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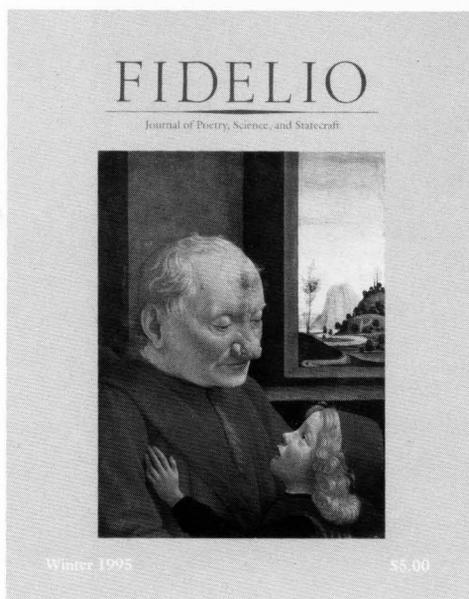
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FIDELIO

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

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On the Cover

Albrecht Dürer, *Self-Portrait* (1500), Alte Pinakothek, Munich. SEE inside back cover for analysis. (Photo: Blauel/Gnamm-ARTOTHEK)

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Bearing Witness to the Truth

In the year 1429, a French peasant girl, Jeanne d’Arc, found herself called to take up arms to save her nation from foreign conquest and destruction. In so doing, she set into motion an historical process that created the conditions for the Renaissance establishment of the political nation-state, or *commonwealth*, under the leadership direction of France’s great King, Louis XI.

Jeanne, or Joan, or Johanna as she is portrayed in Friedrich Schiller’s drama *The Virgin of Orleans*, had been presented with a choice: either take up the challenge of such awesome responsibilities, and elevate her individual qualities to the higher, universal level required to meet them, or deny her calling, and remain forever isolated within the peaceful beauty of her “familiar vales.” In theological terms, she had to choose whether or not to become wittingly “*imago Dei*”—“in the image of God”—and act on that self-conception by entering the arena of history, summoning up her creative powers to transform the world. Like Christ at

Gethsemane, Joan chooses to leave the pleasures of her comfortable youth behind, and to “go forth” on the dangerous course required of her, if she is *to bear witness to the truth*.

The times in which we live call out for action such as Joan’s. This issue of *Fidelio* features many items aimed at helping our readers to assume the responsibility inherent in acting “in the image of God”:

EDITORIAL

- A new translation of Friedrich Schiller’s philosophical poem, “The Artists,” by Marianna Wertz, in which Schiller poses the task before all of us in magnificent fashion:

The dignity of Man into your hands is given—
Its keeper be!
It sinks with you! With you it will be risen!

- A new essay by Lyndon H. LaRouche, Jr., “What Is God, That Man Is in His Image?,” written in defense of the philosophical standpoint presented by

Johanna d’Arc’s Farewell

Farewell, ye mountains, ye beloved swards,
Ye quiet and familiar vales, farewell!
Johanna will now no more o’er you wander,
Johanna says forever fare you well.
Ye meadows, which I watered, and ye trees,
Which I have planted, green forth merrily!
Farewell, ye grottoes and ye cooling springs!
Thou echo, lovely voice upon this vale,
Which oft an answer gave to my refrain—
Johanna goes, and she ne’er comes again!

Ye places of mine every silent pleasure,
You do I leave behind for evermore!
Disperse yourselves, ye lambs, amid the heather,
Ye are a flock without a herdsman more,
For there’s another herd which I must pasture,
On danger’s yonder field of bloody gore:
So hath the spirit’s call to me been given,
I’m not by idle earthly longing driven.

For Who on Horeb’s summits once descended
To Moses in a fiery bush of flame
And ’fore the Pharaoh him to stand commended,
Who one time Jesse’s boy of pious fame,
The shepherd, as His champion intended,
Who e’er His grace to shepherds did proclaim,
He spake to me from branches of this tree:
“Go forth! Thou shalt bear witness on the earth
for me.

In rugged ore shalt thou thy limbs enlase,
With steel thou shalt bedeck thy tender breast,
Nor love of men thine heart may e’er embrace
With sinful flames of idle earthly zest.
The bridal wreath thy locks will never grace,
No darling child will blossom at thy breast,
Yet thee with military honors I
Shall o’er all earthly women glorify.

Pope John Paul II, in his criticism of Buddhism for its espousal of “*nirvana*” and “indifference to the world.” Against the tide of “politically correct” relativism, LaRouche demonstrates that the very existence of scientific *Truth* and *truthfulness*, are at issue in this seemingly “religious” debate:

With some qualification, we say that this notion of the existence of God is unique to the doctrines of Moses, Christianity, and Islam. . . . [F]or related reasons, the method of Christian theology is rooted in that Socratic method which Plato employs in such locations as his *Timaeus*. . . . The most crucial, and scientifically provable portion of the opening chapter of Genesis, where the crux of the faith of the Hebrews, Christians, and Islam is presented, is . . . the notion of the individual person created “in the image of God.” . . . This God, who loves the world, is ostensibly unknown to those who would flee from the world in their search for nirvana.

Citing another great drama, Shakespeare’s *Hamlet*, LaRouche presents the tragic consequences of failing

For when i’ th’ fight the bravest do despair,
When France’s final destiny draws nigh,
Then thou mine oriflamme wilt onward bear
And, as the rapid reaper cuts the rye,
Shalt thou the haughty conqueror impair;
Thou wilt his wheel of fortune now defy,
To France’s hero sons salvation bring
And Rheims set truly free and crown thy King!”

A signal hath the Heaven promised me—
He sendeth me the helm, it comes from Him,
With godly strength His iron touches me,
And through me flames the pluck o’ th’ Cherubim!
Into the martial throng it urges me,
It drives me forth with stormy vim,
The field-call hear I to me strongly pound,
The war horse rears, and all the trumpets sound.

—Friedrich Schiller,
from the “*Virgin of Orleans*,” Prologue, scene iv

to take action in the world, at the moment such action is required. In the famous Act III soliloquy, Hamlet—whose inaction dooms the entire Danish state—refuses to take charge of the events happening around him:

But that the dread of something after death,—
The undiscover’d country, from whose bourne
No traveller returns,—puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o’er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action.

• “Today’s ‘Conservative Revolution’ and the Ideology of the Nazis: The Case of Martin Heidegger,” by Helga Zepp-LaRouche. To defeat the fascist Conservative Revolution, we must comprehend its roots in the oligarchy’s Nietzschean philosophy and their hatred of Western civilization and the Judeo-Christian tradition. Thus, Heidegger’s Nazism cannot be ignored: it must be confronted.

• “The Method of Learned Ignorance,” by William F. Wertz, Jr. An in-depth discussion of Nicolaus of Cusa’s *On Learned Ignorance*, the book, written immediately after the 1439 Council of Florence, which launched modern science in the Renaissance, developing for Christianity a concept of Jesus Christ which provides to human beings who imitate Christ so conceived, the power to defeat evil and to exert dominion over the physical universe.

In a speech in honor of Martin Luther King, Jr. reported in this issue, Lyndon LaRouche posed the challenge confronting each of us: “In making the last public address of his life, in reflecting upon the cup of Gethsemane, King walked to the podium, before thousands of people, and said, ‘I am drinking the cup. I wish to live, but I am drinking the cup.’ And he laid forth a mission.” . . . “Can you find in yourself some of that quality of Martin? Can you develop and purify yourself, to find in yourself something of that quality of Martin, rather than Sancho Panza? If you can, if enough can, then we can win. And the time has come to win. And the time for preparation is growing very short.”

Today's 'Conservative Revolution' And the Ideology of the Nazis



EFNS/Stuart Lewis

Helga Zepp-LaRouche

The Case of Martin Heidegger

The Nazi past of this leading 20th-century philosopher helps to illuminate the reappearance of fascist ideas among 'respectable' spokesmen of the so-called 'right' and 'left'

by Helga Zepp-LaRouche

Martin Heidegger is generally known among professional philosophers in academic circles. Many believe that he is the greatest thinker of this century. Many French philosophers are convinced of it, and many even think that he is the greatest thinker of all time. (After having tried to read him, I can tell you that that is a little bit difficult to imagine, because what he has produced is an incredible amount of gobbledegook.) His work is a symptom of our present-day confusion.

Helga Zepp-LaRouche, founder of the Schiller Institute, presented this case study of Martin Heidegger as part of her keynote address to the Sept. 3, 1994 conference of the Schiller Institute in Vienna, Virginia. On Dec. 10, she addressed the Schiller Institute conference in Eltville, Germany, on "Why the Renaissance Must Prevail Over the Conservative Revolution." Excerpts from both speeches appear in the boxes accompanying this article.

Why present Martin Heidegger as a case study? It has a lot to do, indirectly, with our efforts in respect to the United Nations' world population conference in Cairo in September 1994, and also something which happened in 1987, which somehow escaped our attention at the time. It is understandable why, because that was the moment when the onslaught against the LaRouche movement was really going on, the Boston trial, the criminal indictments. My life was totally focused on defensive action, trying to save my husband's reputation, organizing internationally people who would testify for his character, people active in science, and so forth, so my mind was occupied with that, and I missed something which I have now discovered, and it gives me an incredible delight.

In 1987, a Chilean scholar by the name of Víctor Fariás published a book called *Heidegger and Nazism*, and this book hit like a bomb. What was in this book, was so outrageous, that it caused a tidal wave of articles, special editions of magazines, and, since the Spring of 1988,

many books. There is hardly a publisher or journalist or philosopher who did not write something about this case, because what Fariás did in this book, was to present the documentation that Martin Heidegger, who was a pupil of Edmund Husserl, and who, in the 1920's, suddenly became famous for his book *Being and Time*, was a Nazi. Not only had he joined the NSDAP (Nazi party) in 1933, and paid dues until the end of the war in 1945, but he also had collaborated throughout with the system, had admired Hitler, and was a Nazi thinker *par excellence*.

This caused an earthquake in the academic world, because forty-two years after the war, somebody who had been the most respected philosopher of the century, whose ideas were totally accepted, who had influenced Jean-Paul Sartre, the French existentialist, as well as Jacques Derrida, was exposed as a Nazi. In Germany, there was a whole Heideggerian school following Hans-Georg Gadamer, who was close friends with Carl Friedrich von Weizsäcker.

A freakout occurred. One school said, "Oh, this is nothing new. We knew it all along; what about it?" Another school said, "Maybe Heidegger was *politically* a collaborator of the Nazis, but his philosophy has nothing to do with it, and he is just politically naive." Then there was another line saying, "Oh, he's a Nazi; so what?"

But if the facts were all known, why did no consequences follow from this knowledge? And why, suddenly, in the year 1987, was there this tidal wave of deserters suddenly saying, "No, I have nothing to do with Mr. Heidegger"? Obviously, the slogan was, whoever can save his neck, should run as fast as possible, because if you keep supporting Heidegger, then it raises a couple of questions about yourself.

