wrongfully convict him and his associates by engaging in outrageous misconduct, including financial warfare.'



EIRNS/Debra Jambor

Ortrun Cramer

This motion is currently on appeal before the Fourth Circuit Court of Appeals."

The U.S. government reply was wrong in saying that LaRouche's 1988 conviction resulted from fraudulent fundraising activities to finance his presidential campaigns: "None of the specific counts in the indictment against LaRouche or his associates involved funds to finance his presidential campaigns. Furthermore, at the sentencing hearing after trial the court found that the total value of all transactions at issue was less than \$300,000 and this money did not involve financing presidential campaigns."

The I.P.O. statement continued, "The U.S. government reply asserts

that a number of state authorities have investigated or prosecuted him and his associates for income tax crimes. There has not been a single state indictment or prosecution for income tax crimes."

While the U.S. reply asserted that a federal trial of LaRouche in Boston ended in mistrial, it failed to mention two things of great importance. First, "the day after the mistrial a member of the jury stated publicly that the jury would have voted for acquittals because they believed that it was government targeting and misconduct which had caused the situation." Also omitted was the fact that "the federal judge on the case, Robert E. Keeton, formally cited the government's 'systemic and institutional prosecutorial misconduct' in the case."

Corrupted Prosecution

Indeed, quoting again from the *habeas corpus* motion filed by Clark, the I.P.O. continued: "This entire prosecution, and those actions preceding and succeeding it, were so corrupted by politically motivated misconduct and bad faith as to have overwhelmed any pretext of due process and fairness in the trial. . . . Relevant and exculpatory materials were intentionally and routinely withheld by the government in an effort to preclude defenses, prevent discovery of the truth, and cover up the conspiracy and concerted action in which the government was engaged."

The I.P.O. rebuttal concluded, "The arrogant misrepresentations of the U.S. government in its reply to the Special Rapporteur on the LaRouche case bespeak a power which would substitute its own expediency for the principles of international law. We appeal to the Human Rights Commission to see to it that the United States government, no matter how supreme its own self-conception as the sole remaining superpower on Earth, must be held accountable to the same universal principles of international justice, human rights, and natural law as other civilized nations."

Schiller Institute Conference

LaRouche SDI Role Shows Power of Ideas

At a conference co-sponsored by the Schiller Institute and the National Caucus of Labor Committees in Reston, Virginia on the tenth anniversary of President Ronald Reagan's March 23, 1983 announcement of the Strategic Defense Initiative (SDI)—a policy developed by Lyndon LaRouche—850 participants resolved to once again change history, as LaRouche had done then, by getting the U.S. government to adopt Lyndon LaRouche's strategic policy toward the former Soviet Union and by removing the statue in Washington, D.C. commemorating Albert Pike, the Freemasonic, Luciferian founder of the Ku Klux Klan.

The conference, which was opened by Amelia Boynton Robinson, vice-chairman of the Schiller Institute, first heard taped messages by Lyndon LaRouche and his wife, Helga Zepp-LaRouche.

Lyndon LaRouche stated that in the face of the current world crisis, which threatens to eradicate Western Christian civilization, the only thing that can save mankind is a fundamental change in the underlying assumptions presently governing society. In this context, he identified his fight for the SDI as one example of how such a change is possible.

"We changed the course of history



EIRNS/Philip Ulanowsky

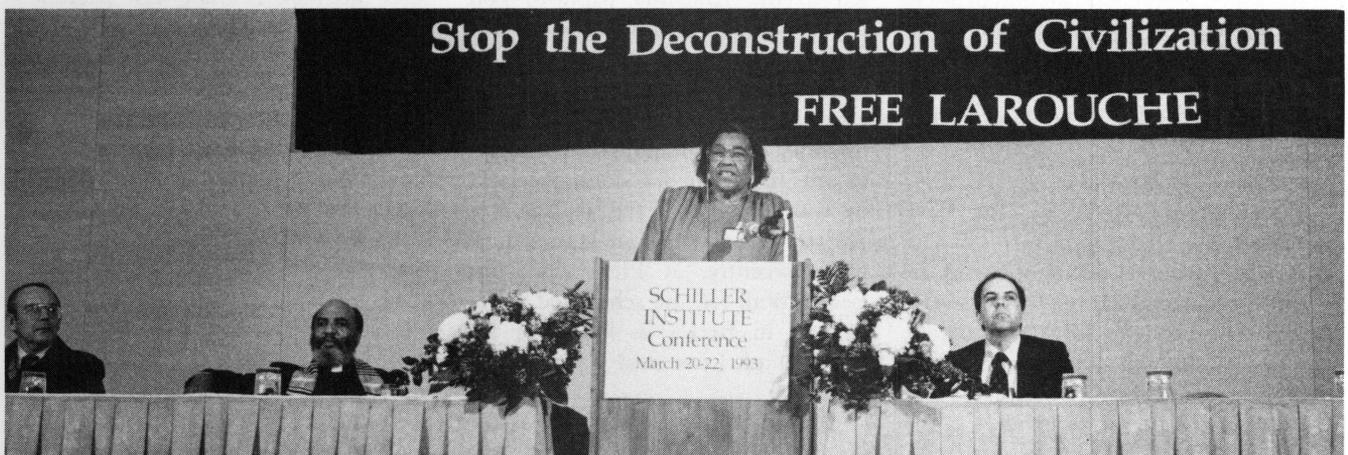
Above: Conference participants take the message to the White House: LaRouche must go free!

Right: Schiller Institute founder Helga Zepp-LaRouche.

Below: Amelia Boynton Robinson, vice-chairman of the Schiller Institute, opens the conference, flanked by Rev. James Bevel (left) and Mel Klenetsky, coordinator of the LaRouche-Bevel 1992 Presidential campaign.



EIRNS/Chris Lewis



EIRNS/Philip Ulanowsky

through the use of an idea,” he said, “the idea which became known as the SDI.

“A great opportunity was created by aid of our intervention as a weak force with the right idea at the right point in history—even though the proposal was defeated.

“It is possible at crucial points, even in the most desperate conditions of mankind, to introduce an idea which, if accepted, even in a small degree, even if not fully successful, can *turn the course of history* to such effect, that out of a hopeless situation, a hopeful one is provided.”

Helga Zepp-LaRouche, founder of the Schiller Institute, emphasized that to change history for the better, we must learn from three missed opportunities offered by Lyndon LaRouche over the last decade.

“Three times in one decade we had a *punctum saliens*,” she said, “and three times a golden opportunity was missed, each time because the axioms of thinking of the political elite were based on geopolitics and neo-Malthusianism.

“In 1982, Operation Juarez [proposal for debt moratorium] could have

meant the beginning of the development of the Southern Hemisphere. This idea was abhorrent to the financial elite, who are guided by the bureaucratic idea that the only source of wealth is control over natural resources and usury, and who think that the black, brown, and yellow populations of the South are a ‘population bomb.’

“The second *punctum saliens*, the SDI, could have meant the replacement of the superpower condominium and the establishment of an entente of sovereign nation-states collaborating

Brainin-Ludwig Concerts Dedicated to Civil Rights Movement

On March 22 and 24 the Schiller Institute sponsored two historic concerts by Norbert Brainin, formerly the chief violinist and founder of the Amadeus Quartet, and Günter Ludwig, one of the leading pianists in Germany today. The concerts were dedicated to Dr. Martin Luther King, Jr. and to the Civil Rights movement, both past and present.

The first concert at the Ebenezer United Methodist Church in Washington, D.C. was attended by over 500 people. The second concert, which drew over 650 people, was performed at the Sixteenth Street Baptist Church in Birmingham, Alabama and was preceded by a presentation by the Rev. James Bevel—who in 1992 ran for Vice-President on an independent national ticket with Lyndon LaRouche—entitled, “Thirty Years Later: The New International Civil Rights Movement.” This latter church is renowned worldwide as the spiritual headquarters of the 1963 Birmingham Movement for Civil Rights.

There, thirty years ago, one of the most inspiring examples of non-violent civil disobedience was launched. The “Children’s Crusade,” formulated by the Rev. Bevel, was the movement’s answer to the unjust jail-



Norbert Brainin (left) and Gunter Lüdwig perform in Birmingham, Alabama.

ing of Dr. King. The tragic bombing of the Sixteenth Street Church following the March on Washington, led to the Alabama Right-to-Vote movement and to passage of the Voting Rights Act of 1965.

Norbert Brainin, who expressed great joy at being asked to play in memory of Dr. King, is no stranger to the fight for freedom. In 1938, he was forced to leave his home in Austria after the Nazi annexation. More recently, in 1989, when the Berlin Wall fell, he scheduled a free concert in Berlin in honor of the triumph of Love and Reason over tyranny.

Brainin has also been a staunch

supporter of the imprisoned statesman Lyndon LaRouche.

The music program for both concerts included Ludwig van Beethoven’s Sonata in D-major for Violin and Piano, Op. 12, No. 1; George Frederick Handel’s Sonata in D-major for Violin and Figured Bass, Op. 1, No. 13; and finally César Franck’s Sonata in A-major for Violin and Piano.

In the words of Schiller Institute vice-chairman Amelia Boynton Robinson, this concert “planted the seed for a marriage between the Civil Rights movement and Classical culture, which we must bring back to America.”

with each other based on a community of principle. Rejection of this led to the collapse of the Soviet Union and the depression of the West.

“The third *punctum saliens*, the Productive Triangle [Eurasian industrial/infrastructure expansion] would have meant using the collapse of the Versailles-Yalta order, which had dominated the entire twentieth century, to overcome the twin brothers of evil of the twentieth century, communism and liberalism, and to put the economy into cohesion with Christian morality. The rejection of this, has led to global depression and the danger of World War III. . . .

“Now we have maybe one last final chance to correct that, or else we are going into a catastrophe.”

Mrs. LaRouche concluded by calling for the building of “an international Civil Rights movement around the world which realizes the inalienable rights of all individuals on the planet as *imago viva Dei*—of each human person in the image of God.”

She was followed by Civil Rights leader the Rev. James L. Bevel, LaRouche’s 1992 Vice-Presidential running mate, who emphasized that only the principle of love (*agapē*) can triumph over evil. He underscored this with the theme “There are no evil people, but there *is* a need for good people to let their little light shine.”

Elaborating the Message

The four panels following the keynote presentations elaborated in detail the threat represented by the axioms of the enemies of humanity—especially centered in the Scottish Rite of Freemasonry—on the one hand, and the potential for defeating those enemies, as reflected in the 1982-84 successful fight around the SDI, and in today’s fight to foster breakthroughs in Classical music and the sciences.

A panel on the historic role of Freemasonry was introduced by another message from Lyndon LaRouche, who emphasized that the defeat of the Scottish Rite is absolutely essential for freeing the United States from moral, as well as physical, destruction [SEE Com-

mentary, page 60]:

- Anton Chaitkin revealed how Albert Pike conspired with Italian Freemason Giuseppe Mazzini to break the rule of Christian institutions.
- Mark Calney documented how D.W. Griffith’s movie *Birth of a Nation*, which created Hollywood, was part of a plot to revive the KKK.
- Michael Minnicino traced out the evil philosophy behind today’s Political Correctness [SEE page 42, this issue].
- Jeffrey Steinberg exposed the impact of drug money on the sports and entertainment industries.
- and Kathleen Klenetsky detailed the pro-euthanasia onslaught of today’s “post-modernist” social agenda.

Principle of the Flank

The panel on the SDI documented Lyndon LaRouche’s role in getting President Reagan to adopt the SDI policy in 1982-83, and how the Soviet rejection of the SDI led to the collapse of the Soviet empire in 1988-89:

- Paul Gallagher of the Fusion Energy Foundation—which was illegally bankrupted by the Federal

government in 1987—presented a time line of the SDI fight.

- European Fusion Energy Forum head Jonathan Tennenbaum identified the crucial conceptual contributions of Lyndon LaRouche to the SDI.
- Anno Hellenbroich, from Executive Intelligence Review (EIR) in Europe, reviewed LaRouche’s Productive Triangle proposal.
- LaRouche’s back-channel negotiations for the SDI, conducted with the Soviet government at the request of the Reagan administration, and the Gorbachev-led attack against LaRouche once the Soviets rejected the offer, were detailed by Jeffrey Steinberg and Rachel Douglas of EIR.

Other panels in the three-day conference featured presentations

- on the *Motivführung* principle in Classical musical composition;
- by Webster Tarpley on the “Deconstructionist” attack on language [SEE page 48, this issue];
- and by Carol White, editor of *21st Century Science and Technology*, on the promise of cold fusion and the fight against the Politically Correct witchhunt in the sciences today.



EIRNS/Philip Ulanowsky

Institute chorus performs Mozart’s Ave Verum Corpus for panel on Classical musical composition.

Stop the Mexican System of Genocide!

Neither Economic Liberalism, Nor the Farce of Pronasol!

On Feb. 5 a statement was issued by the Ibero-American Solidarity Movement in Mexico City, excerpts of which appear below.

The Ibero-American Solidarity Movement calls on all business, labor, farm, and citizen organizations, both in Mexico and Ibero-America, to mobilize to demand cancellation of the international conference scheduled for this September, sponsored by the National Solidarity Program (Pronasol). To be held in Oaxaca, the conference will be co-sponsored by the World Bank, the United Nations, the International Union for the Conservation of Nature, and the Harvard-dominated Mexican government.

With this conference, the Anglo-American financial oligarchy plans to extend the Mexican model of genocide throughout Ibero-America, Eastern Europe, and the world. Already, versions of Pronasol have been set up in Argentina, Brazil, and other Ibero-American countries.

Contrary to the propaganda of the conference's co-sponsors, Pronasol is not a more charitable alternative to savage capitalism. It is a World Bank program to extend neoliberal economic policy wherever it shows its ugly face.

The looting and genocide are being carried out through the International Monetary Fund's shock ther-

apy and brutal austerity programs required to guarantee foreign debt payment. The truth is, that debt is unpayable. Over the last ten years of austerity programs, Ibero-America has paid more than it owed, yet its debt is now larger: In 1980, Ibero-America owed \$242.5 billion. From 1980 to 1990, in interest alone, we paid \$320.8 billion, and now we owe more than \$429 billion.

This is bankers' usury, pure and simple! The results are seen in astounding governmental corruption, misery, cholera and AIDS, as well as narco-terrorism financed and protected by the same Anglo-American oligarchy, as with Sendero Luminoso in Peru.

In the case of Mexico, in 1980, the foreign debt amounted to \$57 billion. Over ten years, we paid \$95 billion—almost double the original debt—but now we owe over \$100 billion.

However the Mexican government may try to dress up its statistics, the truth is, its austerity programs have thrown forty million people into poverty, of whom seventeen million are barely surviving in conditions of extreme poverty. These same programs have caused a 60% drop in purchasing power; a horrendous 50% unemployment rate; the generalized bankruptcy of agricultural producers; and bankruptcy of up to 30% of small and medium-sized businesses.

A New Auschwitz

Pronasol is a significant element in the North American Free Trade Agreement (NAFTA); it is designed to transform Mexico into an Auschwitz-style slave labor camp, modeled on what Adolf Hitler created in Nazi Germany.

It is no accident the *Wall Street Journal* gushed praise of Pronasol in a Jan. 8 article: "The do-it-yourself antipoverty plan has been such a success that hardware stores can scarcely keep picks and shovels in stock. . . . Solidarity road-building projects . . . cost just 70% of what the government used to pay."

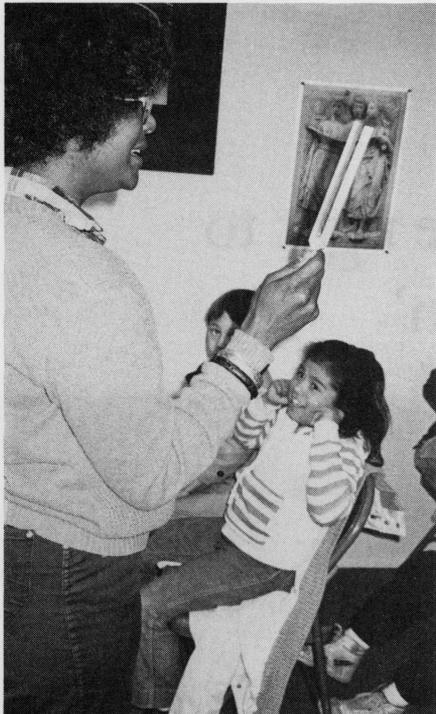
These self-help and road-building programs are modeled on the slave labor projects—*Arbeitsdienst*—set up by Hitler and his Economics Minister Hjalmar Schacht, to employ the workers forced out of industrial and agricultural employment as a result of the looting imposed on Germany by the Versailles Treaty. Today, the I.M.F., the usurious Wall Street and London banks, and the World Bank have imposed the same conditions on Ibero-America to guarantee foreign debt payment.

In place of Pronasol, Ibero-America needs productive jobs and respect for human dignity. This will only be possible with debt moratorium, Ibero-America's economic integration based on large infrastructure projects, and development of our Hispanic-Catholic cultural tradition.

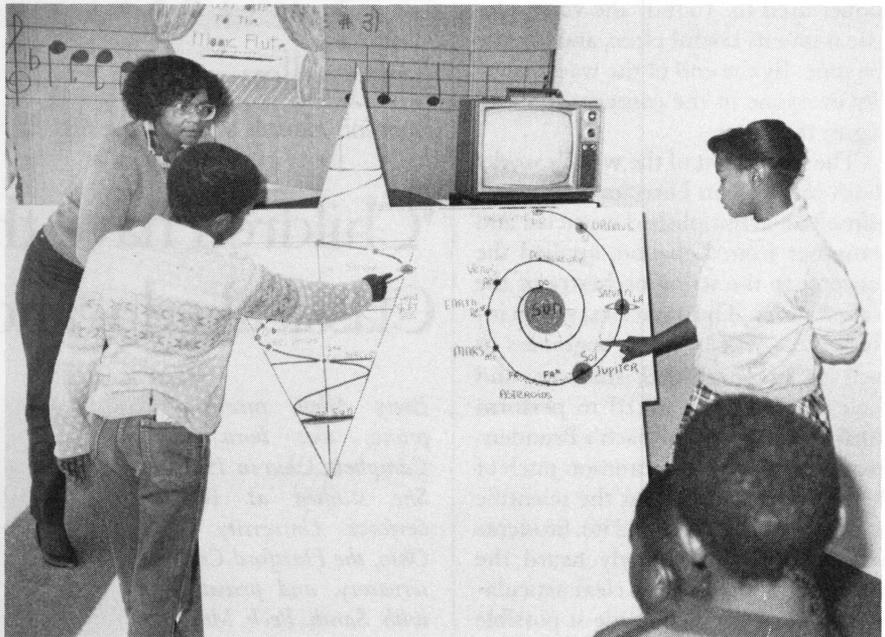
No to Pronasol's International Conference!

Productive Work and Dignity, not Slave Labor and Crumbs!

Debt Moratoria and Ibero-American Common Market Now!



EIRNS



EIRNS

Schiller Institute Midwest coordinator Sheila Jones teaches scientific principles of musical composition to Chicago schoolchildren. Jones toured Jordan in February.

Scientific Musical Tuning Comes to the Arab World

During the first week of February, Sheila Jones, regional coordinator of the Schiller Institute in the American Midwest, travelled to Amman, Jordan, on the invitation of the National Music Conservatory, where she presented the basic outlines of the Schiller Institute's *Manual on the Rudiments of Tuning and Registration*.

The visit could not have occurred at a more opportune moment, as Jordan is embarking on a pioneering project, launched by Her Majesty Queen Noor, to teach children music, not only in the conservatory, which was founded for that purpose in 1986, but in the school system as a whole. As a brochure of the National Music Conservatory/Noor Al Hussein Foundation details, the Conservatory has a special task to help fulfill Jordan's commitment "to develop a literate and skilled music community capable of responding to the challenges of the twenty-first century." The Conservatory has rapidly grown from a

string program with three Jordanian teachers and forty-five students (between six and twelve years old), to an institution with six programs, 300 students, and thirty-seven members of the faculty.

Bel Canto Method

Mrs. Jones presented the basic concepts of the *bel canto* method, demonstrating the scientific basis for tuning at C = 256 Hz, and illustrated, through well-known Classical pieces, the way in which higher tuning distorts the musical significance of the composer's ideas. Most importantly, Mrs. Jones established the primacy of the singing voice in all music, not only theoretically, but in practice, by leading the students, teachers, and parents to discover their own singing voices.

Three public presentations during the week were devoted to this aspect of the work, in which Mrs. Jones used video tapes and other audio-visual aides to show how higher tuning violates the natural laws of the human

singing voice, as well as the laws of Classical composition.

Music for All Children

In sessions with schoolteachers, the focus was on pedagogy for the very young. Jordan's national music program foresees the introduction of music from kindergarten on, in all schools, which means that kindergarten teachers who have not heretofore had to teach music, must be trained very rapidly. Drawing on the experience of the Schiller Institute in building children's choruses in Mexico and in the United States, Mrs. Jones emphasized the fact that, since all music is based on the singing voice of the young boy soprano (as the famous Florentine *bas reliefs* of Luca della Robbia document), it should be most natural for children to learn to sing.

When the teachers present pointed out that those children who do sing in Jordan generally sing with a "white" voice, closer to a shout than to music, Mrs. Jones introduced the basic tech-

INTERVIEW

Betty Allen

President, Harlem School of the Arts

'Children have the right to Classical education'

niques used to "round" the voice, elevate it into its lawful place, and vibrate the tone. By the end of the week, literally everyone in the conservatory had begun to sing.

The high point of the week's workshops came when Director Fakhoury, himself an accomplished musician and composer from Lebanon, applied the concepts to the string orchestra of the conservatory. The orchestra, which includes tots who are just beginners as well as accomplished students and their teachers, was asked to perform the first movement of Bach's Brandenburg Concerto at the common pitch of A = 440 Hz and then at the scientific tuning of A = 432 (C = 256). Students and teachers immediately heard the musical difference in the clear articulation of voices, which made it possible for each instrument to be heard.

To translate the point Mrs. Jones had been stressing all week with individual string students, Fakhoury had the orchestra "sing" its music. First, he asked the players to put down their instruments and sing their parts for the first movement. Then, he had them sing and play their parts at the same time. Finally, he had them play only, but continuing to "sing in the head." The qualitative leap made by the orchestra through this exercise, performed at the lower tuning, was astounding. Students were thrilled, as the piece suddenly came alive. Most important was the fact that each orchestra member could fully hear, as a sovereign musical voice in dialogue with other musical voices, his or her own voice. This revolutionized the self-conception of each component.

Fakhoury seized on this feature, and commented, "At the higher tuning, every musician feels overshadowed by the first violin, which is dominant, whereas at C = 256, every voice is heard." Transposing the musical fact into social terms, he added, "It is as if the lower tuning allowed everyone in the orchestra to play a crucial role, and to hear that this crucial role is grasped. Society," he said, "is like an orchestra, in which each individual has a very important part to play."

Betty Allen, mezzosoprano, was born in Campbell, Ohio in 1930. She studied at Wilberforce University of Ohio, the Hartford Conservatory, and privately with Sarah Peck More, Zinka Milanov, and Carolina Segrera. Her opera debut took place in 1964 at the Teatro Colon in Buenos Aires, in 1973 at the New York City Opera, and in 1974 at the Metropolitan Opera. Since 1979 she has been Executive Director and now President of the Harlem School of the Arts (H.S.A.) in New York, and teaches at the Manhattan School of Music and Curtis Institute. This interview was conducted by Kathy Wolfe on March 15, 1993.