One of the persons most closely associated with Heidegger was Jacques Derrida, who, acting like a cornered rat, started to counterattack. After all, he said, National Socialism in Germany or in Europe did not pop out of the ground like a mushroom, and to think that it would be possible for European philosophy to treat National Socialism as a distant object, is at best naive and, at worst, obscurantism and a grave political mistake. This is the pretense, said Derrida, that National Socialism has no connection to the rest of Europe, to the rest of the philosophers, and to the rest of the political speeches which have been made; and this is just not the case.

Now, a person who actually had voiced criticism of Heidegger throughout the period, a French philosopher named Georges-Arthur Goldschmidt, correctly pointed to the fact that it was not only the party membership and such things, but that Heidegger's National Socialism lies at the essence of his thinking, and that the world has to face the fact of what that implies for all those who endorsed him, especially that the question was now on the table:

A Turning Point in History

When the Soviet Union collapsed, and especially in the most recent period, Lyndon LaRouche emphasized that this collapse, as gigantic as it is, is still only the "first shoe" to drop. The Soviet Union only collapsed as part of the system which dominated the Twentieth Century, for which the names of Versailles, Yalta, and the condominium between the superpowers, are the appropriate names, and unless there is the kind of urgent reform, the second phase of the collapse will be even more enormous, and everything in the West will come down, just as communism came down in the East.

This is a gigantic statement, and most people say, "Wait a second, do I really want this? Because, you know, I do not exactly know what will come out of this."

When communism collapsed, Marxism was suddenly discredited (except among a few people), and with it, the entire set of axioms which characterize Marxism also went out the window: Marxist economics, the idea of the Five-Year Plan, economic planning; communist or Marxist art theory, so-called "socialist realism." Everyone can see now, clearly, that the Marxist theory of history, that history is the history of class struggle, was a concept which was completely ridiculous.

But the intellectual and spiritual catharsis of the West is still to come, and it will wipe out and discredit all the ideologies and so-called theories which are associated with the "Enlightenment": liberalism, empiricism, positivism, existentialism, structuralism, post-structuralism, and deconstructionism. All of these things will not stay around, and people should start to readjust their thinking. We are looking at a dying epoch, and a lot of the things which have bothered us will no longer be there. We should be rather happy about that.

I dare this prediction, because I am a cultural optimist at heart: What *will* prevail, after all these theories and ideologies are out the window, is the *method of truth-seeking*, and the idea, not of one truth, but of *the intelligibility of the laws of Creation*, and the ability of man to have an ever better knowledge of these laws, because man is *imago viva Dei*, he is the living image of God, and therefore, with his creative activity, he can not only know these laws, but he can also change them.

The mythologies of the Twentieth Century will be smashed, and the truth will emerge.

—HZZL

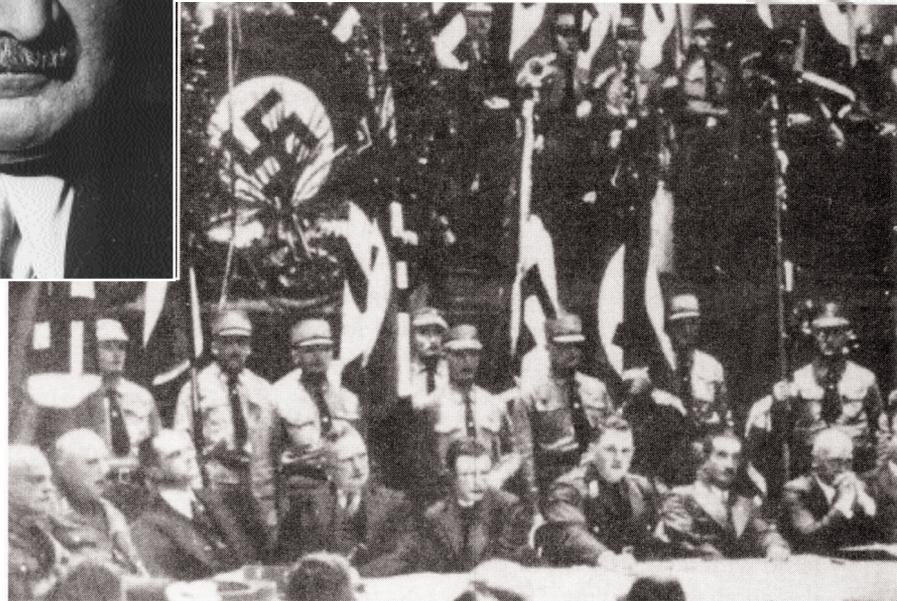
how to treat a “philosophy of the century”—which it was called many times—which, without any question, prepared “post-modern” thinking, and also was part of National Socialism, and that such a connection existed.

Heidegger, without any question, was the dominant philosopher in France, accepted by everybody, which obviously has a lot to do with the French blocking on the history of the Vichy period. As a result of the debate over Heidegger in France, it became clear that the accepted categories of right and left, which stemmed from the French Revolution two hundred years ago, not only did not function in politics, but also did not function in philosophy.



Wide World Photos

Left: Martin Heidegger, as he appeared in 1970 as one of the century's most widely acclaimed philosophers. **Below:** Heidegger (3rd from right) pledges allegiance to the Nazi regime and the Conservative Revolution's Adolf Hitler (right) in November 1933.



At the U.N. Cairo Conference: A Battle Against

In late August 1994, the evil Conor Cruise O'Brien, the journalist mouthpiece of the British oligarchy, had a vitriolic attack on what he called the emerging “holy and explosive alliance” between the Vatican and Islamic fundamentalism, in the context of the then-upcoming September United Nations world population conference in Cairo. O'Brien said—and here there was an element of truth—that the Cairo conference would be “the most important world conference ever” to have taken place, that at Cairo the “greatest ideological debate” would take place “between those who hold values derived from the Enlightenment and believers in supernaturally revealed certainties.” Now, that is a lie, because the anti-Enlightenment side of this fight, was the people who believe, not in “supernaturally revealed certainties,” but who believe that creative reason is an efficient force in the universe, and who believe that man is made in the image of God.

So the fight which took place in Cairo, was not between, as the language is commonly used today, the Enlightenment—and, therefore, “the rational people”—and the “dogmatic fundamentalists”—and, therefore, “the crazies.” The true fight in Cairo was between those

people who are proponents of Nazi ideology and oligarchism, and, on the other side, those people who believe that there is a method of truth-seeking of which man is capable, because he is in the image of God.

We in the LaRouche movement campaigned to close down this Cairo conference. We were able to demonstrate that this conference was in the tradition of the infamous 1932 eugenics conference in New York; it was exactly the same philosophy as the Nazi Race Hygiene Conference of 1935 in Berlin. The verbiage and the philosophy were identical with Hitler's so-called *Generalplan Ost*, which was a plan for how to reduce the Slavic populations in Ukraine, Poland, and elsewhere. To this historical understanding, we added that the first evil person who came up with the concept of “carrying capacity,” that is, that the Earth has only a limited “carrying capacity” for its human population, was this evil Venetian monk Giammaria Ortes.

Those of you who have been familiar with the LaRouche movement, know that for decades we published the evil plans of the Club of Rome's Dr. Alexander King—that he was afraid that the black, yellow, and brown people would outnumber the white Anglo-Saxon



UPI/Bettmann

There was debate back and forth, and the longer this so-called philosopher controversy lasted, the clearer it became that it was not Heidegger's Nazi past which was being debated, but it was the accepted philosophy of the present epoch, and that this was being shaken to its foundation.

Georges-Arthur Goldschmidt pointed to the fact that even in Heidegger's first work, *Being and Time*, the vocabulary and the style are very close to Adolf Hitler's

Mein Kampf. Among other things, Heidegger said that technology is the power which turns man away from the actual meaning of his life. In his book, he calls this condition of being turned away from the actual meaning of one's life, the *Seinsvergessenheit*, the *being-forgottenness*. (If that sounds weird, don't worry; it sounds weird in German, too, because Heidegger is famous for having constructed new words to give a twisted meaning to ideas. You have to dive into it, and after you swim in it for a long time, you get used to it, but by that time, you are totally brainwashed, so it's not really all that useful. It's like a language which is five degrees off, and once you adjust your eye, you get used to it.)

"Man, in the course of the history of Occidental culture," says Heidegger, "has forgotten the essentials of human life. People live life in an unactual way, and they look for entertainment in their flight from death agony. The actuality of true life, lies in the banal, basic experience of the being-thrownness"—*Geworfenheit*, that is, you are thrown into history, and plop, there you are. "Man, therefore, originally is not the self-conscious, self-righteous subject for whom the world is an object, but man is eternally in the world; he is part of it, and he must live with it, in sorrow."

The individual's fear of his death, at the end of his

Nazi Ideology

race. We published the evil doings of the Club of Rome and the World Wildlife Fund. We published the fact that Prince Philip, this degenerate, wants to be reincarnated as a virus in order to reduce the world's population. We did this for two decades, and people would say, "Oh, you are exaggerating. These are just some crazy people, this is not relevant."

But now, when the United Nations had the nerve to put their plans openly on the table, before the world—as a matter of fact, there are official U.N. documents which say that the desired low variant of the population is 2.5 billion people—now, all of a sudden, this crime was so incredible, that the world understood what was going on, what the conspiracy was that we were talking about. That the United Nations was to be established as a world government which could decide who lives, and who dies; which country is allowed to have how many people; which country will not get aid if they don't agree to forced abortion (because this is what really what was at stake, and not the nice verbiage about "women's rights," and so forth), or to what the Nazis had determined useless eaters to be, the mentally retarded, the disabled, the Jews, Gypsies, and so forth,

only, this time, it was supposed to be the Third World, and, especially, the poor in the Third World.

When Conor Cruise O'Brien said "forces of Enlightenment," what did he mean? He meant the image of man associated with Hobbes, Locke, Hume, Bentham, and all their evil, so-called theories: empiricism, the idea that only sensuous experience gives you any knowledge about the world; positivism, that you have to bang your head against the wall three times, in order to believe it—an image of man which is associated with the idea that man in general is a beast, and that an oligarchical power elite can rule over herds of animals which he can cull down to the wanted size at any time he wishes to.

In "How Bertrand Russell Became an Evil Man,"* LaRouche wrote that the Twentieth Century will be known in history to have been the century of the greatest number of popular mythologies, and the most frauds about science, history, and other things. One of these frauds is the question of what is actually the true basis of Nazism, which was brought to the fore in the Cairo conference in its purest essence.

—HZZL

* *Fidelio*, Vol. III, No. 3, Fall 1994.