Fidelio: What's your view of the Schiller Institute campaign to return musical tuning to C = 256 Hz, the lower "Verdi A"?

Allen: I'm very curious about it, my mind is open, I'm interested to know more about what the project will entail. I would never say "I don't want to know."

For example, one pianist, an accompanist at H.S.A. said, when I posed the idea of returning to the old lower pitch, "Do you know how much trouble this is going to cause? I don't even want to hear this! I don't want to read

'All children have the right to a Classical education. It amazes me that African-Americans feel that if you have this kind of education, you are perverting your rights as a Black. No African fails to go to Oxford because he thinks it's going to subvert his rights.'

about it, take part in it, or even to know about it!" Because he has perfect pitch, at least at today's pitch of A = 440 Hz.

My response is a bit different, because I indeed *do* know how much trouble the whole issue is—since this is not my first experience with changes in the pitch! As a student I encountered a big controversy over the *raising* of the pitch, at the Boston Symphony.

I went to Tanglewood in 1951, on a full scholarship to sing with the chorus. When I got there, I realized their pitch was much higher than what I'd been used to in college in Ohio, in fact it was up to A = 444. The conductor Serge Koussevitsky had done it well before I got there, during the 1940's, because he said he wanted the brightest, most lively sound in the world. So he raised the pitch to A = 444! And of course he caused great confusion to all the musicians coming through. Every violinist who visited Tanglewood complained about how tight and wired-up their strings were at A = 444. The official piano at Tanglewood was Baldwin, but the artists who came through sometimes brought their own pianos or if they were Steinway artists had to bring in Steinway pianos, and every one of them had to have their pianos tuned up to A = 444.

In singing the Beethoven *Missa Solennis*, a most difficult piece, in which the soprano hangs in the highest *tessitura*, I recall people complaining strongly. They felt that they were having to sing this almost a half-step too high, that it felt as though when they were singing the repeated B \flat 's and B's, they were really having to sing B's and C's!

It really bothered the tenors and sopranos—and it bothered the basses badly, in the high passages; everybody was in a flap about it. The choral director had absolute pitch, and he was utterly distraught, since in his head he was being forced to transpose *up* all the time. So he'd go around shouting "heee-ho," giving the Tanglewood pitch, and then screaming that it was wrong, singing his lower pitch. But

everyone had to adjust, because this was the Boston Symphony, and they'd announced, "This is our pitch, and therefore you'll do it or die."

Fidelio: How did you end up at Tanglewood?

Allen: I had five years of Latin in high school and two years of German, and when I got to Wilberforce my German was so good that the professor made me his assistant and I got a scholarship. I started out in pre-med, doing invertebrate zoology. I thought I was going to be a doctor like my grandfather.

I started singing accidentally. When they asked me as a freshman, "What can you do?" I said, well I can sing a

little song; I'd sung in church choir and in high school chorus. I got to liking singing more and more, and the more I sang the more they asked me. Finally, they asked me to join their touring group, the Wilberforce Singers. The alto was Leontyne Price! And I was the soprano. At the end of the second year I decided I wanted to go to music school.

I used to work summers in Hartford, Connecticut. One of my friends told me about this wonderful lady who came up to Hartford one day a week to teach private voice lessons, Sarah Peck More. She wouldn't have anything to do with the schools, she was very particular about that. I sang for



Above: Dorothy Maynor. Below: Outside the Harlem School of the Arts.

'When Dorothy Maynor started the Harlem School for the Arts, she was teacher, administrator, and janitor. She posted notices in local schools saying children could register if accompanied by a parent, and there was a stampede. She didn't want them to feel they were charity cases, so she set fees, but at 50¢ or even 10¢, so anyone could afford it.'



her, and then I left Wilberforce and came to Hartford and began studying with her privately, and enrolled at what's now Hartford Conservatory for all my non-singing musical classes. While I was in Hartford, Miss More sent me to sing for the choral conductor at Tanglewood, Hugh Ross. He had me sight read the inner lines of choruses, and gave me a chorus scholarship to Tanglewood.

Tanglewood was a big beginning for me. It was the first place I'd been where music was made honorable, where nobody laughed at me for wanting to be a musician. It was the first time in my life that someone said to me that it was all right to pursue music as an actual career, something which grown people do. Until then it was something I did for the fun of it.

Fidelio: How did you meet Dorothy Maynor?

Allen: We all knew about Dorothy and the H.S.A. even while I was in school. Everyone knew Dorothy Maynor, Marian Anderson, Roland Hayes, and Paul Robeson, they were our famous quartet.

Fidelio: And Miss Maynor founded the school in the recreation room of her husband's church?

Allen: Yes, she founded the Harlem School of the Arts in 1964, to bring beauty into the lives of children in Harlem, to develop their minds. She used to say, "the music lover was the first astronaut, because through music we raise ourselves above the cares of this world. Music provides the wings upon which we soar."

When she started H.S.A., she was teacher, administrator, and janitor, with only twenty students, first in piano, then music theory and *bel canto* singing. She posted notices in local schools saying children could register that Saturday if accompanied by a parent, and there was a stampede! She didn't want them to feel they were charity cases, so she set fees, but at 50¢, or even 10¢, so anyone could afford it. With all the students wanting to attend, soon she had to hire two more teachers, for dance and for painting.

By the late 1960's she had 500 students.

Fidelio: Did you study or perform with Miss Maynor?

Allen: No, she began to call me when she was looking for a successor to run the school, many years later. I did sing one concert for her, a benefit to raise money for H.S.A., at the Cosmopolitan Club, where both she and I were members; and she spoke there about the school. I have no idea how she lit on me exactly; she had her own ways of finding things out. I think our ideas did coincide, philosophically, about children, about the arts, about the need for the arts in the community, the need for the arts as a civilizing factor in peoples' lives, and all those things I articulated in public every now and then. She insisted upon the family unit as a strong core, in which I also believed.

She came to me because I was a singer, she wanted another singer to take over when she left, but I had no experience. I asked her whether she'd rather not have an administrator, and she looked very disdainful and said, "Nobody would follow anyone like that! I want someone to inspire children, to make them think that the arts are wonderful, make them look for something exciting and uplifting in the arts, and an administrator would not be someone who'd necessarily inspire children!"

I said, "But I've had no business administration courses, not even any education courses." And she said "Well, you run your own home, don't you? Then you can run the school—if you just imagine that this is your home and you treat it lovingly and carefully and kindly, as though it were your home, and take care of it and see it is never mistreated." I kept saying, "I don't know if I could," but she just refuted everything I said, and answered, "Yes, I think you can." This was at our first meeting.

I began during the summer of 1979 to come in as an adjunct to her, coming in to work along with her for a while. She was a very hard act to follow, those were very big shoes to fill. The school at the time was somewhat insular and

didn't have a great many performing units. It was a well-kept secret at the time, because Miss Maynor never intended the children to have to become performers. I, on the other hand, think that no child can practice and work without having a venue to show what they've learned; to practice an hour a day and never have the opportunity to show the results. At that time the school was relatively small, the number of children was one-third of today, as was the budget, which at the time was \$500,000 (it's \$1.8 million now). There were 500 children. Now there are 1,500, so there's been quite a growth.

Fidelio: Please tell us about the H.S.A.'s programs today.

Allen: One very important thing which Miss Maynor began just before she left was "Arts in Education," or "Opportunities for Learning in the Arts," O.L.A. as we call it now. You know that the public school systems in New York and elsewhere in the U.S. have dropped music and other arts programs because of the budget crisis in the cities. Up through 1975, 1976, there were music and arts teachers in every school in the New York system, but in 1976, these programs were all simply stopped, the city funding stopped. By 1977 when we began our program here, there were no music or arts teachers left in the elementary schools in New York.

Fidelio: What do you think about the fact that the creditors of New York City, the bankers, did that?

Allen: I think the whole thing shows a remarkable lack of insight into what true education is. What this did in an area like Harlem was particularly devastating. Not only did the children lose out on the arts programs, but they lost the chance to gain in self-esteem, to be individuals, to think things through, to do things better, the incentive to solve problems, to doing that with the thought processes, to feel you could improve, to have a role model to show you how to improve—all of these things which come through the arts, were taken away. A more be-

'I have the *right* to the broadest possible education, and I want all the children I know to have it. I don't want only one tool—I want twenty tools! I don't want one language, I want twenty languages. I can speak five languages, and I think it helps me a great deal!'

nighted section of the city did not exist than Harlem or Brooklyn or the Bronx, where the children were already made to feel that they were not as good students as others, that they wrote poorly, did poorly in reading, didn't understand math or sciences. None of these roads to discipline, to self-knowledge and self-worth, were open to them.

We all see the lack of incentive, dedication, and commitment in the schools, which I believe the arts used to give to young people.

Fidelio: So Miss Maynor decided to take up the slack?

Allen: Yes, she decided H.S.A. must try to pick up what the public school system had dropped in New York, in this community at least. She began with a \$300,000 grant from CBS, and we have extended the program.

We teach singing, general music, drama, poetry, creative writing, and dance. They write their own poems and plays. And the visual arts, as you've seen around the building, paintings, masks, and so on.

Fidelio: How many children from the school system do you now bring in?

Allen: Slightly under 300, last year it was about 350, for the whole school year, from four schools, all elementary schools. If I could get pre-school I would! All between first and third grade! The younger you get them, the better! If you wait until fifth grade, they're lost to you. If you do not instill them with ideas, uplift them, then they will never understand that the arts are a part of their lives, if you wait until they're in junior high school or senior high (although we do have a

program for especially talented junior high or senior high school children).

Fidelio: The Schiller Institute is working closely with the Civil Rights movement, because we believe every child in the world has the civil right to this kind of an education. What's your view?

Allen: I believe that very strongly, that all children *do* have the right to what I call a Classical education. And it amazes me that American Blacks or African-Americans feel, that if you have this kind of education, that you are somehow perverting your rights as a Black. I don't feel that. No African fails to go to Oxford because he thinks it's going to subvert his rights! Think about that! No Jamaican or Trinidadian who travels to Cambridge feels that that has subverted his rights. He or she goes and is educated and still believes himself or herself to be a patriotic, educated, Trinidadian or African.

But we somehow have gotten so wrapped up that we feel if we get an education, if we gain another tool—then somehow we've forgotten who we are! I don't think feeling this is necessary. I have the *right* to the broadest possible education—and I've had it in my lifetime, and I want all the children I know to have it! I don't want only one tool—I want twenty tools! I don't want one language, I want twenty languages. I can speak five languages and I think it helps me a great deal!



Ken Howard

Betty Allen as Dame Quickly in Verdi's Falstaff.

That was what was so wonderful about growing up in a multilingual American melting pot community; everyone understood all these languages. No one said, "The Polish people don't know anything," but rather we all enjoyed each other's wonderful backgrounds. And that's exactly what we should be doing now, instead of fighting each other.

That's the whole problem with Political Correctness, with people saying you can only do so and so, if you want to be such and such. I don't think it's true; it certainly isn't true for me. Every child must be brought up to have the broadest possible education. If you then reject something, you may reject it—but not out of ignorance, out of knowledge. You may say, "Well, I know about this, and I don't wish to have to do with it." That's your right. But *don't* say: "I don't know, I've never seen, I've never heard, I can't speak—and don't want to!" That is stupidity.

The Vatican Library and Renaissance Culture

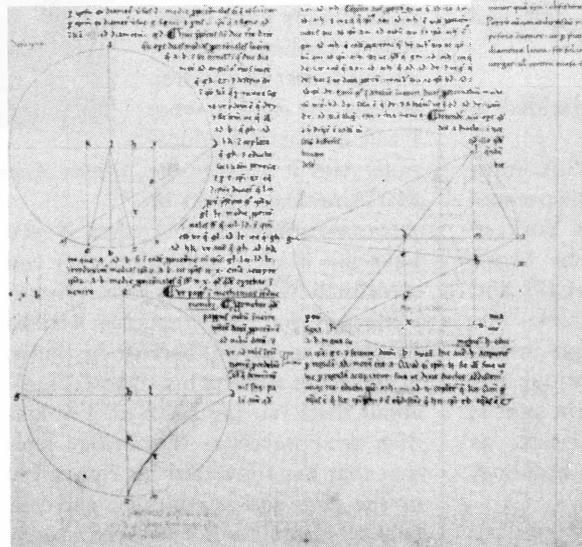
In early January 1993, an exhibit of more than two hundred items chosen from the collections of the first modern research library, the Biblioteca Apostolica Vaticana, opened at the Library of Congress in Washington, D.C. The exhibit, entitled "Rome Reborn: The Vatican Library and Renaissance Culture," demonstrates that the Vatican was at the center of the explosion of learning and culture associated with the Renaissance rediscovery of ancient Classical learning in the aftermath of the Council of Ferrara-Florence (1437-45). The manuscripts, books, maps, and other items are selected to show an aspect of Vatican policy that is not well known—the decision of the Renaissance Popes, starting with Nicholas V in 1451, to vigorously promote the revival of antique learning, especially Greek science and art.

The exhibit, by laying evidence before the public in the form of the Library's original manuscripts and books which launched modern science, Renaissance perspective, and polyphonic music—some spectacularly illustrated by great Renaissance artists such as Ghirlandaio—puts to rest the fundamental myth of the Enlightenment, that Renaissance learning and creativity in the arts and science were somehow "secular" accomplishments in opposition to a "reactionary" Church.

The items in the show, selected and catalogued by non-Vatican linked American scholars, include the first translation from Greek into Latin of certain works by Archimedes, which was sponsored by Pope Nicholas V (the Pope who publicly announced that Nicolaus of Cusa was made a cardinal). In 1453 Cusanus dedicated his *On Mathematical Complements*, a critique of Archimedes, to this Pope in gratitude for the translation. The works of Archimedes survive at all only by virtue of three manuscripts,

two of which are now lost, but were translated into Latin in the Papal court and preserved later in the Vatican Library. There is also an elegant series of manuscripts of mathematical and optical works by Euclid, Ptolemy, and others, as well as a tenth-century Latin version of Plato's *Timaeus* with wonderfully colored diagrams.

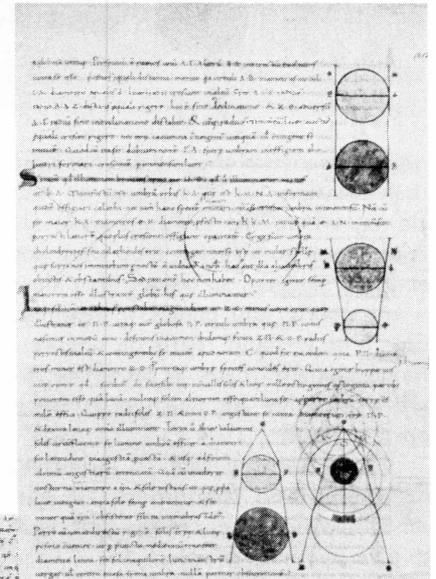
A copy of Apollonius' *Conics*, all but unknown in the West until the fifteenth century, is displayed in the exhibit. Besides containing a parchment manuscript of Euclid's *Elements* dating from the ninth century, there is an incredibly beautiful copy of Eu-



Vatican Library/Library of Congress

clid's *Optics* from 1458 on parchment with a miniature illustration of a street lined with buildings painted in true Renaissance perspective.

The Renaissance artist Piero della Francesca (d.1492) researched his great geometrical works on *Perspective* and the *Five Regular Solids* from manuscripts in the Vatican Library. A beautiful edition of his work on the *Five Regular Solids* in Latin from the 1480's is opened to a page showing an icosahedron inscribed in a cube facing a cube in an octahedron. In terms of



Vatican Library/Library of Congress

Assembling Greek scientific works. Above: Plato's *Timaeus*, Latin translation and commentary by Calcidius, tenth century. Left: Works of Archimedes, Latin translation by William of Moerbeke, c.1270.

astronomy, the exhibit contains the oldest and best manuscript of early Greek astronomical works, as well as Ptolemy's famous *Almagest* on a parchment edition from the ninth century. There are also Arab and Persian astronomical works from the thirteenth and fourteenth centuries. Beautiful and large versions of Ptolemy's maps are laid open.

There is a no less impressive collection of books and manuscripts on the life sciences—medicine, botany, and Renaissance anatomy.

Music

Contrary to popular misconceptions, the music manuscripts of the Papal choir demonstrate that the Renaissance Vatican choir was at the center of developing, promoting, and encouraging polyphonic music, along with preserving chant. From the fifteenth to the middle of the sixteenth century, the singers in the Papal choir included such great composers as Guillaume Dufay (c.1400-1474) and Josquin des Prez (c.1440-1521), the greatest composer of the late fifteenth century. The polyphonic manuscripts in the Sistine Collection demonstrate that the great



Vatican Library/Library of Congress

Promoting polyphonic music. Right: Polyphonic hymns and Magnificats, c.1538, by Italian composer Constanzo Festa, who sang in the Papal choir from 1517 to 1545. Above: Constitution of the Sistine Chapel singers, 1545, outlined duties for personal and professional lives.

composers of sacred music in the Renaissance celebrated God through polyphonic music as part of the liturgy. Much of the polyphony preserved provides musical settings for the ordinary of the mass.

At the point in the mass called the offertory, it became the custom for the singers to perform motets, polyphonic settings of any number of religious pieces. There are also manuscripts of many settings of the Magnificat—the canticle of the Virgin Mary, sung at vespers—and settings of hymns. One source dating from the late fifteenth century is a treasury combining hymns and Magnificats with motets. The Papal singers had their own library, now containing six hundred items, containing everything from documents relating to their daily lives to manuscripts of chant and polyphony.

Other Gems

Among the stunning other items in the show are several closely associated with the Council of Florence of 1439: such as the first Coptic, Armenian, and Ethiopian manuscripts to enter the Vatican library, a liturgy book which belonged to Isidor of Kiev (who tried to bring the Renaissance to Moscow). A major section is devoted to the efforts of Jesuit missionaries in China to show the coherence between Christianity and Confucian morality. There

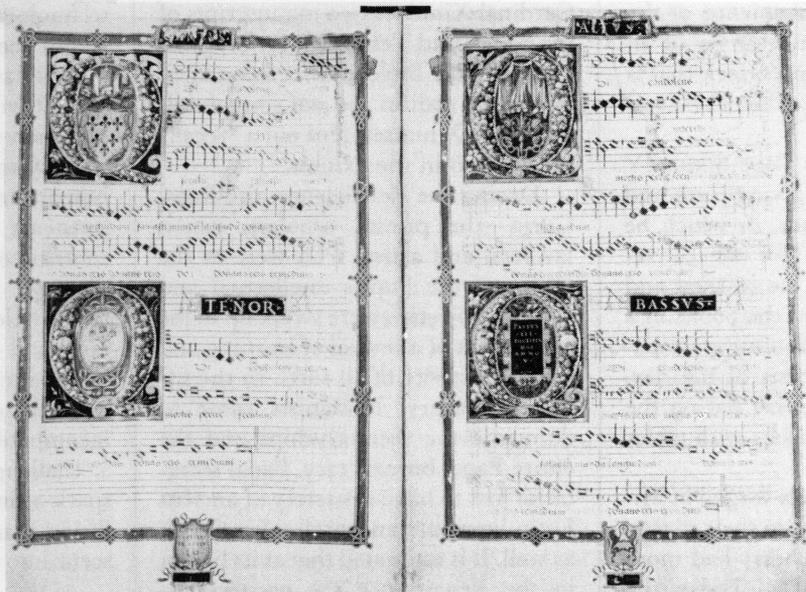
is also an illuminated manuscript of the plays of Plautus, a Latin comedy writer whose works were found in Germany by Cusanus and brought to Rome in 1429. This became the basis for launching secular drama in the Renaissance. Galileo's 1612 drawings of sunspots seen through the telescope; Henry VIII's love letters to Ann Bol-eyn (in possession of the library since the mid-sixteenth century); the Urbino Bible, a two-volume work the size of a coffee table, with spectacular illustrations, dating from 1476; prayer books written on palm leaves, from Sri Lanka.

There is a copy of the twelfth-century Latin translation of Ibn Sina's (Avicenna) medical encyclopedia illustrated with miniatures accurately depicting patient problems. The exhibit contains famed manuscripts, beautifully illustrated, of Euclid, Plato, Homer, Ptolemy, Petrarch, Cicero, Virgil, Thucydides, Alberti, etc.

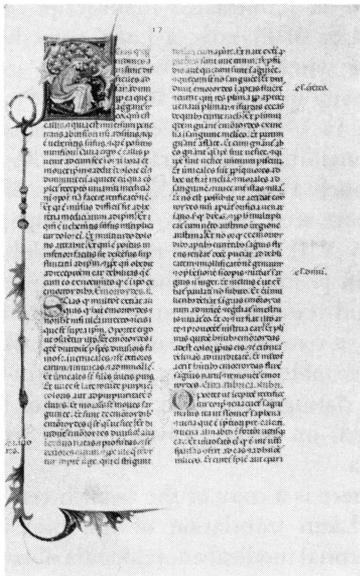
Revival of Rome

The creation of the Vatican Library, and especially the building of St. Peter's, was an integral part of reviving the city of Rome which began the Renaissance as a collapsed city and cultural backwater compared to Florence. The population had fallen to 20,000 and was dominated by feuding noble families, terrorized by gangs and dev-

astated by malaria and other diseases. When the papacy returned to Rome from Avignon in 1377, the French party at the Papal court elected its own Pope. This Great Schism lasted for thirty-eight years until 1415; in 1409 the situation became worse when the Council of Pisa elected a third Pope. The spiritual authority of the Church was at an all-time low.



Vatican Library/Library of Congress



Broadening knowledge of medicine, geography. Above: Ibn Sina (Avicenna), medical encyclopedia. Right: Map of Chios shows "the tomb of the bard Homer."



Vatican Library/Library of Congress

Vatican Library/Library of Congress

The conception of the library was to throw open the windows and let in some fresh spring air by creating a public or Vatican center of learning opened to scholars of whatever religion, as opposed to a purely Papal or private one. Humanist scholarship, centered on the recovery and explication of Classical texts, was brought to the center of Christendom. Pope Nicholas V (1447-55) described his purpose in a letter to Enoch of Ascoli in 1451: "for the common convenience of the learned we may have a library of all books both in Latin and Greek that is worthy of the dignity of the Pope and the Apostolic Sec."

Two decades later Pope Sixtus IV issued a famous Bull giving form and structure to the library, in which he again cited the aim "for the convenience and honor of the learned and studious." He installed the books in a custom-built suite of rooms, spectacularly decorated by artists of the day. The books themselves lay flat on the *banchi* or wooden benches with tables attached.

Chains were specially forged in Milan to attach the books to their places. By Sixtus' death the library had more than 3,600 manuscripts. Today the

Vatican Library includes 60,000 or more Western manuscripts, 8,000 books printed before 1500, and vast numbers of non-Western books and manuscripts.

Borrowers recorded the books they took and returned in simple notebooks. The Washington exhibit contains the entries by Pico della Mirandola, when he borrowed and returned the works of the famous English Franciscan Roger Bacon. The library lent Cardinal Ximenes two manuscripts of the Greek Old Testament for his great edition of the Bible in three languages. When the codices did not come back, Pope Leo X himself sent out a "recall" notice, also in the exhibit.