Academic ‘Political Correctness’: Heritage of the Nazi Heidegger

It is impossible to graduate from a university in North or South America, or in Western Europe, without being forced to study one or another of the corrupt philosophical fads spawned by the ideas of Martin Heidegger. Such seemingly-contradictory theories as existentialism, anthropological structuralism, Catholic “liberation theology,” various varieties of Protestant Biblical criticism, radical ecologism, most versions of non-Communist New Leftism of the last thirty-five years—plus a baker’s dozen of more recent philosophical trends like post-modernism and deconstructionism—all acknowledge their origins in the Nazi epistemology of Heidegger.

Heidegger intellectual prominence in Germany immediately after World War I was based upon his call for a revival of “Aristotelean-Scholastic philosophy” to combat what he saw as the lingering influence of Plato’s metaphysics on European civilization. Working closely with phenomenologist Edmund Husserl and proto-existentialist Karl Jaspers, he became the guru of an entire generation of German students, including: his lover Hannah Arendt, who became the theorist of “anti-authoritarianism”; Hans-Georg Gadamer, one of postwar Germany’s most-important philosophers, and founder of modern communications theory; Hans Jonas, the world’s leading expert on gnosticism; Rudolf Bultmann, the Protestant theologian who pioneered “de-mythologizing” the Bible; Fr. Karl Rahner, the Jesuit priest whose Heideggerian theory was the basis for “liberation theology”; and Herbert Marcuse, later a leader of the Communist International’s Frankfurt School, and godfather of the 1960’s New Age student rebellion in both Europe and America.

Heidegger’s influence in pre-war France was almost as massive, largely through the efforts of Alexandre Kojève, an instructor at Paris’s elite Ecole Pratique des Hautes Etudes. From 1933 to 1939, Kojève’s class roster included the majority of France’s postwar intellectual heroes: sociologist Raymond Aron, structuralist Maurice Merleau-Ponty, Communist Party official Jean Desanti, psychotherapist Jacques Lacan, and existentialist philosopher Jean-Paul Sartre. Sartre, who became famous as a Communist, travelled to Nazi Germany in 1933 to study with Heidegger.

Especially after World War II, this many-headed Heideggerian monster was transplanted to America. It is now entrenched as the philosophical basis of every one of the “politically correct” theories dominating U.S. campuses—including the nominally leftist deconstructionism of Jacques Derrida and the late Paul De Man (himself a Nazi collaborator in wartime Belgium). According to African-American professor Cornell West, who is the most sophisticated theorist of political correctness in America today, the “Heideggerian destruction of the Western metaphysics” must be acknowledged as the core of the multicultural critique of Western civilization. “Despite his abominable association with the Nazis,” wrote West in 1993, “Martin Heidegger’s project is useful.”

—Michael J. Minnicino

unactually lived life: that is the basic subject of existential philosophy. “Thrownness to the being,” *Verfallenheit an das Seiende*, is the basic idea of *Being and Time*. At first, he meant the *Dasein*, the “being there,” in respect to the individual: that you are just there. (He has these incredible, profound insights, like “existence just happens to exist.”) But later, in 1933, “being there” becomes the form of the existence of the collective. “The individual, wherever he stands,” Heidegger wrote in 1933, “is worth nothing. The fate of our people in their state, is everything.” He said this on the occasion of having called somebody to take a seat in the university.

In 1933, Heidegger became the rector of the University in Freiburg, and this was not, as he later tried to pretend, just an effort to save the mind and what not; this was a clearly calculated move by certain Nazi cadres to put Heidegger in there, after they had cleaned out Jewish and other unwanted scholars.

Now, in his famous, or, rather, infamous, Rectorate speech, Heidegger said: “The university has to conduct a decisive fight in the National Socialist spirit, which must not be suffocated through humanizing, or Christian conceptions.”

On Nov. 1, 1933, he said, in another speech, “The National Socialist revolution brings about the complete upheaval of German existence [*Dasein*]. It conserves knowledge as the necessary basic property of the leading individuals in their *völkisch* [popular] tasks of the state.” “Continuously, your courage should grow,” says Heidegger, “for the saving of the essence and the elevation of the most inner force of our people in its state. The Führer himself, and he alone, *is* the present and the future German reality, and its law. Learn to know, ever deeper. From now on, each matter demands decision in every acting responsibility. *Heil Hitler!*”

In the Fall 1933 *Freiburger Studenten Zeitung*, he wrote, “Not theorems and ideas should be the rules of your existence. The Führer himself, and he alone, is the present and future reality, and its law.”

For Heidegger, National Socialism meant the complete overthrow of knowl-



UPI/Bettmann

certain prejudices against Berlin. But he did not criticize Hitler in the slightest.

Immediately after these Rectorate speeches, he wrote a letter of faith to Hitler in Berlin: "To the savior of our people out of its need. Determination and honor! To the teacher and frontier fighter of a new spirit."

It is documented that Heidegger was also a snitch in respect to his colleagues, that he was informing on them to the Nazi authorities, causing their layoffs and similar things. He was a cowardly opportunist who, from 1933 onward, pretended not to know his teacher Husserl anymore, because he was Jewish. But he never broke his friendship with another person by the infamous name of Eugen Fischer, who was the organizer of euthanasia against the mentally retarded; this Fischer had demanded, in 1939, explicitly, the extinction of the Jews. It was this same Fischer who protected Heidegger from having to join the labor service in 1941.

In 1945, Heidegger immediately started to create a coverup and a mythology of his own resistance. He said: "I thought that after Hitler in 1933 had taken the responsibility for the entire German people, that he

would have the courage to detach himself from his party and its doctrine [what an idea!—HZZ] and the whole matter would lead to a renewal and a collection to take responsibility for the entire West. This conviction was a mistake, which I recognized on June 30, 1934." This was



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Philosophical fads resulting from Heidegger's influence include the Frankfurt School's Hannah Arendt—who was also Heidegger's lover (top right), and existentialist Jean-Paul Sartre (above). A contemporary who attacked Heidegger was Edith Stein (right); she died in a Nazi death camp.

edge: "Proceeding from the question and forces of National Socialism, science must be considered completely new. The university of tomorrow must be based entirely on the *Weltanschauung* [worldview] of National Socialism."

Heidegger was very ambitious. He wanted to be not only rector of Freiburg, but he wanted to become *the* explicit and unchallenged leader of all German rectors, the "leader of the leaders" of intellectual Germany. And, from Freiburg, he wanted the total renewal of the German uni-

the date of the assassination of Ernst Röhm, and the eclipse of the SA (Storm Troopers). “Indeed, I intervened in 1933 to affirm the national and the social, but *not* National Socialism and nationalism, and not the intellectual and metaphysical foundations on which biologism and the party doctrine were based.”

Now, this is, in all likelihood, a total fabrication, because one of his former friends, the relatively famous philosopher Karl Löwith, recently published his diaries, in which he reported about the last discussion he had with Heidegger in Rome, in 1936, where Heidegger expressed an unbroken faith in Hitler and the conviction that National Socialism was the designated path for Germany. Löwith told Heidegger that his engagement for National Socialism was totally coherent with the essence of his philosophy, to which Heidegger agreed without reservation, and added that he was also certain that his notion of historicity represented the basis for his political activity.

As a matter of fact, Heidegger, already at the beginning of the 1930’s, was totally convinced of “being-thrownness,” that *any* political activity, was totally in vain, because existence is not such, and the individual is just “thrown” like that.

So Löwith said, in qualifying this encounter, that Heidegger did not recognize the destructive radicalism and the *petit-bourgeois* character of all of the Nazis’ “strength-through-joy” institutions, because he himself was a radical *petit-bourgeois*. Heidegger’s only complaint in 1936 was that things were not moving fast enough.

Now, even after he was no longer the rector of Freiburg University, he continued until 1941 to give his famous Nietzsche lectures, and one can actually say that he was the official philosopher of the Nazis. Eugen Fischer had used this as an argument to free him from the labor service, by saying to the Nazi authorities, “We do not have that many Nazi philosophers, and if we have one, we should treat him well.”

Heidegger, even in the 1950’s, quoted Nietzsche positively for the notion that human beings are not made equal, and each person does *not* have the capacity and the right for everything.

After the war, Heidegger did not say one word about the Nazi period. He did not say one word about his being the rector of Freiburg University, nor did he ever comment on the Holocaust, nor any other occurrence of this period.

The ‘Conservative Revolution’: Counterattack

The name Conservative Revolution historically was first used by Hugo von Hoffmannsthal and later coined by Moeller van den Bruck, the famous author of the book *The Third Reich*, from which the Nazis actually took the name. What they meant by this, was to describe an oligarchical tendency, which emerged at the beginning of the Nineteenth Century, against different aspects of the influence of the Renaissance tradition.

Why do we attribute such enormous importance to the Golden Renaissance of the Fifteenth Century? The major achievement, and what really makes it a watershed between the Middle Ages and modern times, was, first of all, that mainly through the efforts of Nicolaus of Cusa and his famous book *Concordantia Catholica*, for the first time in history the principles were defined on which the sovereign nation-state could be built. Most important was the idea that only in a nation-state, in which the representative government would create accountability for those who are the representatives of the people, and who are accountable in practice not only to the people but also to the government, was the possibility created for the individual to participate in government.

Associated with that, in this period the work of Cusa and the other fathers of the Council of Florence defined the obligation of the sovereign nation-state to foster the com-

mon good through the application of scientific progress for the benefit of the population at large. Thus, the Renaissance ended practices which had been based on the oligarchical assumption that society would be forever divided into three classes: a tiny group of oligarchs; the lackeys of oligarchs, the hangers-on-to-power, those who profit from the evil system, which helped the oligarchical system to function; and, lastly, the ninety to ninety-five percent of the population: the underlings, serfs, slaves, and so forth.

It was especially the unity of the Church accomplished at the Council of Florence, re-establishing in the context of the above-mentioned factors, the possibility for the individual to access the *Filioque*—the idea that, in practice, each individual person could participate directly in God’s creative reason—which created the modern age. This *Filioque* principle gave each individual a sense of sovereignty and of limitless perfectibility, which indeed broke the rules, broke the system which had existed before that time. And it was exactly that new, sovereign authority of the individual, against which the Conservative Revolution was mobilized.

The reason why this occurred especially at the beginning of the Nineteenth Century, was because this period, in many respects, was a nightmare for the oligarchs. First of all, the American Revolution was in fact the first time

He probably didn't feel guilty. He didn't feel that there was anything wrong, because in Heidegger's thinking, there is simply no room for individual responsibility. The theory of "being thrown" (*Geworfenheit*) into a time to which one has to react with determination and for which one has to be open—such a theory does not know the notion of individual responsibility.

In 1945, the French occupying powers removed Heidegger's permission to teach, but unfortunately, he got it back in 1951. He was immediately re-integrated into the respected circles of the academic world, and this was all the more profound, because it came with the official sanction of the occupying power.

One of the most important influences in my life, the famous Cusanus researcher Professor Haubst, told me a long time ago, that the occupying powers *insisted* that Heidegger be taught in theology classes in Germany, in the same way that they had insisted that pragmatism, John Dewey, positivism, and so forth, be part of the official de-Nazification programs.