During the Renaissance, the Papal Curia—the priests, scholars, canon lawyers, and artists who were at the center of the Pope's intellectual and artistic projects—were swept up in the excitement of a revival of learning and creative activity of all sorts. In the fifteenth century, humanists came to dominate the secretaryships and the entire Papal bureaucracy. Papal secretaries had to have a mastery of ancient Latin literature and preferably Greek as well. It is estimated that at its height in the Renaissance the papacy em-

ployed more than one hundred humanist scholars.

The East, Near and Far

The strategic outreach of the Vatican during the Renaissance is represented in two other sections of the exhibit. One section displays treasured manuscripts from Isidor of Kiev to the Bulgarian Czar, from an early Cairo edition of the Gospel of Luke in Arabic, to an Ethiopian Psalter to early fragments of Arabic manuscripts in Spain. An edition of the Gospel of Matthew in Persian is displayed next to a Gregorian *Calendar for All Eternity* in Armenian. The other section is a most intriguing record of the great Christian humanist missionaries in East Asia.

Beginning in the 1540's, Italian, Portuguese, and later Spanish, German, and French missionaries carried Western ideas and technologies to the Orient. Saint Francis Xavier landed in Japan in 1549. Matteo Ricci (1552-1610) established a mission in southern China in the 1580's. The exhibit contains a rare and beautifully executed Chinese portrait of Matteo Ricci, the most famous of all the Jesuit missionaries to East Asia, a manuscript letter of appreciation to the Church from Japanese officials in 1621, and an extensive collection of maps of Asia from the Vatican Library. Printed Chinese translations of Western science and technologies from the early seventeenth century are also on display.

The lasting cultural impact of the exhibit will be to bury in the cemetery of dishonesty the attempt of twentieth-century academics to replace Christian humanism with their invented false construct of "secular humanism." It contributes considerable evidence to disprove the false dichotomies between science and religion, between faith and reason, and the overall Enlightenment myth that Classical learning, art, science, and Christianity are incompatible. And in so doing, it poses a challenge to Christians today to spark a similar Renaissance capable of lifting mankind out of its current descent into a New Dark Age.

—Warren A.J. Hamerman

Travesty: The Freeing of Kidnappers, Inc.

This book is the shocking story of one of the greatest cases of travesty of justice in the twentieth century. In the same Alexandria Federal courthouse, virtually four years to the day after American statesman Lyndon H. LaRouche, Jr. and his associates were railroaded, five kidnapers were acquitted of charges that they had plotted and conspired to violently kidnap and forcibly “deprogram” Lewis du Pont Smith, an heir to the du Pont fortune, and his wife Andrea Diano Smith, because they had joined with LaRouche to fight for the cause of bettering mankind.

The kidnapers were caught on over sixty hours of surveillance tapes, in which they plotted their crimes in lurid detail. Both the criminals charged and their lawyers in the *Kidnappers, Inc.* case were the very same men who had thrown LaRouche in prison for life when they were working for the Federal government.

Yet the kidnapers were set scot free.

The lead defense attorney for the kidnapers, the personal lawyer of Newbold Smith, was none other than John Markham, the former Federal prosecutor of LaRouche. Markham is known as the “Devil’s Advocate” because of his former membership in the Boston and New York chapters of the Satanic Process Church in the mid-1970’s.

Detailed Evidence

Travesty is written in the form of a “true crime” story and presents detailed evidence of:

- the inner workings of “Kidnappers, Inc.,” a national kidnap-for-hire ring called the Cult Awareness Network (CAN) which reportedly arranges more than 500 kidnappings and forcible deprogrammings per year;
- the complicity of the Anti-Defamation League (ADL), an organized crime hate group, in violent

attacks against LaRouche and his associates;

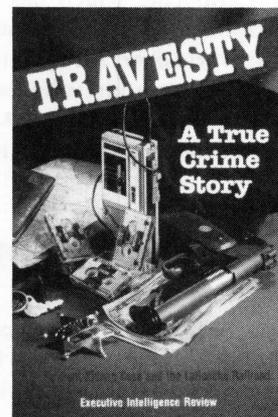
- how a top secret unit of the U.S. military, alongside Federal, state, and local uniformed law enforcement, was in the center of this 400-man invasion of Leesburg, which included helicopters, an armored personnel carrier, and sniper teams;
- how Ollie North’s tentmate in Vietnam, Don Moore, a deputy sheriff in Loudoun County, Virginia and Federalized marshall called by his own lawyer at the trial the “G. Gordon Liddy of Loudoun County,” engaged in seven years of illegal covert dirty operations against LaRouche and his associates.

The book also presents ample documentation of the kidnapers at work through their own words as they plot to hire Israeli musclemen from the Lubavitcher criminal sect, motorcycle gangs, and ex-intelligence operatives to abduct Lewis du Pont Smith in one sensational plot after another.

The dialogue for the book is taken entirely from the FBI’s secretly recorded tapes which capture the conspirators in their most intimate discussions. The reader gets a rare glimpse into the criminal mind. Not since the Nixon tapes in the days of Watergate has the public had such an opportunity to witness government officials plotting to use their power to destroy a political movement.

For the first time, details are revealed showing that on October 6, 1986, LaRouche’s enemies planned to assassinate him and his wife.

The book also gives an inside look into how a criminal trial in the Eastern District of Virginia is fixed to produce the result desired by the Freemasonic establishment which runs that courthouse. The book contrasts the treatment given LaRouche with that afforded the *Kidnappers, Inc.* conspirators—where even sitting prosecutors



**Travesty: A True Crime Story—
The du Pont Kidnap Case
and the LaRouche Railroad**
by an EIR Investigative Team
Executive Intelligence Review,
Washington, D.C., 1993
250 pages, paperbound, \$12.00

can commit perjury with impunity.

Reign of Terror

The book is not about just one kidnaping plot, however. It reveals an entire industry of kidnapers who under the guise of “deprogramming” have unleashed a nationwide reign of terror. This industry has its roots in the CIA’s mind control experiments of the 1950’s and 1960’s known as MK-ULTRA. The psychiatrists and psychologists working with CAN engage in the frightening practice of using psychiatry as a weapon of political control comparable to the horrors of Stalin’s gulags.

In fact, as the book went to press, one of the kidnapers, self-styled “cult-deprogrammer” Galen Kelly, was indicted by a Federal grand jury on yet another felony kidnapping charge.

In addition to the crime story itself, the book contains an extensive Appendix containing the official documents before the United Nations Human Rights Commission, the Organization of American States (O.A.S.), and the Conference on Cooperation and Security in Europe (CSCE), on the injustices in the LaRouche case. The Appendix also contains an Open Letter

to President Clinton demanding freedom for LaRouche, which has been signed by hundreds of prominent dignitaries the world over. Also printed in the Appendix is an address by former U.S. Attorney General Ramsey Clark on the LaRouche case, delivered to the

CSCE Conference in Copenhagen, Denmark

The book contains an extensive section of photographs of all the main characters in the kidnap plot and the "Get LaRouche" task force, who were responsible for the frameup and rail-

road of LaRouche. The case of the seventy-year-old political prisoner Lyndon LaRouche, who has unjustly spent over four years in Federal prison, has become known internationally as "the American Dreyfus Affair."

—Warren A.J. Hamerman

Reviving the Works that Launched the Renaissance

The uncompromising thesis of this volume is that we must bring about a new global Renaissance to lift humanity out of the carnage of the twentieth century—hence "*Toward a New Council of Florence*," the ecumenical religious event which spawned the Golden Renaissance of fifteenth-century Europe. To promote this aim, translator William Wertz has presented sixteen writings by Cardinal Nicolaus of Cusa, the seminal scientific thinker of the European Renaissance, which in their sum are bound to become as controversial today as they were five hundred years ago when they formed the basis for reconstituting the Christian Church, ushering in the Age of Discovery and the modern world.

Why controversial? Because in contrast to the "multicultural" approach which marks many so-called ecumenical efforts, Nicolaus of Cusa, a German patriot, churchman, and universal statesman, insisted that differences be resolved neither by dividing (in the Aristotelian way), nor by seeking the least common denominator where everyone backs off from controversy, but by finding a higher geometry, where "opposites coincide." In short, Nicolaus of Cusa is not Politically Correct.

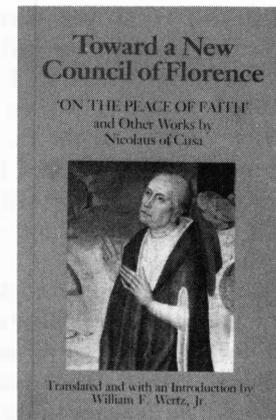
Previously, Wertz edited three volumes of translations of Friedrich Schiller, the great German poet of freedom. While serving three years as a Federal political prisoner with Lyndon LaRouche in the infamous frameup trial of 1988, he shifted his focus to Cardinal Nicolaus (Krebs) of Cusa (1401-64), named Cusanus after the Latin version of his birthplace, Kues on the Moselle River.

Cusanus was celebrated as one of

those Christian humanists who sought to recover the riches of ancient, especially Platonic, civilization and demonstrate its harmony with Christianity. The watershed of these efforts was the ecumenical Council convened in Ferrara and Florence between 1438 and 1444. The Council united Latin Catholics and Greek Orthodox for the first time in nearly four hundred years, as the Greeks agreed to accept the phrase *Filioque* ("and from the Son") in the Latin recitation of the Nicene Creed, a concept crucial to the Western doctrine of the Trinity. The importance of this movement for the triumph of the Idea of Progress in the Christian Renaissance is well elucidated in Wertz's Introduction.

To convey the Trinity, Cusanus used the method of the Coincidence of Opposites, which allows the intellect to recognize the ontological reality of the world of Becoming (change) which participates in the world of eternal Being. This was a frontal assault on the dictatorship of Aristotelian logic, and was recognized as such in his day.

While the predicates of Cusanus' scientific writings have been superseded by the progress he promoted, his commitment to seeking truth by the Platonic method of hypothesis-formation remains valid as ever. He changed people in his lifetime, even himself—shifting from an early adherence to conciliarism (which gave the Council authority over the Pope) to becoming an ardent defender of the Papal institution as crucial for Christian unity. Then he won over his most brilliant adversary, Aeneas Sylvius Piccolomini, who later, as Pope Pius II, brought Cusanus to Rome in 1459 and made him second in authority in the



Toward a New Council of Florence: "On the Peace of Faith" and Other Works by Nicolaus of Cusa

translated and with an Introduction
by William F. Wertz, Jr.

Schiller Institute,
Washington, D.C., 1993

578 pages, paperbound, \$15.00

Church, as they jointly mobilized the military defense of Europe against the aggressive war of the Ottoman Turks and also, jointly, shaped the terms of peaceful dialogue with Muslims.

While focused on this strategic task, Cusanus found the energy to pen during his last years some of his deepest philosophical and scientific works (works from 1458-64 fill nearly half this volume); and Pius II wrote his *Commentaries*, one of the most celebrated books of the Italian Renaissance.

This reviewer does not know the echoes or reactions in the Muslim world to Cusanus's writings seeking a common high ground and lessening of violence. But in Greek Orthodox Byzantium, the *Filioque* was betrayed

by an imperial court which Cusanus branded as treacherous, and was rabidly rejected by a band of Aristotelian monks led by Gennadios, later installed as Patriarch of Constantinople by the victorious Turks when the city fell in 1453. In the Latin West, one Johannes Wenck wrote a bitter attack on Cusanus' first scientific masterpiece, *On Learned Ignorance*, which Cusanus identified as an outburst from the dominant "Aristotelian sect" within the Church: the foes of the Renaissance, whose thinking in fixed categories reminds us of many "fundamentalists." The heirs of Cusanus'

enemies still exist vocally in every religious group today—as well as among the atheistic Enlightenment set who run the networks of Freemasonic institutions in Europe and the Americas and dominate the academic and scientific establishments. This is why the German cardinal's writings remain controversial today.