In this climate, no one asked questions any longer. In France, a boom in Heidegger philosophy occurred. Practically everyone became a Heideggerian: Jean

Beaufret, Sartre, Christian Jambet, Derrida, Pierre Bourdieu, and other famous Frenchmen. Many said that Heidegger has to have a place in history like that of Hegel and Plato, that he is one of the greatest thinkers of all time.

A German professor named Guido Schneeberger, who actually knew some of Heidegger's lectures, started to prepare a compendium, which he published in 1961, with 217 texts which prove, without any question, Heidegger's Nazi convictions. But he could not find one German publisher to publish it, so Schneeberger published it himself. He sent it to many universities, who bought the book; but it *never* appeared on the shelves. The professors and the assistant professors quickly made sure the book would disappear.

Karl Jaspers, himself a man of questionable convictions, testified that his former friend Heidegger lacked—and he said this to the investigating commission of the occupying powers—any conscience for truth, in favor of a "magic of words" [*beschwörenden Zauber*].

So, that was the situation. Everything had been swept under the carpet. Heidegger was respectable, influential, in the academic world.

Against the Renaissance

that the principles which Nicolaus of Cusa and others had established in the Fifteenth Century—the idea of individual, inalienable rights based on natural law—was put into a constitution. It was the first time that a government was established—with some imperfections—in which a republican representative system was established, and which no longer had any place for oligarchs, princes, or baronesses. This was a fact over which the oligarchies, especially the British, George III, went crazy, because it was a threat to their system.

There was another development, which was equally threatening, and that was the Weimar Classic, the beautiful humanist renaissance and Classical period exemplified by Friedrich Schiller, along with the revolution in music dating from Johann Sebastian Bach to Johannes Brahms. The image of man prevailing during that period gave man greater possibilities for self-perfection than at any time before. If you look at the lofty conception of man, as it was developed by Schiller or the Humboldt brothers, the idea of mass education on the basis of these ideas was, from the standpoint of the oligarchs, what they feared most.

And then, you had the beginning of an industrial revolution associated with the idea of mass education.

So the oligarchs correctly feared that their system was coming apart. And from here you can follow the emer-

gence of the Conservative Revolution in every country in Europe. It very deliberately sponsored a counter-movement against the idea of intelligibility through reason and the perfectibility of man: Romanticism. Romanticism, the emotional exaggeration of all expressions of life, promotes an emphasis on the natural instincts versus reason, a mystical fascination with the Middle Ages versus Classical and Renaissance periods, and the idea of mental and emotional escapism. Romanticism was the ideological and emotional basis for the emergence of the "youth movement," which then, with the help of the First World War and the Depression, led directly to the ideology of the Nazis.

The Conservative Revolution was not a German phenomenon, however, even if you have a lot of people in it such as Oswald Spengler, Ernst Jünger, the Haushofer brothers, Karl Barth, Martin Heidegger, Moeller van den Bruck, Nietzsche, and Wagner. There were similar people in other countries, such as Dostoevsky and the two Aksakovs in Russia; Sorel, Maurice Barrès in France; Unamuno in Spain; Ebola in Italy; Jabotinsky for the Jews. In the United States, people to be named are Lothrop Stoddard, Madison Grant, and James Burnham. The tradition is continued by the Club of Rome and similar institutions today. And today, too, Romanticism is the basis of ecologism and the New Age. —HZZL

The Heideggerians Scramble

Then, in 1987, the book by Víctor Farías, *Heidegger and Nazism*, hit like a bomb. It shattered the myth which Heidegger had concocted after the war, the myth that he had supported the Nazis only briefly. Instead, the book proved that he had a very deep commitment to Nazism.

In 1988, a biography of Heidegger appeared by Hugo Ott, which was a “cover-your-behind” line: Admit the Nazism, but try to save the philosophy by trying to pretend the two have nothing to do with each other.

Derrida went into a complete freakout. He said: “The facts have all been known for a long time, and if one reads Farías’s book, one wonders if he read Heidegger for longer than one hour.”

This is always the accusation: that people don’t understand Heidegger’s profundity, and so forth.

Derrida said: “Why deny that so many courageous works in the Twentieth Century dare to enter the region of thought which some call the ‘diabolical’? It just hap-

pens to be true. Rather than deny it, we have to investigate the analogies and points of connection between Nazism and Heidegger’s thinking. The commonalities of Nazism and anti-Nazism: I will prove that it’s all the same; it’s mind-boggling if you think about it.”

An interviewer of Derrida in this controversy asked, “Is not what you are saying only a sniping response to those who accuse you of the deconstruction of humanism and of being a sponsor of nihilism?”

Derrida then moved, through his lawyers, to prevent the publication of an interview he had given in a book, *The Heidegger Controversy*, and tried then to elaborate a long explanation of why the Heidegger of pre-1933 was totally different than the Heidegger of 1934 and later.

Jürgen Habermas of the Frankfurt School also felt the need to cover his behind. He said: Ah, now we finally know that this resistance is a pure legend, it never happened. Habermas also reveals—and this is something that demands further investigation—that all of Heidegger’s lectures of the 1930’s are still classified, and that the few persons who have some copies, are not allowed to

Nietzsche: The Conservative Revolution Spawns

Go to any university in the United States or in Germany today, and you will find that there is a gigantic Friedrich Nietzsche revival. Incredible efforts are being made to whitewash Nietzsche, saying that he had nothing to do with the Nazis, that he was misunderstood, or that it was only his evil sister who falsified his work. As everybody knows, Nietzsche went insane in the third stage of syphilis. However, from reading his writings, you can conclude that he was insane all along.

Nietzsche was a passionate hater of the humanist conception of man; he hated Plato, Schiller, and Beethoven. He denounced Schiller as the “moral trumpeter of Säckingen”; he (correctly) blamed Plato for having developed the scientific method leading to scientific progress; he totally denied the scientific and humanist explanation of the unity of human development.

Nietzsche was engaged in a very conscious effort to undermine the Socratic spirit. What he did first was to reinterpret history, methodically replacing all Socratic elements with a Dionysian conception. Instead of emphasizing the Classical Greek contribution of Socrates, Plato, and others, he replaced it with an emphasis on Dionysian destruction. He emphasized all periods in history during which irrationalism existed in an organized form.

Giving up one’s own identity to a higher commonality is not only characteristic of the Nazis, it is also the sentiment of the New Age, the Age of Aquarius. This idea of giving up one’s sense of identity is obviously the opposite

of the sense of identity of the individual in humanism, where the individual contribution to creative power and creative development is emphasized.

Nietzsche realized that Christianity obviously represented the biggest problem for him, because it defined the idea of man’s participation in God through creative reason. Nietzsche is most famous for his dictum, “God is dead.” And at the end of his somewhat autobiographical scribbling *Ecce Homo*, he puts forward the slogan “Dionysus against the Crucified.”

This leads us to the heart of the Conservative Revolution. If you compare Nietzsche, Prince Philip, the Tofflers, and others of this sort, what do they mean with their attack on what they call the “linear world” (a notion used by all of them)? Romano Guardini, who was originally associated with the Conservative Revolution but later clearly broke with it, wrote an article (later a book) in 1935, entitled “Der Heilsbringer” (“The Savior”), which was an attack against the *Führer* ideology of the Nazis. Guardini’s main concept was that before Christianity, all religions were cyclical, as there is a cycle of nature, a cycle of the times of the day, of the year, of light and darkness, a cycle of getting up in the morning and going to sleep in the evening, a cycle of spring and autumn, of rising up and sinking down, of being born and dying. Pagan gods, which are such saviors, were idols of pre-Christian cults, such as Osiris, Mithra, Dionysus, Baldur. They all are only saviors

quote them. This is really very fascinating. Habermas says that he is sure that if these lectures were to be made public, then Farías's case would be proven even more.

Jürgen Busche, the chief editor of the *Hamburger Morgenpost*, said: "I don't care if Heidegger is a Nazi. Look at it. He doesn't have one fascist pupil, and after all, Heidegger is to be seen in the context of the late Romantic, and he's actually the same as the Greens today"—*which happens to be true!*

Rudolf Augstein, the famous British-licensed editor of *Der Spiegel*, said, Oh, somebody who has fertilized so many important minds, can't be labelled a Nazi. Michael Haller, the "Zeit-Dossier" department head of *Die Zeit* magazine, said, Why, Heidegger was called the greatest thinker. Now, suddenly, he is just a swindler, who cheated with verbal trifles; why, suddenly, is everybody deserting him? Bourdieu, the French philosopher, said, "Heidegger is the philosophically acceptable variant of a revolutionary conservatism of which Nazism was just one more possibility." And that is actually the truth: it was part of the Conservative Revolution.

Nazism and Post-Modernism

Now, here we get to the essence of what went wrong in this entire century, because Heidegger *was* a Nazi. More correctly, he was exactly one of the representatives of the Conservative Revolution, of which Nazism was one possibility, *but* he was also the ideologue of post-modernism.

Now, this is very interesting, because here we get to the real truth of the matter. Heidegger, in 1953, said the amazing words: "It is not nuclear war that represents the greatest threat, even if that is the worst thinkable; but more threatening, is the peaceful, continuous development of technology, because it robs the thinking human being of his essence, of his ability to think."

The author Milan Kundera comments on that quote, that the worst thing about it, is that this conception of Heidegger's does not shock anyone anymore: it has been accepted.

Heidegger's only criticism of the Nazis was that he mistrusted the party apparatus and their belief in technology and progress, having the same view as Ernst Jünger, who wrote that the total mobilization led to a horrible use of

an Irrationalist 'New Age'

within this idea of a cyclical conception of nature.

Guardini correctly notes that, at least for the western world, it is through Christianity that history emerges. Events from now on do not eternally return, but occur only once and not for a second time. The main criticism of the Conservative Revolution against Christianity is, that the idea of the permanent progress of man, of nature, of civilization, devalues the present in favor of an always better future moment and future possibility. Armin Mohler blames Christianity: "At any rate, for the West, Christianity became the determinant of destiny. Together with its secularized forms, the doctrine of progress of all kinds, it has created the 'modern world,' against which the conservative revolutionaries are in revolt."

Nietzsche attacks these "linear" (as opposed to cyclical) conceptions—they are by no means linear, of course, but that is how progress appears for him. In *Thus Spake Zarathustra*, he says: "Everything goes, everything returns, the wheel of being rolls on eternally. Everything dies, everything blooms again, eternally runs the year of being. Everything breaks, everything is being put together, eternally the same house of existence is building itself." And in his posthumous papers, Nietzsche says: "He who does not believe in a circular process of the universe, necessarily must believe in a willful god."