Translator Wertz calls for a return to Cusanus' Platonic ecumenism in an era when the whole world risks becoming enflamed in confessional warfare, especially between Muslims and Christians, but also, between different Christian confessions. The Orthodox-

Catholic conflict has persisted ever since the fragile unity of the Council of Florence was shattered in the 1440's and 1450's. We see the cruelty of such "religious" strife in the Balkan cockpit today. The *method* of Cusanus points to the only way to prevent this tragedy from spreading over the globe. For Cusanus's alternative lies not in maintaining a fixed and inhuman *status quo*, but in forcing a radical shift in men's thinking everywhere, to open a pathway for the *imago viva Dei* in all peoples to shine forth in a resurgence of human creativity and progress.

—Nora Hamerman

Zen Buddhism and the Decline of Chinese Painting

In China, poetry, music, and early painting all originated from one great invention: the beautifully constructed Chinese language. The sound of the tongue, with its different tones for pronouncing a syllable by the Han nation and most of the dialects, made it possible for the ancient poets to relish their strictly regulated verses. Chinese music, then, derived from singing classical poetry.

Furthermore, the pictographic form of the language made it possible to extend the art of calligraphy far beyond its counterpart in Sanskrit, for example. Chinese characters originated as pictographs cut on turtle shells, which were then imprinted as calligraphy on various available materials; thus, calligraphy matured before and independently from painting, which depended upon the much later invention of paper for ink art. Calligraphy is a form of art much appreciated by Chinese men of letters, but it is an abstract art form.

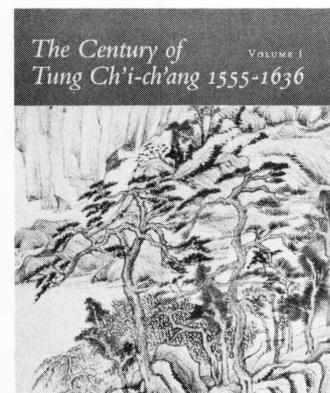
To understand the art pioneered by classical court painters, and the peculiar abstract path taken later by the "literati" school of Chinese impressionists, we have to distinguish the different concepts of nature among Chinese philosophies.

Confucians placed great emphasis on the "Way of Heaven" (*T'ian-tao*, the Maximum) and the "Way of Man"

(*Jen-tao*, the Minimum), viewing "Heaven" not only as "nature," but also as the source of all life and human values. The concept of "Heaven" encompasses the "universe," an organism brimming over with creative life force, the *logos* that gives people moral commitment to understand Heaven. The creation of life is not viewed as a mechanical physical process, but as a spiritual, purposeful procedure. In other words, "man" is the result of "Heaven's" unceasing creation of new beings with more and more wisdom. Relying on the wisdom and virtues bestowed by Heaven, man creates an increasingly sophisticated and refined culture and cultural values. Confucianism is the kind of humanism which does not deny the supreme power of Heaven, but seeks to investigate things in order to understand it.

Because of the system of universal civil service examinations based on these principles, official court painters tended to share the Confucian outlook.

On the other hand, both Taoism and Buddhism reject the idea that Heaven can be presented intelligibly to human beings. Nature to them is incomprehensible; human life has no purpose but to obey the mysterious "Great Way." While Taoism retains a passive and artistic view of nature, Buddhism leans toward an unblended religious sense of art. A faction in art



The Century of Tung Ch'i-ch'ang
edited by Judith Smith

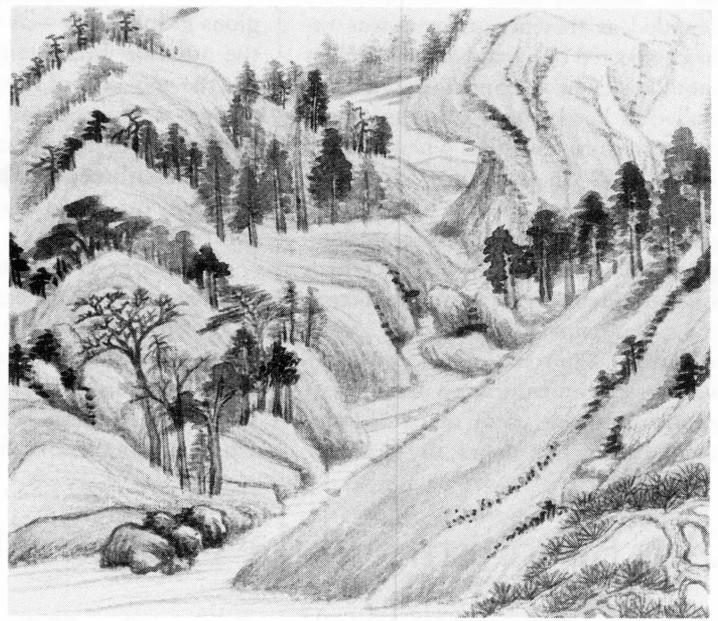
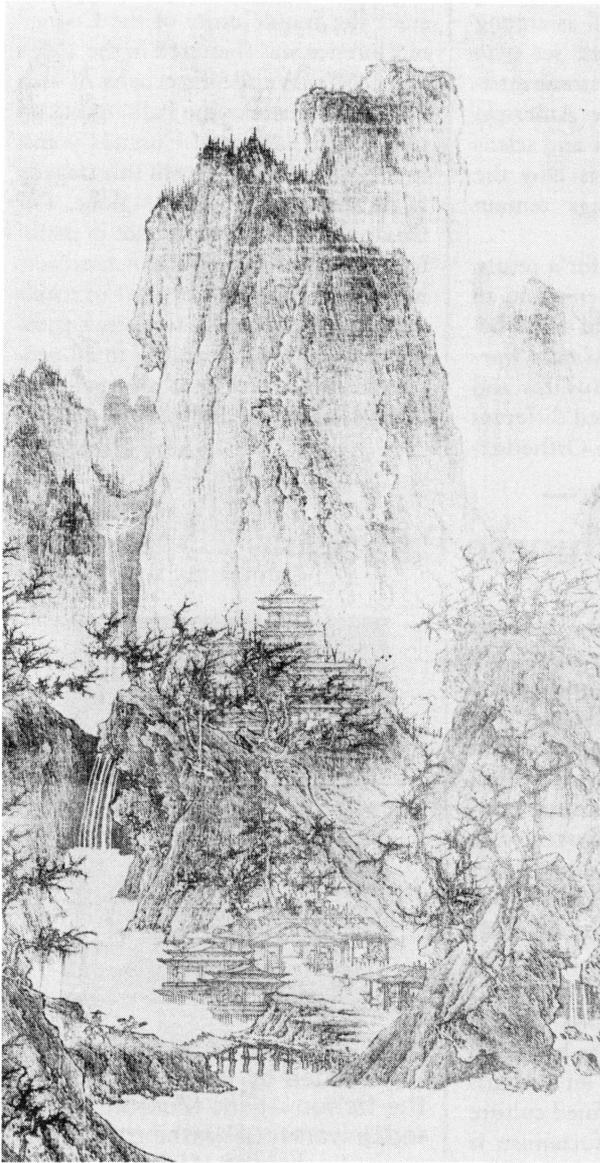
The Nelson-Atkins Museum of Art
and University of Washington Press,
Seattle, 1992

Vol. I, 502 pages, Vol. II, 622 pages,
hardbound, \$150.00; paperbound,
\$75.00

which came to be known as the "literati" school, based on the Buddhist and Taoist worldview, typically preferred to paint according to their own fancy and without restriction, and advocated what they considered to be a free, understated, and romantic style.

Rise of 'Literati' Painting

The aristocracy of the T'ang (A.D. 618-907) and Sung (A.D. 960-1279) dynasties were major supporters of Chinese painting. The objective behind artistic



Classical school (left): *"Solitary Temple Amid Clearing Peaks,"* Li Ch'eng (919-967), conceived mountains through their internalized physical geometry. **"Literati" school** (above): Tung Ch'i-ch'ang landscapes inaugurated the impressionist style.

works produced in this period was political and educational; in style, the works tended to be elaborate and ornate. By the mid-Sung (c.1100), however, the school of "literati painting" had already emerged. With the Mongol Yuan dynasty (1271-1368), there was no longer a formal painting academy within the imperial palace, and the court style of painting declined. At this point, the literati school of painting entered the mainstream, and the leadership in Chinese painting circles fell into the hands of literati painters.

Tung Ch'i-ch'ang (1555-1636), the most important Chinese painter of the literati school and the most influential

writer on the theory of painting in the late Ming (1368-1643) period, based his aesthetics on Zen Buddhism, naming his two studios "Zen of Painting" and "Zen of Ink." Tung's painting opened up a new direction for the later Ch'ing dynasty (1644-1911). He was interested in the formal structure of the picture and stressed the importance of studying ancient paintings and calligraphy. As an art theorist, he divided previous Chinese painters into Northern and Southern Schools.

Naturalism, favored by the Northern School and some of Tung's contemporaries, prized paintings that reflected and imitated natural beauty.

The painting of the Northern School is characterized by colored landscapes executed in linear contours, curves, and short strokes. Calligraphy and painting were kept separate and prevented from influencing each other.

Tung Ch'i-ch'ang's advocacy of the Southern School had a long-lasting influence on later aestheticians, as a result of Zen Buddhism's rising ascendancy over Confucian philosophy as the Ming dynasty collapsed into moral and economic decay. Tung established the Southern School as the orthodox lineage of painting, enhancing literati painting through its association with Zen philosophy. Later, painting and calligraphy became more and more alike, and abstract painting arose as a sort of Chinese-style impressionism. Earlier Confucian efforts to artistically capture scientific lawfulness in nature were almost completely lost.

This two-volume set is compiled with extensive plates of Chinese painting and calligraphy, and includes extensive biographical and critical material that demonstrates the past three hundred years of Chinese art along the path taken by Tung. A fair portion of the illustrations appeared in exhibitions of the painter in major U.S. cities, which were the largest display of Chinese art ever presented in the West.

—Ray Wei

Liberal Democracy and the End of Mankind

A review of *The End of History and the Last Man* must face an unavoidable paradox. On the one hand, it was one of the most discussed books of the past year, as representing the thinking in Washington in the era of an emergent "New World Order."

Yet during the same year, the mood of triumphalism about the "irreversible historical victory of liberal democracy over all possible alternatives," which followed the Gulf war and then the collapse of the Soviet Union, has become untenable. An anti-"liberal democracy" backlash has begun sweeping Ibero-America, Eastern and Central Europe and the former U.S.S.R., and parts of Africa and Asia, while the nations of Western Europe and North America are swept with profound crises that have called into question the axiomatic premises of liberal democracy.

What has become obvious is that liberal democracy, as meant by Fukuyama, does not have the benevolent connotation in practice, that the media like to convey. Liberal democracy in practice has become associated with a new totalitarianism.

State Department View

Fukuyama, a former deputy director of the U.S. State Department's policy planning staff, has been patronized by some of the chief institutions and ideologues of the American "neo-conservative" movement, including the RAND Corporation, Irving Kristol of the American Enterprise Institute, and the recently deceased professor Allan Bloom.

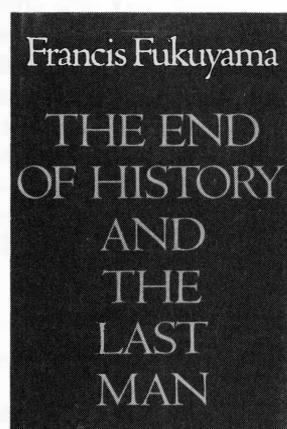
His predominant thesis draws upon the intellectual tradition that produced fascism. The first half of the thesis is what the first half of the book title says: "the end of History." Most commentaries have only drawn attention to this part of the thesis, the essence of which is as follows:

"As mankind approaches the end of the millennium, the twin crises of

authoritarianism and socialist central planning have left only one competitor standing in the ring as an ideology of potentially universal validity: liberal democracy, the doctrine of individual freedom and popular sovereignty. . . . Indeed, the growth of liberal democracy, together with its companion, economic liberalism, has been the most remarkable phenomenon of the last four hundred years. . . . There is a fundamental process at work that dictates a common evolutionary pattern for *all* human societies—in short, something like a Universal History of mankind in the direction of liberal democracy. . . . If we are now at a point where we cannot imagine a world substantially different from our own, in which there is no apparent or obvious way in which the future will represent a fundamental improvement over our current order, then we must also take into consideration the possibility that History itself might be at an end."