Various representatives of the Conservative Revolution describe this clash between two worlds as an "interregnum." Heidi and Alvin Toffler describe this conflict



Friedrich Nietzsche

The Bettmann Archive

as one between the "Second Wave" and the "Third Wave." Marilyn Ferguson, in her book *The Aquarian Conspiracy*, said that "we are experiencing a change from the Age of Pisces to the Age of Aquarius," meaning that no longer are reason and progress dominant, but rather feeling—some cosmic feeling, through which all the conspirators of this Aquarian conspiracy are united. —HZZL

The ‘Conservative Revolution’ In the U.S. Today

Right now—not only in the United States, but especially there, with the recent election results—a new Conservative Revolution movement has crystallized internationally. In the U.S., that part of the Republican Party around such people as Newt Gingrich, Phil Gramm, William Weld, and others, are in an unbroken tradition with people like Nietzsche, the Nazis, fascism—a tradition that goes without interruption to the ecology movement and New Age.

Now, what is the nature of this latest expression of the Conservative Revolution? You can start with Gingrich’s endorsement of the futurologists Heidi and Alvin Toffler. The Tofflers have written a couple of books which have become the cult books of this current, in which the main (and not very profound) thesis is that the whole world, all the parties, all the institutions in different countries, are engaged in a fight between what they call the “Second Wave” and the “Third Wave.” The First Wave was the agricultural age, the Second Wave is the so-called industrial age, and the Third Wave is supposedly the information age, surpassing industry and all the values associated with the time of the Industrial Revolution and the industrial age.

The Tofflers work extremely closely with the Stanford Research Institute in Palo Alto, California, which must be regarded as one of the key think-tanks of the Conservative Revolution. It is the same institute which published the *Aquarian Conspiracy* book by Marilyn Ferguson.

Basically, the Tofflers’ thesis is that the new Third Wave civilization would be highly technological but completely anti-industrial at the same time, and that the main conflicts in society today would emerge from the useless efforts of representatives of the industrial age to preserve the core institutions characteristic of that historical period. For example, the nuclear family, the idea that you have a mother, a father, and children—that should go. Instead you can have all kinds of other combinations—two men, three women, five children, whatever.

Also, mass public education should go, according to these people. They want to eliminate big corporations and big trade unions; they want to eliminate the nation-state. They claim that the chief conflict in this era will be between those who try to defend these old values and those who are willing to go with the new values, and that the conflict of the Second with the Third Wave will be stronger than any previous conflict among representatives of the Second Wave, such as the historical conflict between Americans and Russians, between communists and anti-communists, and so forth.

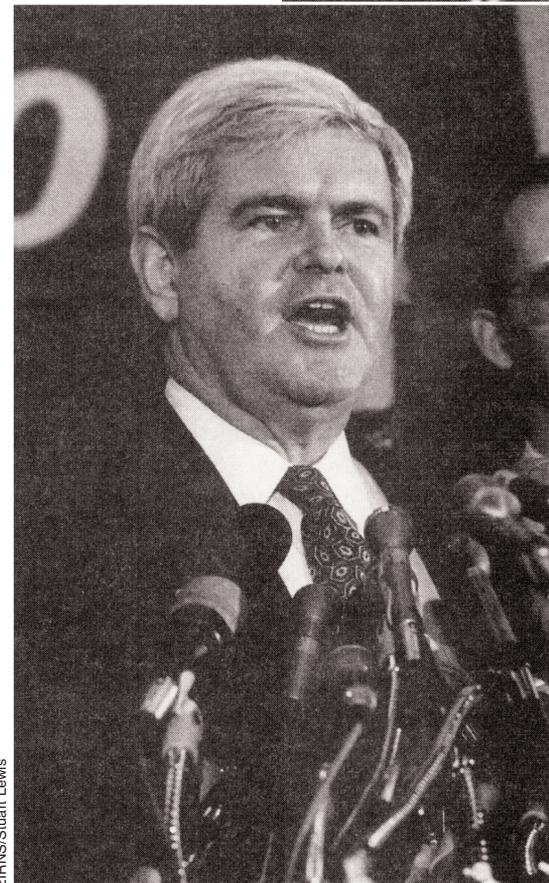
They say that this is a new vision—they call Gingrich the new *visionaire*—but one can prove that this is absolutely nothing new. What Gingrich, the Tofflers, and others are talking about, is the essence of that spectrum of Conservative Revolution tendencies of which the Nazis were only one example. As a matter of fact, if you read these Toffler books, they are extremely watered down plagiarisms of a thousand similar books published by the Conservative Revolution during the Twentieth Century.

—HZL

technology, industry, and so forth. These are all the fathers of modern eco-fascism.

Heidegger, in the 1950’s, wrote the incredible sentence: “Agriculture is now a motorized food industry, which, in essence, is the same as the production of corpses in gas chambers and extinction camps, and the same as the blockade and

*Fascists of today’s
Conservative
Revolution: the World
Wildlife Fund’s Prince
Philip (far right); post-
industrial kooks Alvin
and Heidi Toffler
(right); Newt Gingrich
(below).*

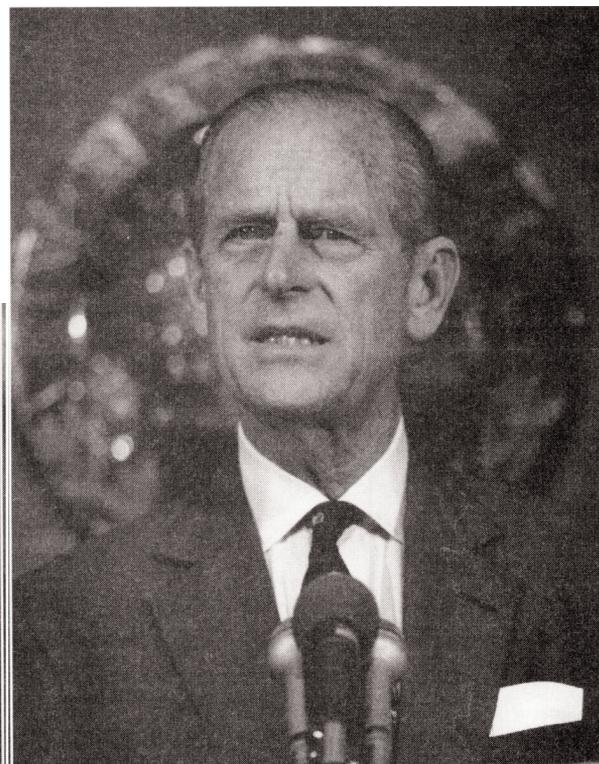


EIRNS/Stuart Lewis

starvation of countries, the same as the fabrication of the H-bomb.”

It’s hard to comment on this, because he criticizes technology, but he doesn’t bother about the annihilation of human beings!

Obviously, under the influence of the occupying power, the “very respected” philosopher Hans-Georg Gadamer, who has published one zillion books, standard



EIRNS/Stuart Lewis

EIRNS/Stuart Lewis

works and whatnot, said, after the Farías scandal broke out, that “most of this was known,” and that “it would be an insult to say that his political error had nothing to do with his philosophy, that this was insulting to such an important thinker,” and after all, how would those who make such a criticism reconcile this with the fact that “he is the same man who already in the 1950’s said incredibly wise things about the Industrial Revolution and technology, which astound one for their foresight.”

Bishop Lehmann Defends Heidegger

After the war, there was the coverup for all the reasons we have discussed many times. Heidegger *was* actually imposed by the occupying powers; but Gadamer wrote this *after* the Farías book came out. He admitted that most of the facts were known, obviously, among the insiders.

In 1966, a certain Karl Lehmann published an article in the *Philosophical Yearbook* about the “Christian Experience of History and the Ontological Question in the Young Heidegger.” He discusses a lecture which Heidegger gave in the Winter semester, 1920-21, under the title, “Introduction to the Phenomenology of Religion,” in

which he comments upon the letters of the Apostle Paul as “a phenomenologically rich example of religious behavior.” He chooses there, in particular, the first Letter to the Thessalonians, about the

sudden coming of the Lord. Some of you may know this story, that you never know when the Lord is coming, you have to be attentive for the time.

What Lehmann then does, is to say that this is the *Kairos*, the moment which determines fate. Lehmann claims that there is a remarkable relationship in this affinity of time and being to the theology of St. Paul. (Yet, as we noted earlier, Georges-Arthur Goldschmidt pointed out that the affinity was rather to Hitler’s *Mein Kampf*!)

And then Lehmann says that Heidegger’s notion of fear, this fear of death agony, which is the entire determining aspect of life, is the same as the suffering and martyrdom that Paul is talking about. And then he says that “Paul opens up the most extreme possibilities of human existence.”

Lehmann notes that Heidegger was able to make use of Aristotle in the most productive manner, for his own questioning.

What is most outrageous about this, is that Lehmann treats Heidegger in the most objective and positive manner, as if nothing were wrong. He says, finally, “The destruction of traditional theology through Heidegger was shocking, obviously; but his conviction that ontology

The Fascist Core of Ecologism

The continuity of the modern ecologists with the fascists is easily demonstrated.

A case in point is the work of Friedrich Georg Jünger. In his 1939 book *The Perfection of Technology*, Jünger writes: “We must realize that technological progress and mass education go hand in hand. . . . Technological progress is strongest in those places where mass education has most progressed. . . . [The masses] are the most usable, docile material for the technician, without which he never could realize his plans. . . . For us, the notion of mass is connected with heaviness, pressure, dependency, and vulgarization.” For the oligarchs of the Conservative Revolution, the idea of educated masses is a horrible vision, because it would mean the end of that oligarchical elite.

For the same reason, they oppose the idea of the nation-state based on technological progress. And many of them, including Friedrich Hilcher and all the different representatives of the Pan-European Union, want to destroy the nation-state and replace it with regionalism, tribalism, estates.

If you look at the present destabilization of many countries, the attempts to rip countries apart—as in Italy, where the Northern League is trying to split up the nation into several parts, or the Chiapas upheaval in Mexico, or similar things around the world—the basis for that is the ideology of the Conservative Revolution.

One element coming from the Conservative Revolution is the morbid mythical importance attributed to the so-called “wilderness.” Wilderness has a very special meaning for Prince Philip and the World Wildlife Fund. Armin Mohler says: “It is especially the wilderness which becomes a leitmotif in the literature of the tradition of Nietzsche.” There, wilderness is counterposed, as a “healing sleep,” to the linear world of destruction. “In the wilderness, the laws of economy do not apply; the wilderness is the backdrop before which the world-feeling unfolds, which we have tried to describe here,” says Mohler. “It emanates from here, and to here it always returns.”

—HZL

could not be based in the traditional theological form, he had already said very clearly in *Being and Time*.” So, he does not find this very objectionable, that theology does not have to explain ontology; and, he says, all the questioning of Heidegger is in vain, if one substitutes for the word *Being*, the word *God*.

Lehmann regrets that a serious confrontation with Heidegger from the side of Catholic theology, which would do justice to the depths of the problem, is not visible, and, finally, that Heidegger’s thinking is still waiting for a future dialogue—even the early Heidegger.

Now, the whole article would not be so earth-shaking—as a matter of fact, it’s not very profound at all—except that Karl Lehmann is, today, the head of the German Bishops Conference. And the office of Bishop Lehmann just cancelled a room we had rented for a forum against the Cairo conference, and the reason given in the letter was, “the extreme belief in science and progress by the Schiller Institute.”

Now, I would dare venture the hypothesis that that characterization, which has also gone out in a slanderous book published by the infamous Herder-Verlag, has a lot to do with Lehmann’s convictions about Heidegger.

One could say, that in 1966, before the Fariás book detonated this bomb, maybe Lehmann was not so smart, and he just overlooked this—he didn’t get it. But, the only problem is that what Lehmann forgets to mention, already in 1966, is that Heidegger did not believe in God. He was a very well known anti-theist. So, if Heidegger’s Nazi outlook did not bother him, Lehmann, as a Catholic official, should have at least objected to the anti-theism of Heidegger, because the *Dasein*, the *being there* of Heidegger, is *without God*. In contrast to this, look at another pupil of Husserl, who deserves, actually, to be much more famous than the evil Heidegger: Edith Stein, who was born Jewish, converted to Catholicism, and made exactly the attack on Heidegger, which Lehmann, obviously, forgot to notice.

Edith Stein also became very famous. She received early recognition in the philosophical world. She became a Catholic, a nun, and she was finally killed by the Nazis at Auschwitz, in retaliation for the Dutch bishops’ denunciation of the Nazis. They killed many nuns from Dutch convents at that time. Edith Stein was beatified by the Pope, during the Pope’s last trip to Germany, and she is an outstanding figure.

Heidegger started out as a Catholic philosopher, but then he lost his faith, and he became a celebrity among the professional philosophers today. Edith Stein went exactly the other way.

Now, one could think: Lehmann did this in 1966, he was not yet head of the Bishops Conference. So, maybe, one could credit him with making youthful errors. But then, in his recent book, published in 1993, what do we

see in the chapter about “Man and the Environment”? It is full of praise for *Limits to Growth*, Dennis Meadows and the Club of Rome. He quotes Heidegger as if the Farías debate had never occurred, and, in the chapter about the relationship to creation and the Book of Genesis (which he modifies—he is pretty much on the side of man being a steward rather than a master of the universe), he says: “Maybe it comes to an encounter with the late Heidegger. He also sees man in danger of losing his being, his essence,” and then he keeps on quoting Heidegger, on and on.

(Parenthetically: a while ago, LaRouche had insisted that the entirety of Liberation Theology in Latin America was not primarily communist-inspired, but inspired by existentialist philosophy. I think this is now pretty much proven, because Lehmann is the head of the German Catholic Church, and Misereor and so forth are the main funders of that, including the rebellion in Chiapas, Mexico.)

The Heidegger affair—and this is why I decided to present this case study—is the most embarrassing for official academia, because nearly everybody endorsed him, and it just shows the total bankruptcy of the Conservative Revolution, being identical with post-modern ideology.

Now, that these people are aware of it, is clear. Let me give you one more quote. The French philosopher Jean Baudrillard says, too bad that this Heidegger debate came too late. “What’s the difference now, if one accuses Heidegger or tries to whitewash him? All those on the one side and those on the other, fall into the same low thinking, which is no longer even proud of its own origins, and which no longer has the strength to grow beyond them, and that finally wastes the few energies left to it in tirades, accusations, justifications, and historical confirmations. And since philosophy no longer exists, it must prove that with Heidegger, it has finally discredited itself. All this is a desperate attempt to find some posthumous truth or justification, at a moment when there is not enough truth left to allow any investigation, where there is not enough philosophy to make any connection between theory and practice, and not enough history to bring any historical proof. Our epoch is characterized by the fact that we do not anymore have the truth for recognition.” So, he says, Heidegger should have been attacked, as long as it was time. “Indeed, the Heidegger case proves the total bankruptcy of the dominating schools of thought. They have deconstructed themselves completely, and they are finished.”

Toward A New Renaissance

The epoch of six hundred years of history is now coming to an end, and with it, all the evil ideologies emanating from Venetian oligarchism through the Enlightenment to deconstructionism, and they themselves are digging their own graves.

The crime of the U.N. Cairo conference was so enormous, because there, people dared to propose what the Nazis *never* dared to say with publicly with such clarity. But, being confronted with such an enormous evil, will trigger an impulse for Good in the world, and we have to reassert now the principles of the Council of Florence and the Golden Renaissance, which means nothing less than that each human being must have a chance to live a life as *imago viva Dei* and *capax Dei*. This is only possible, however, if we bring the political and economic order into coherence with the laws of God’s Creation.

The world cannot survive *partially*; mankind, as never before, is all in the same boat, and we will only save ourselves on the basis of the highest conceptions. These are the conceptions discussed, for example, at the Council of Florence by Nicolaus of Cusa, who said that concordance in the microcosm is only possible through the maximum development of all microcosms. That means the maximum development of *all* individuals and *all* nations.

The sovereign nation-state *must* be defended, because it is only through the representative system, that the freedom of the individual is guaranteed. Any supranational institution annihilates such freedom. It is, therefore, in the self-interest of each individual and each nation, to work toward the maximum development of all others. All nations, together, must be focused on the joint task of the development of mankind.

We have to have an idea of man and of society in which the beautiful soul, the person who with compassion does what is necessary, the Good Samaritan who helps without even thinking about himself, is what is normal. Because what we have now, is *not* normal, it’s a disease. We are suffering from the *fin de siècle*, the end of an epoch. The nastiness in society, the stabbing-in-the-back, treating each other like low creatures, looting small nations for your own profit—all of these things are not human, they are not part of what we are meant to be, as man in the image of God.

A new Renaissance means a change of values, so that people *want* to be creative as their purpose in life, that people are so thirsty for true knowledge, for discovery, for art, for music, for discovering the laws of composition of the late Beethoven, of Schubert, of Schiller, in order to be, then, able to do something creative themselves. And I think that Nicolaus of Cusa was correct when he said that once people have tasted the “sweetness of truth,” they try to find more of it, and more and more.

—HZL

What Is God, That Man Is In His Image?¹

by Lyndon H. LaRouche, Jr.
March 18, 1995

Recently, a document was circulated in the international press, in which a group of Sri Lanka monks attacked Pope John Paul II in a notably strident, menacing way. This complaint focussed upon a short chapter, entitled "Buddha?" from His Holiness' celebrated 1994 book, *Crossing the Threshold of Hope*.² No error of fact is to be found in the pertinent passages from the latter book; rather, the monks argued to the effect, that His Holiness's book had been insulting, that he had violated "political correctness."

The subsuming issue of that controversy is the same

which confronted us when certain justices of the U.S. Supreme Court argued that evidence of innocence is not sufficient grounds for halting a sentence of death. Have we reached the extreme of moral decadence that the procedures of law are set into opposition to the principle of truthful justice? Similarly, have we reached the point of decadence, that one is encouraged to commit his or her passions to support of a certain choice of religious, or other belief, but without being so insulting to contrary sentiments as to suggest that one's own

1. On Dec. 21, 1994, the Buddhist Sangha (the national leadership body of Buddhists in Sri Lanka), warned that they would boycott a meeting with Pope John Paul II when he visited their nation, unless he apologized for comments in his recently released book, *Crossing the Threshold of Hope*. The Buddhist monks described the comments as "mischievous, misleading, and maliciously misinterpreted."

2. Pope John Paul II, *Crossing The Threshold of Hope* (New York: Alfred A. Knopf, 1994), ed. by Vittorio Messori. A book of replies to queries presented to him by Vittorio Messori, and transmitted by Dr. Joaquín Navarro-Valls. See pp. 84-90: the monks reference emphatically the two paragraphs beginning at the bottom of page 85, and concluding at the top of page 86.



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belief is grounded in a commitment to truth?

To raise that issue of truthfulness as it is posed implicitly by the monks' complaint, begs a hostile review of an academic subject known as *phenomenology of religion*. For our purposes here, we reference that academic teaching as the latter is presented, implicitly, by William James' notorious *Varieties of Religious Experience*,³ or, explicitly, by the Nazi philosopher Martin Heidegger.⁴ The continuing influence

3. William James, *The Varieties of Religious Experience; a Study in Human Nature* (1902) (Cambridge, Mass.: Harvard University Press, 1985).

4. On the standing of Hannah Arendt's former intimate Martin Heidegger as a Nazi, see Victor Farías, *Heidegger and Nazism* (1987), ed. by Joseph Margolis and Tom Rockmore (Philadelphia: Temple University Press, 1989). On Heidegger, and Edith Stein, as students of Edmund Husserl, see Helga Zepp-LaRouche, "The Case of Martin Heidegger," p. 4, this issue.

of Nietzschean Heidegger within the teaching of theology is most relevant for understanding those present-day forms of terrorist movements spun out of that form of existentialism called "liberation theology." Notable are the so-called "indigenist" movements presently typified by the "Zapatista" branch of international terrorism operating within Mexico's state of Chiapas.⁵

In each of these aberrations, truth and reason are put aside, to place an irrationalist individual "feeling" in the ruling position. The mind-set of the monks' complaint is thus of the same type as the phenomenology of Heidegger. The often-violated obligation of judgment, to be the faithful servant of truthfulness, and, the fact that existentialism in theology leads toward the kind of terrorism seen in the Chiapas insurgency, are each among the numerous predicates of a subsuming principle. It is that principle which we examine here.

We take up this subject-matter not as a discussion of matters of religion as such. We treat it here from the vantage-point of the statesman; for example: *What are the aspects of the religious belief of the citizen whose demonstrable truthfulness has had a positive, even essential impact in shaping the independence, the Federal Constitution, and the development of the United States?* We turn, first, to the particular point on which the monks' attack was focussed.

As The Pope Described It

To locate this principle: consider the two paragraphs to which the monks' statement took particular objection. Here is how the relevant English text of John Paul II's work describes Buddhism in that location:

The "enlightenment" experienced by Buddha comes down to the conviction that the world is bad, that it is the source of evil and of suffering for man. To liberate oneself from this evil, one must free oneself from this world, necessitating a break with the ties that join us to eternal reality—ties existing in our human nature, in our psyche, in our bodies. The more we are liberated from these ties, the more we become indifferent to what is in the world, and the more we are freed from suffering, from the evil that has its source in the world.

Do we draw near to God in this way? This is not mentioned in the "enlightenment" conveyed by Buddha. Bud-

5. On the terrorist insurgency in Chiapas, see *EIR Special Report: 'Shining Path North' explodes in Mexico; Zapatista narco-terrorists are part of the plot to annihilate the nations of Ibero-America, January 1994* (Washington, D.C.: Executive Intelligence Review News Service, 1994).