That mouthful is bad enough, but it gets worse when one takes into account what the commentaries generally ignore, namely the second half of the book title, "the last man," which is a term taken directly from Friedrich Nietzsche. What it signifies, as per Nietzsche, is that once liberal democracy of the form envisioned by Hobbes, Locke, Hegel, and others takes hold, the human type produced by that culture will inevitably be a satisfied, smug bourgeois. That "last man" can, in Fukuyama's analysis, either revert "peacefully" to a state of an "animality in harmony with nature," or, as Nietzsche preferred, produce a counter-reaction, that brings about wars, chaos, the destruction of all Christian values, and the emergence of the "*Übermensch*." But either way, Nietzsche's "last man" is the ultimate product of "the end of History" and the triumph of "liberal democracy."

Were this analysis to be written as a warning, Fukuyama's book might have merit. But it is not. Fukuyama



The End of History and the Last Man

by Francis Fukuyama

Free Press, New York, 1992
418 pages, hardbound, \$24.95;
Avon, New York, 1993
paperbound, \$12.50

is *lauding* what he asserts to be the inevitable end result of a so-called historical process.

'What Disappears Is Man'

Citing his adored mentor Alexandre Kojève, Fukuyama states how he envisages the "end of History" and the arrival of the "last man" to evolve: "The disappearance of Man at the end of History, therefore, is not a cosmic catastrophe: the natural World remains what it has been from all eternity. And, therefore, it is not a biological catastrophe either: Man remains alive as animal in *harmony* with Nature or given Being. What disappears is Man properly so-called. . . ."

Fukuyama then writes: "The revolutionaries who battled with Ceausescu's Securitate in Romania, the brave Chinese students who stood up to tanks in Tiananmen Square, the Lithuanians who fought Moscow for their national independence, the Russians who defended their Parliament and President, were the most free and therefore the most human of beings. They were former slaves who proved

themselves willing to risk their lives in a bloody battle to free themselves. But when they finally succeed, as they eventually must, they will create for themselves a stable democratic society in which struggle and work in the old sense are made unnecessary, and in which the possibility of their ever again being free and as human as in their revolutionary struggle had been abolished." The reader is then referred to a quote from Leo Strauss, the late

University of Chicago "conservative" philosopher: "The state through which man is said to become reasonably satisfied is, then, the state in which the basis of man's humanity withers away, or in which man loses his humanity. It is the state of Nietzsche's 'last man.'"

The swinish Fukuyama has forgotten a few things, however. The students in Tiananmen, like the Lithuanians and others, fought their fight

to the sounds of Beethoven's Ninth Symphony. If, today, a demoralized Lithuanian population is voting communists back in power, it is not because the promises of liberal democracy have brought them "satisfaction," but because of the ravages of liberal economics. When the revolutionary spirit is rekindled, the sounds of Beethoven's Ninth Symphony will be heard again.

—Mark Burdman

Doing Evil and Calling It Good

In this book, Catholic neo-conservative Richard John Neuhaus fraudulently claims that Pope John Paul II's encyclical *Centesimus Annus*, which celebrated the hundredth anniversary of Pope Leo XIII's encyclical *Rerum Novarum*, is an endorsement of Neuhaus' fellow liberal capitalist Michael Novak's concept of "democratic capitalism."

Neuhaus bases his argument not only on an erroneous history of capitalism, but also on a selective reading of both this encyclical and others written by Pope John Paul II, which he bolsters by appending to the end of the book a "condensation" of *Centesimus Annus* which censors the Pope's own words.

To indicate the fraud which underlies Neuhaus' book, one must merely point to the fact that not once does Neuhaus mention the problem of Third World foreign debt in the entirety of the text of his book. This omission of what the Pope has repeatedly identified as one of the primary causes of both poverty and war in the world today, is crucial to Neuhaus' attempt both to portray *Centesimus Annus* as a significant break from Pope Paul VI's *Populorum Progressio* and Pope John Paul II's other encyclicals, such as *Sollicitudo Rei Socialis*.

'Structures of Sin'

What Neuhaus wants us to ignore in *Sollicitudo Rei Socialis*, is the Pope's explicit denunciation of the "structures

of sin" which are thwarting the development of the less developed countries.

In *Sollicitudo Rei Socialis*, the Pope says that both liberal capitalism and Marxist collectivism are "in need of radical correction." He says, "Each of the two blocs harbors in its own way a tendency towards imperialism, as it is usually called, or towards forms of neo-colonialism." He argues that "structures of sin" arise from the "all-consuming desire for profit" and from the "thirst for power." He explicitly calls for reform of the international trade system and of the world monetary and financial system, the very "structures of sin" he has identified.

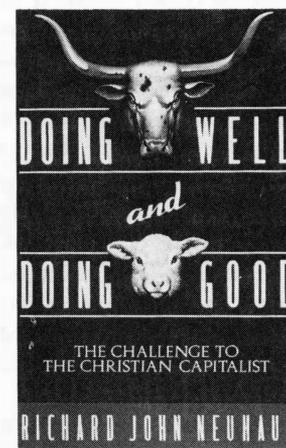
A comparison of Neuhaus' condensation of *Centesimus Annus* with the Pope's text shows that he has systematically eliminated those statements by the Pope which, as in *Sollicitudo Rei Socialis*, call for such international reform.

Economics apart from God

Neuhaus' misrepresentation of the arguments of *Centesimus Annus* stems from his severing economics from Christian theology. The book starts by stating that "The Latin word *economicus* refers to divine dispensations or the general arrangement of everything that is. Christian theologians, for example, refer to the 'divine economy,' meaning both the internal life of God—Father, Son, and Holy Spirit—and the external way in which God

has arranged the whole creation." However, Neuhaus rejects this theological definition of economics and instead follows Adam Smith in reducing economics to the "considerably more modest" concept of household "stewardship."

In so doing, he rejects the rooting of economics either in natural law or in the Trinitarian concept of equality, derived by St. Augustine, St. Thomas Aquinas, and Nicolaus of Cusa from Christ, the second person of the Trinity, and from which the Pope's thinking proceeds. Thus, when St. Augustine writes in *On Christian Doctrine*, "[u]nity is in the Father, equality in the Son, and in the Holy Spirit is the concord of equality and unity," Pope John Paul II writes in *Sollicitudo Rei*



Doing Well and Doing Good: The Challenge to the Christian Capitalist

by Rev. Richard John Neuhaus
Doubleday, New York, 1992
312 pages, hardbound, \$22.00

Socialis, “[o]ne’s neighbor is then not only a human being with his or her own rights and a fundamental equality with everyone else, but becomes the living image of God the Father, redeemed by the blood of Jesus Christ and placed under the permanent action of the Holy Spirit.” He further writes: “Surmounting every type of *imperialism* and determination to preserve their *own hegemony*, the stronger and richer nations must have a sense of more *responsibility* for the other nations, so that a *real international system* may be established, which will rest on the foundation of the *equality* of all peoples and on the necessary respect for their legitimate differences.”

Thus, in denying the Christian concept of equality, Neuhaus is literally denying Christ, in Whom the brotherhood of all men is the essence of the principle of Solidarity. Instead of His being the Lord of economics, Neuhaus would transform Christ into Adam

Smith’s “Invisible Hand” of the marketplace—a startling transformation from a self-proclaimed Catholic thinker.

Neuhaus is correct in maintaining that there are two forms of capitalism. However, either out of ignorance or design, he like Novak has explicitly adopted the Calvinistic, liberal version of capitalism correctly rejected by the Catholic Church, and has omitted any reference to the American System of political economy of Alexander Hamilton, Matthew and Henry C. Carey and Friedrich List—precisely the issues, incidentally, developed by Lyndon LaRouche in his *Science of Christian Economy*.

As Pope John Paul II writes in *Sollicitudo Rei Socialis*, solidarity is “a *firm and persevering determination* to commit oneself to the *common good*. . . . This determination is based on the *solid conviction* that what is hindering full development is that desire for

profit and that thirst for power already mentioned. These attitudes and ‘structures of sin’ are only conquered—pre-supposing the help of divine grace—by a *diametrically opposed attitude*: a commitment to the good of one’s neighbor with the readiness, in the gospel sense, to ‘lose oneself’ for the sake of the other instead of exploiting him, and to ‘serve him’ instead of oppressing him for one’s own advantage.”

Neuhaus’ attitude is just the opposite. In portraying the Pope as endorsing the very “structures of sin” which he in fact denounces, Neuhaus is attempting to render the nations of the Third World and the former Soviet sector, especially the Catholic nations of Ibero-America and Eastern Europe, defenseless before the genocidal policies of the International Monetary Fund. He is doing evil and calling it good.

—William F. Wertz, Jr.

The book that will unleash a musical revolution—

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

Order from

Schiller Institute, Inc.

P.O. Box 66082, Washington, D.C. 20035-6082

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.

Foreign postage:

Canada: \$7.00; for each

additional book add \$1.50

Mexico: \$10.00; for each

additional book add \$3.00

South America: \$11.75; for

each additional book add \$5.00

Australia and New Zealand:

\$12.00; for each additional book

add \$4.00

Other countries: \$10.50; for

each additional book add \$4.50

A MANUAL ON THE RUDIMENTS OF

Tuning and Registration



BOOK I
Introduction and
Human Singing Voice
Lyndon H. LaRouche, Jr.

“This Manual is an indispensable contribution to the true history of music and a guide to the interpretation of music, particularly regarding the tone production of singers and string players alike. . . . I fully endorse this book and congratulate Lyndon LaRouche on his initiative.”

—Norbort Brainin, founder and first violinist,
Amadeus Quartet

“. . . without any doubt an excellent initiative. It is particularly important to raise the question of tuning in connection with bel canto technique, since today’s high tuning misplaces all register shifts, and makes it very difficult for a singer to have the sound float above the breath. . . . What is true for the voice, is also true for instruments.”

—Carlo Bergonzi

Intelligence and morality are the measure of a man's mind. These offerings by the Schiller Institute and Executive Intelligence Review are designed to make you use your mind . . . and then, to act!

Read them and Join the Renaissance!

Order from

Schiller Institute, Inc.

P.O. Box 66082, Washington, D.C. 20035-6082

Toward a New Council of Florence

'On the Peace of Faith' and
Other Works by Nicolaus of Cusa

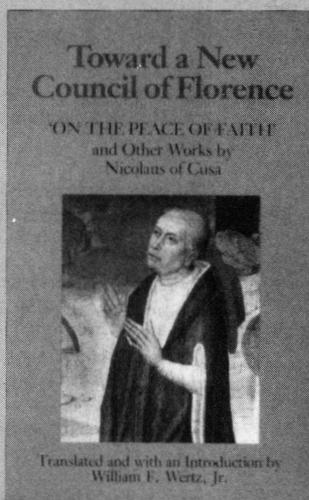
Translated and with an Introduction by
William F. Wertz, Jr.

New translations of 16
works by the great
15th-century theologian,
Nicolaus of Cusa, the
father of modern science.
Twelve of the works never
before translated into
English.

Includes

- *On the Peace of Faith*
- *On Conjectures*
- *On the Hunt for Wisdom*
- *On the Not-Other*

\$15 retail.