Raphael Sanzio, "Moses and the Burning Bush," 1512-14. Detail of ceiling fresco, Stanza dell' Eliodoro, Vatican Palace.

dhism is in large measure an “atheistic” system. We do not free ourselves from evil through the good which comes from God; we liberate ourselves only through detachment from the world, which is bad. The fullness of such detachment is not union with God, but what is called nirvana, a state of perfect indifference with regard to the world. *To save oneself* means, above all, to free oneself from evil by becoming *indifferent to the world, which is the source of evil*. This is the culmination of the spiritual process.⁶

With respect to the monks’ objections to that passage, the truth of the matter at issue is the following. With some qualification, we say that this notion of the existence of God is unique to the doctrines of Moses, Christianity, and Islam. The exemplary qualification is, that this idea of God, as an idea, is rigorously and clearly developed within the dialogues of Plato, and that there are identifiable, if but fragmentary intimations of similar ideas in the ancient heritage of Confucius and among some Vedic traditions. Otherwise, there are no presently known religious beliefs premised upon God as the common heritage of Moses, Christianity, and Islam recognizes the existence of God.

The following statement is a corollary of that same point. Among all notions of deity found in organized religions, presently or from past history and pre-history, only the heritage of Moses identifies a God whose existence is intelligibly provable by the mind of mortal man. In all other religious professions, gods exist only in the pagan’s virtual reality of irrational superstition, only in the phenomenology of “blind faith.” As we shall show, for related reasons, the method of Christian theology is rooted in that Socratic method which Plato employs in such locations as his *Timaeus*. That is the vantage-point from which we address the political implications of the monks’ complaint.

With the issue so situated, we narrow our point of reference hereafter to those relevant crucial features of the topic which arise within the setting of both nominal and actual Christianity. We examine these matters as they are situated practically within the approximately 2,600-year sweep of European civilization.⁷ We situate the monks’ issue in terms of Christianity’s conflict with such forms of

oligarchical evil as barbarism (e.g., pagan Rome), the feudalist opponents of France’s Charlemagne and Louis XI, and the present-day, anti-Christian British monarchy.⁸

The Sri Lanka monks should have examined closely the implications of the opening chapter of *The First Book of Moses: Genesis*, where the crux of the faith of the Hebrews, Christians, and Islam is presented.⁹ The most crucial, and scientifically provable portion of this chapter is located within verses 26-30: the notion of the individual person as summed up in verse 27: “So God created man in his *own* image, in the image of God created he him; male and female created he them.” However, repeatedly, through that chapter, Moses reports that God saw that the universe and world he had made are “good.”¹⁰ In the concluding verse 31, God judges His Creation as a whole, including man: “behold, it was very good.”¹¹ This God, who loves the world, is ostensibly unknown to those who would flee from the world in their search for *nirvana*. Is that not a fully truthful representation of the counterposition of the “lesser vehicle” sects to the heritage of Moses? Is that not the truthful import of the passages which the monks assailed?

Philo’s Moses

At the outset here, we referenced the horrifying rejection of truth found among recent opinions of Chief Justice Rehnquist and his co-thinkers in death-penalty cases, as an error of the same type as the opinion expressed by the monks. We see in those referenced death-penalty opinions’

6. Pope John Paul II, *loc. cit.*

7. This dating coincides with Friedrich Schiller’s identification of the conflict between the heritages of Solon’s reforms and the slaveholding tradition of Lycurgus’ Sparta as the *punctum saliens* of European civilization. Two of Schiller’s writings on this available in English are Schiller’s 1789 inaugural Jena University lecture, “What Is, and to What End Do We Study, Universal History,” and, from the same 1789 series of lectures, “The Legislation of Lycurgus and Solon,” both found in *Friedrich Schiller, Poet of Freedom, Vol. II*, ed. by William F. Wertz, Jr. (Washington, D.C.: Schiller Institute, 1988), pp. 253-305.

8. Queen Elizabeth’s Consort, H.R.H. Prince Philip Mountbatten (von Battenberg), has repeatedly expressed his adoption of the ancient pagan earth-mother goddess *Gaia* as preferred to the faith of Moses, Christians, and Islam. Gaia was the form of worship of Shakti-Siva, Ishtar, Isis-Osiris, Cybele-Dionysus, Satan, *et al.*, which was local to her temple-site in ancient Greece’s Delphi. She was the patroness of the cult of Apollo-Python-Dionysus located at that site; the worship of her consort, the satanic, phallic serpent *Python*, was continued by the priests of Apollo in the assignment of the name *Pythia* to the priestess performing the functions of the oracle there, at the grave-site of Python-Dionysus. Thus, the Prince’s avowed religious preference is not only pagan generally; it is also as satanic as the polymorphous Gaia-Python-Dionysus-Apollo signified for over a thousand years.

9. The citations employed here are from the King James Version of the Bible.

10. Note verses 10, 12, 18, 21, and 25.

11. The Pope echoes *Genesis*’ report of the essential goodness of man and the world when he writes on this point of difference with Buddhists in particular, and also, implicitly, *hesychasts* among erring nominal Christians: “For Christians, the world is God’s creation, redeemed by Christ.” Compare the *Gospel of John* 3:16 (King James Version): “For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.” The God of Moses and the Christians is not known to the hesychasts.

disregard for the sanctity of individual human life an echo of the disregard for the principle of truthfulness which has lately dominated increasingly the criminal-justice and other legal processes of the United States. We see those corrupted trends in recent U.S. legal practice also reflected, in the society in general, as an increasing disregard for the principle of truthfulness. These trends coincide with the success of former Ku Klux Klansman and Supreme Court Justice Hugo Black in introducing a radical misconstruction of the First Amendment's prohibition of *an established church*, such as the Church of England, within the United States. Black is not entirely responsible for this degeneration in the morals of the U.S., but his influence has been a significant expression of that process.

Black's argument has come lately to signify a banning of Christianity from public life. Ostensibly, Black overlooked the fact, that atheism in general, and its liberal disguise, Thomas Huxley's British "agnosticism" in particular, are forms of pagan religious belief made influential through the Anglo-French "Enlightenment" of Paolo Sarpi's followers. In effect, Black did not separate the state from religion; he worked to establish Enlightenment forms of pagan religion (e.g., atheism) as the official religion of the U.S. state. This implication of Black's fallacious doctrine parallels the monks' attack on that cited passage from the Pope's book.

Contrary to Black, it was the original intent of the First Amendment to the U.S. Constitution, that within each known religious community of that time, the state must allow any belief to be shared among intellects, as long as it does not promote unlawful activity in the real world. On this account, the prohibition of an "established church" does establish a certain appearance of *negative* legal equality among those kinds of religious beliefs.

I argue on behalf of an historically acceptable reading of that Amendment: that the instant a religious community seeks to impose its opinion on society's practice, a different, positive implication of that equality must come into play. Within each religious community, opinion may be premised upon "blind faith"; when the religious community seeks simply to impose such a legally privileged opinion upon the state, "blind faith" trespasses.

In society at large, the following ecumenical principle must be employed. All particular religious opinion, to be proposed as lawful practice of society in general, must be intellectually transparent: there must be fully intelligible proof, not merely in the form of its argument, but in those axiomatic assumptions which, in every case, underlie the argument proffered.

On these matters, neither the state nor its courts are granted the privilege of being stupid. The oath of officers of the state to uphold the U.S. Constitution, binds those officers to understand the intent of the Constitution, and

to take into account those religious principles which have the authority of axioms in shaping that original intent. Notably, the references to God in the language of the framers addressed to the electorate and world of that century, are such that even an illiterate or stupid person must be considered culpable if he or she fails to honor the oath of office in light of those axiomatic expressions. Manifest disregard for those axioms, whether through malice, or apparent ignorance, are equally constitutional grounds for impeachment. One could not nullify those axioms without by that same stroke nullifying the Constitution and all of the present institutions and laws of Federal government, as if at a single stroke.

Two aspects of the Mosaic heritage bear directly upon the proper law of the United States, and bear in a way which directly contradicts the erroneous death-penalty opinions of Chief Justice Rehnquist *et al.*

Most immediately, the United States was founded upon principles of government established first in Fifteenth-Century Europe: the "commonwealth" as defined by France's King Louis XI and Jean Bodin later, the modern form of nation-state. This state's creation was premised upon certain specifically Christian principles, as reflected in Louis XI's principle of the "commonwealth." These principles are embedded vividly in the 1776 U.S. Declaration of Independence and the Preamble of our Federal Constitution.¹²

That, in turn, compels us to consider the deeper axiomatic features of the Mosaic heritage generally, and Christian heritage in particular: the axiomatic¹³ implications for statecraft of *Genesis* 1:26-30: man as "man in the image of God," the Latin *imago Dei*. To wit: if a person comes before a body of the legislature, to present a proposition rooted inclusively in the axiomatic notion of such a God, how might that person supply a transparent substantiation of that notion of God? Blind faith, referencing

12. Lately, since 1964, there has been a curious coincidence between the degree of absurdity of new customs among us, and the popular appeal of those putative preferences. Inside the United States, the "New Age," post-Kennedy period of 1964-1995, were fairly best described as "The Age of Perversity." Such disgusting behavior finds a precedent in such popularized academic myths as the flatly false assertion that the U.S. Declaration of Independence and the U.S. Constitution were premised upon the influence of the British empiricist John Locke. Only an illiterate person could believe such nonsense: "life, liberty, and the pursuit of happiness" identifies a notion directly contrary in every way to Locke's construction of his slogan "life, liberty, and property." The "general welfare" clause of the U.S. Constitution's Preamble is in the tradition of Louis XI's establishment of the first modern nation-state; it was introduced into the United States, more immediately, through the influence of the Gottfried Leibniz who opposed Locke on these matters.

13. To supply a clarifying illustration of this point to some readers: Bertrand Russell would prefer "hereditary principle" of theorem-lattices to "axiomatic."

tradition of taught doctrine, and so forth, will not suffice. Is the existence of such a God, that man were made in His image, knowable to an individual person by means which are neither “blind faith” nor simply the citing of tradition? Is this an intelligible notion?

One might say, “I believe . . .,” or “We believe that . . .,” quite truthfully, without yet rendering the definition of God intelligible. Indeed, to state that, the believer need but report the doctrine accurately; no more is required. Indeed, it is perfectly admissible to place such evidence on the public record, for whatever relevant purpose it might serve.

However, if one seeks to impose upon the state a proposition derived from that axiom, the axiom must be rendered intelligible. For Christian theologians in the tradition of the Apostles John and Paul, and Augustine, for example, this does not present an unreasonable burden. Two clues identify the basis for meeting that challenge; reference the specific case of the celebrated Philo of Alexandria, and then Plato’s ontological proof of the existence of God. Once this standpoint is demonstrated, the practical error of the monks’ complaint, and the horrifying fallacies of Rehnquist’s and Black’s referenced opinions are shown immediately.