The Civil War and The American System

America's Battle with Britain, 1860-1876

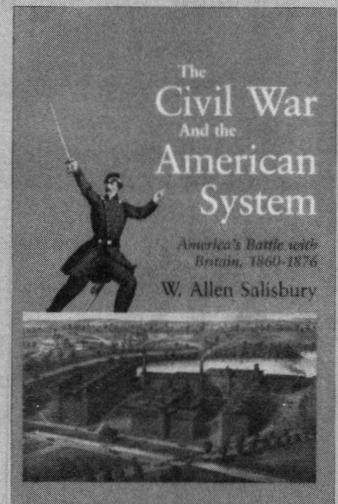
By Allen Salisbury

This groundbreaking study,
originally written in 1978,
has been reissued by
Executive Intelligence
Review because of the
urgent need to defeat the
British "free trade" policies
that are ravaging the
nation today.

Includes crucial works
by American System
authors:

- Henry C. Carey
- Abraham Lincoln
- William D. Kelley
- William Elder
- Stephen Colwell
- Mathew Carey

\$15 retail.

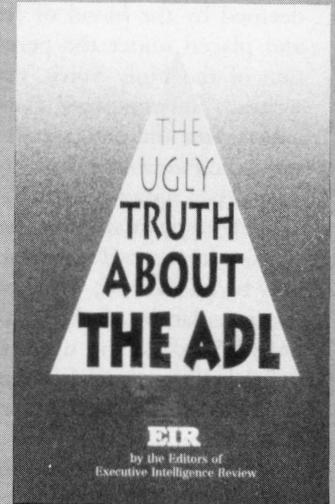


Order from
EIR News Service
P.O. Box 17390 Washington, D.C. 20041-0390

The Ugly Truth About the ADL By the Editors of Executive Intelligence Review

The authoritative 152-page
documentary profile of the
Anti-Defamation League of
B'nai Brith (ADL). The
study, based on 14 years of
investigative work, exposes
the League as a front for
the international dope
lobby and reveals its links
to former Communist bloc
intelligence services and
such diverse international
terrorist organizations as
the Jewish Defense League
and the Ku Klux Klan.

\$7.00 retail.



or order all these books from

Ben Franklin Booksellers

107 S. King St., Leesburg, VA 22075

(800) 453-4108 (703) 777-3661; fax (703) 771-8287

Shipping: \$3.50 first book, .50 each additional book
Visa and Mastercard accepted

FIRST TIME IN PRINT!

TRAVESTY

The full, unexpurgated story of the du Pont
kidnapping case!

See Review Inside!

\$8 retail

The Mission of Moses

Michelangelo's *Moses* (1513-16) was sculpted for the tomb of Pope Julius II, which is located in the Church of Saint Peter in Chains, in Rome, at a time when Moses was widely identified with Plato. This is the same church in which Nicolaus of Cusa is buried.

Perhaps the most startling feature of the sculpture is the degree to which the artist has chosen to de-emphasize the Tablets of the Law containing the Ten Commandments, in a highly atypical representation. Not only are the tablets shoved to the side, but even the wording faces away from the viewer. By this portrayal, Michelangelo has shifted the focus from the physical tablets, to Moses himself as the guardian and defender of the Law inscribed on them.

We see in his hands and feet the readiness to act in defense of the Law; while on the other hand, we see in his face a contemplative vision transcending immediate circumstances. Clearly, Moses has himself internalized the divine commandments, and has adopted as his mission the transformation of his people by their means.

Like Solon of Athens, by giving his people the laws by which they can order their lives according to the right use of reason, Moses has provided them with the basis to bring their social practice into harmony with God's will—thus ensuring the progress of humanity, rather than its self-destruction.

The external imposition of the Law is alone insufficient to effect the required fundamental transformation of human society and eliminate evil, however; the Law must be written on the hearts of men, not merely on stone. Thus, Michelangelo's portrayal of Moses looks forward to the new covenant mentioned in Jeremiah 31:31-34: "The days are coming, says the Lord, when I will make a new covenant with the house of Israel. . . . I will place my law within them, and write it upon their hearts; I will be their God, and they shall be my people. . . . All, from least to greatest, shall know me, says the Lord, for I will forgive their evildoing and remember their sin no more."

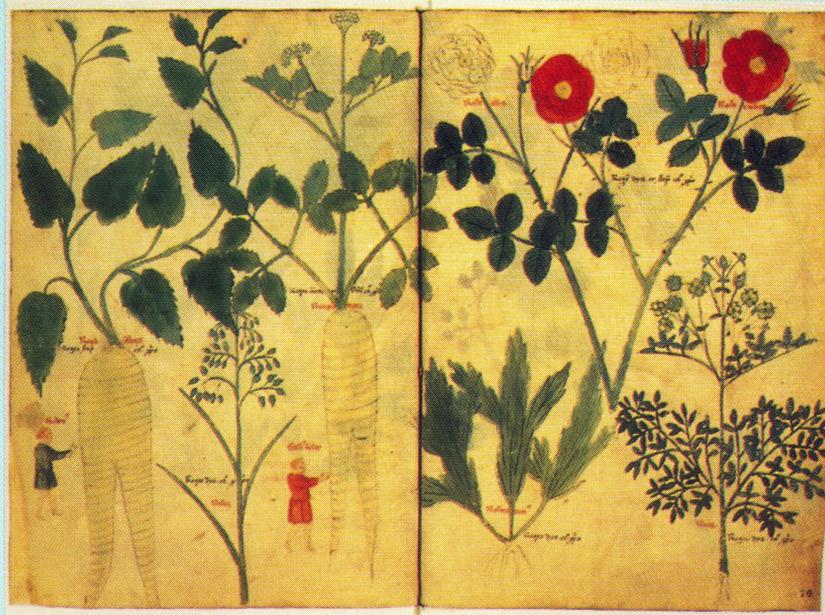
In the New Testament of the Bible, St. Paul says that when the Gentiles, who do not have the Law given to Moses, observe the prescriptions of the Law by nature, "[t]hey show that the demands of law are written in their hearts. . . ." (Romans 2:15) It was on this basis that Nicolaus of Cusa wrote, "[t]he divine commandments are very brief and are

all well known and common in every nation, *for the light that reveals them to us is created along with the rational soul.*"

From the standpoint of both Old and New Testaments, the divine commandments to love God and to love one's neighbor are accessible to all men by means of reason. It ought therefore to come as no surprise to find a critical coherence between the Chinese Neo-Confucian Renaissance of Chu Hsi in the eleventh and twelfth century Sung Dynasty, the Classical Greece of Solon's Athenian constitution, Aeschylus' dramas, and the philosophy of Socrates and Plato, and the Law as revealed to Moses and as promised in the new covenant embodied in Christ's mission of love.

Those societies which violate this Law, as is advocated by the "Politically Correct" in today's universities and institutions of government, will ultimately perish. But societies which base their practice upon this natural and divine Law will flourish—contributing to the true good of all mankind.

William F. Wertz, Jr.



Vatican Library/Library of Congress

The Vatican Library and Renaissance Culture

In January 1993, "Rome Reborn," an exhibit from the collections of the Vatican Library, opened at the Library of Congress in Washington, D.C. The exhibit demonstrates that the Vatican was at the center of the explosion of learning associated with the Renaissance. The conception of the Library was to throw open the windows and let in some fresh spring air, by creating a public center of learning open to scholars of every religion, thus bringing humanist scholarship to the center of Christendom.

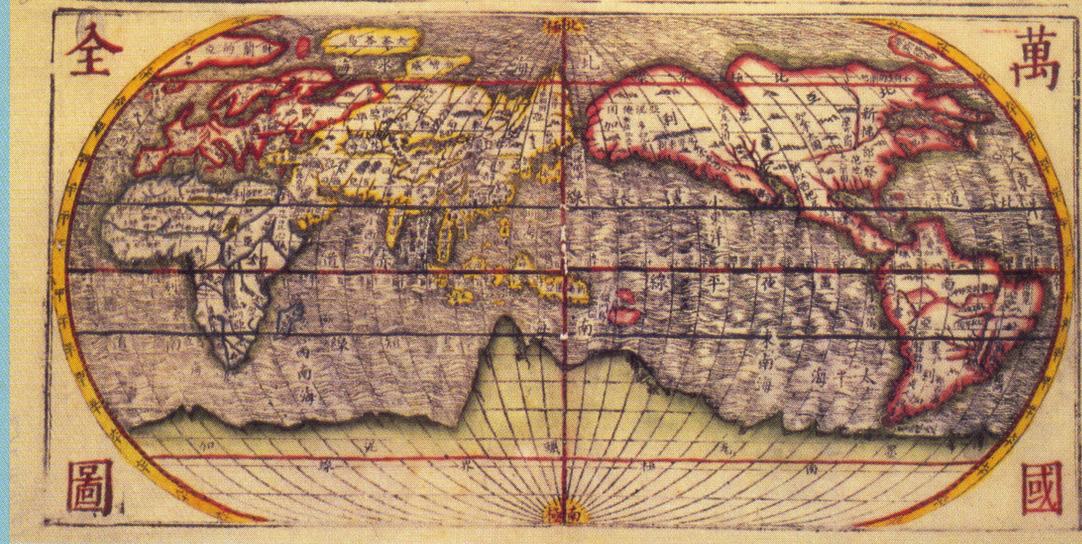
Above: 14th-century herbal illustrates medicinal substances.

Back cover: 16th-century version of missionary Matteo Ricci's *mappamundi*.

題
圖

小土四行從輕至重
德方永不遷移東西
世厥所居切定實則
及數相應故畫地必
一極冬夏二至經緯
此以成然地既形圓
平而不免展為長
西方總分為五大州
亞墨利加曰墨瓦
丹之國小國不能盡
五州之大萬國之衆
吾所居之邦又五州
之一點也今我比天
人爲何如乎則我正
大願我身之在天地
物主所賦自能包括
所謂人身一小天地
處可生倨傲之情以
取之理果知乎此則

In This Issue



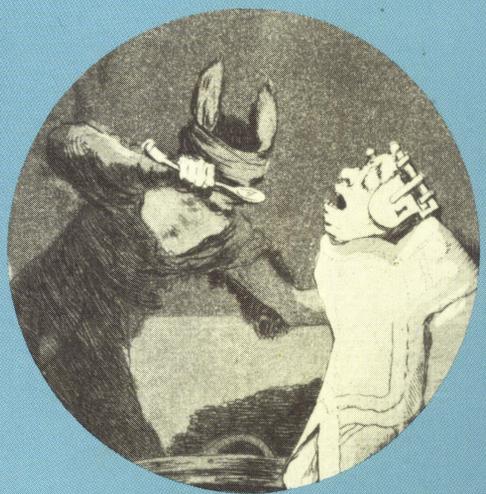
Vatican Library/Library of Congress

Toward the Ecumenical Unity of East and West

In a ground-breaking work, Michael Billington lays the basis for the liberation of the Chinese people—one quarter of the human race—from the bestiality imposed upon it by the likes of Mao Zedong and his British admirers. Continuing the work of G.W. Leibniz in identifying the coherence of Chinese Neo-Confucianism with Christianity, Billington identifies that cultural heritage in China which we in the West must encourage, while at the same time reviving the Christian humanist tradition in our own culture, if we are to lay the basis for future human development.

The Evil Philosophy Behind Political Correctness

Michael Minnicino and Webster Tarpley demonstrate how our nation's universities have been taken over by a Politically Correct thought police—led by Deconstructionist Jacques Derrida—which was spawned by proto-fascist Friedrich Nietzsche, Nazi Martin Heidegger, and the communist Frankfurt School.



Aeschylus' Republican Tragedies

In a review of the British National Theatre's filmed performance of Aeschylus' *Oresteia*, Paul Gallagher explores how tragedy was used to create a republican citizenry in Athens. The cycle of violence breeding violence is broken only when the exercise of reason subdues the Furies of revenge.

Nobby Clark/Channel 4 International