In addressing the first chapter of *Genesis*, Philo of Alexandria, a friend of the Christian Apostle Peter in their common struggle against the gnostic Simon the Magician, focussed his attention on the meaning of verses 26-30, upon the notion of the individual person as “made in the image of God.”¹⁴ This is not the bodily image, but the image of the individual human intellect’s creative potentials, with emphasis upon the term *creative*.

The crucial feature of Philo’s case is readily mastered from the vantage-point of Plato’s Socratic method. Each person is given the intellectual potential which no animal has, the power not only to imagine states of nature which have never before existed in the universe, but, under certain restrictions, to impose those ideas efficiently upon the universe generally. The condition to accomplish this is, that that imagination is brought into accord with universal lawfulness. It is creativity so defined which represents the individual person’s intellect cast in the image of God’s efficiently creative intellect.

By this means, one is enabled to recognize, among one’s own efficient forms of intellectual states, a quality which is a reflected image of God.

14. Philo (“Judaeus”) of Alexandria, “On The Account of The World’s Creation Given by Moses,” in *Philo: Vol. I*, trans. by F.H. Colson and G.H. Whitaker, Loeb Classical Library No. 226 (Cambridge, Mass.: Harvard University Press, 1981).

This argument was developed by Plato, who defines what Philo later described as human creativity, as composed of four successively higher states of intellect. These four states are named by him *hypothesis*, *higher hypothesis*, *hypothesizing the higher hypothesis*, and the knowledge of the certainty of the efficient existence of the unhypothesized *Good*, or God. Using modern language, Plato’s dialectic is summed up as follows. For those familiar with the author’s original discoveries in science, this may be seen as old ground revisited. For those not familiar with that, it is essential that it be reproduced once again, here.

The Principle of Hypothesis

Begin the argument with a reference to a deductively consistent formal geometry, such as that of Euclid.¹⁵ Any such geometry is represented by what is termed a “theorem-lattice,” an open-ended list of theorems, none of which is inconsistent with any among the others. This common lack of mutual inconsistency depends upon the recognition of an implied, integrated set of interdependent axioms and postulates. The simplest chore of Plato’s Socratic method is to adduce the efficient presence of such underlying assumptions: such a set of axioms and postulates.

From this vantage-point one might usefully apply the term misused by Bertrand Russell and other positivists: “hereditary principle.” This term, even as used by Russell *et al.*, signifies that the integrated set of axioms and postulates is a kind of “genetic” principle; if a proposition is not inconsistent with that set of axioms and postulates, it should not be inconsistent with any among the open-ended array of those theorems which are also consistent with that same set. Plato’s term for that which corresponds to any such set of axioms and postulates is: an *hypothesis*.¹⁶

To make clear the remaining three terms which Plato employs to define the human intellect’s ideas categorically, it is more efficient to leap ahead in time, from the Fourth Century B.C., to the University at Göttingen, in June of A.D. 1854. The most brilliant *protégé* of both Carl F. Gauss and Lejeune Dirichlet, Bernhard Riemann, is presenting the most fundamental discovery in

15. This proof cannot be developed competently from the standpoint of formal logic, arithmetic, or a formal algebra. The starting-point of a constructive geometry must be used, for reasons to be identified more readily below.

16. This is the correct use of the term “hypothesis,” as opposed to the popularized, British-empiricist misuse of the term in the classroom today.

science since the greatest work of France's 1794-1814 Ecole Polytechnique and of Gauss himself, perhaps the most fundamental scientific discovery of the recent two hundred years, the foundation for all competent scientific work thereafter. The young Riemann is presenting this discovery as his qualifying dissertation for habilitation as a professor.¹⁷ To appreciate more fully Plato's scientific method, review the most crucial, axiomatic fallacy of both geometry in particular and also all of today's generally accepted classroom mathematics, as Riemann does. Permit this author to state the case in his own terms.

In the greatest part, the naive geometry associated with modern classroom Euclidean geometry has no direct correlation with any physical reality, nor is it a creation of our senses. It is a creation of the naive imagination. Call it *the geometry of the naive visual imagination*.

Unlike the world of vision, the geometry of the naive visual imagination presumes to map the universe of space-time with perfect continuity in four directions: backward and forward, up and down, and side to side, in space, and backward and forward in time. The Berlin philosophical empiricist Leonhard Euler attacked Leibniz's *Monadology*,¹⁸ by insisting that extension in space and time was "infinite" and also infinitely perfectly divisible; Euler's argument is consistent with the naive view destroyed by Riemann's work. As Leonardo da Vinci demonstrated, among others, actual vision is not linearly extensible in that way, nor is it perfectly continuous. This geometry is not the image of visual perception, but an intellectual creation, the geometry of the naive visual imagination.

According to this naive imagination, as Paolo Sarpi's Galileo, and Francis Bacon, and also René Descartes, and Isaac Newton typify that view, mathematical physics should be constructible by locating the simply

mappable (linearly measurable) existence and motion of objects within the space-time of the visual imagination. However, as Leibniz and Jean Bernoulli showed a century and a half before Riemann, once we introduce the physical considerations of "least time" and "least action," the simplistic, algebraic physics of Galileo, Descartes, Newton, *et al.* breaks down. The case for those features of Riemann's discovery relevant to Philo's doctrine of creative intellect, then comes into view in the following way.

Once we introduce notions of "least time" and "least effort," as requirements to be taken into account in defining notions of physical function, we discover that there exist phenomena in reality which are unquestionably true, but which cannot be stated as consistent theorems within generally accepted mathematical physics. Stating the point in formalist terms, these types of apparent anomalies compel us to revise the set of axioms and postulates in use, to generate a new set of axioms and postulates which is consistent with all of the evidence, including the import of the anomaly considered. This action represents the supersession of an old *hypothesis*, as Plato defines the term, by a new, better one.

That discovery of the needed change in hypothesis typifies the most elementary expression of creative discovery, as distinct from the inferior, non-creative form of intellectual action, formal-logical argument. Although we have employed reference to mathematical physics to illustrate the point, it is readily demonstrated that this argument also shows that the same creative principle pervades the great creations in Classical art-forms of poetry, music, tragedy, and painting.¹⁹

In this case, and in the instance of the remaining three categories of creative intellectual knowledge, the act of discovery of a more truthful view of universal lawfulness is typified by the solution to the ontological paradox which Plato defines, with ruthless reduction of formal logic to absurdity, in the *Parmenides* dialogue. The *One*, which is to be discovered, is the unity of the type of action which subsumes each and all of the changes defining a set of facts as the members of a functionally coherent collection. For example, the inclusion of a proven, but anomalous proposition in the set of related facts similarly proven earlier, obliges us to define the new, better generating principle which accounts for the generation of both the old and new facts.²⁰ The discovered new principle is a

17. Bernhard Riemann, "Über die Hypothesen, welche der Geometrie zu Grunde liegen (On the Hypotheses Which Underlie Geometry)" in *Bernhard Riemann's Gesammelte Mathematische Werke*, ed. by Heinrich Weber (Stuttgart: B.G. Teubner, 1902); sundry reprint editions, including *Collected Works of Bernhard Riemann* (New York: Dover Publications, Inc., 1953), pp. 272-287. For an English translation of the text, see Henry S. White, trans., "On the Hypotheses Which Lie at the Foundations of Geometry," in David Eugene Smith, *A Source Book in Mathematics* (New York: Dover Publications, 1959), pp. 411-425.

18. Lyndon H. LaRouche, Jr., *The Science of Christian Economy*, Appendix XI, in *The Science of Christian Economy and other Prison Writings* (Washington, D.C.: Schiller Institute, 1991), pp. 407-425. Euler was for twenty-five years a lackey of the Venice oligarchy's Prussian monarch, Frederick the Great, working as an apologist for the infamous hoaxster Maupertuis at Frederick's Berlin Academy.

19. Contrary to the degenerate aesthetical dogmas of Immanuel Kant and other Romantics.

20. This defines such a principle as representing a type, as in Georg Cantor's use of that term.

new hypothesis, a *One* which subsumes all of the facts considered as a *Many*.²¹

Repeatedly re-experiencing the original such creative discoveries of minds from the past, makes us familiar with our own creative potentials, which we must employ to regenerate the original discovery. This enables us to make the act of creative discovery an object of conscious thought: it is demonstrated to us, thus, to be an actually existing phenomenon, because it is efficient in its effect upon the real world, yet it is not a sense-phenomenon, but a purely intellectual one. It is a “thought-object,” a Leibniz “monad,” an “idea” in Plato’s work, or of the type of *Geistesmassen* in Riemann’s own usage.

From this vantage-point, we are enabled to discover a higher order of intellectual object, *higher hypothesis*, or an efficient principle of successive creative discoveries (i.e., *hypotheses*). This appears as *Reason* in Johannes Kepler, for example. It appears in the guise of a new kind of geometrical idea, *curvature* of physical space-time, in Riemann’s discovery.

We are thus given access to the notion of relatively superior notions of such efficient principles generating successive valid discoveries of hypothesis. This overview of the process of generating improved higher hypothesis is termed simply “hypothesizing the higher hypothesis.” This poses the certainty of the existence of God. Not just any sort of deistic entity, but the God of Moses as Philo views Moses.

Simply. Take all creative development by all mankind, and all analogous development within the universe at large. “All creative development” signifies a single efficient creative intelligence which exists in all time, all space, as if all time and space were compacted into a single, indivisible event. The Manyness of Creativity, Plato’s “Becoming,” is thus defined implicitly, ontologically, as the One which is Plato’s “Good,” or “God.”²²

21. In the theory of mathematical functions, the relationship of One to Many is typified by Georg Cantor’s general notion of *transfiniteness*, a notion which has no kinship with the relative intellectual crudities of Gottlob Frege, Bertrand Russell, *et al.*

22. Georg Cantor defines a correspondence between his own notion of the Transfinite and Absolute to Plato’s Becoming and Good, respectively. The summation of all transfinite functions in time, he equates to Plato’s notion of the Becoming. Eliminate the conditionalities of space and time, and all Becoming, a Many, corresponds to a One which is the Absolute, or Plato’s Good. In formal terms, Cantor’s notion of this equivalence is a valid comparison. That far, so good; however, Plato’s God is no deist construct. There are two additional considerations which are not addressed by Cantor, but which are crucial for rendering Plato’s notion of God adequately. Those are addressed below.

What Is Real?

“Truth” is reality; “truthfulness” is efficient dedication to the discovery of that reality. In the entire history of science, that quality of truthfulness is best typified by Plato’s Socratic method. Over the centuries, opponents of Plato’s notion of reality have relied upon insisting that Plato’s dialectic is merely very clever, but that just because Plato locates reality primarily in the domain of ideas, it is false to the reality of the senses. Hence, we have the sundry varieties of formalist’s illiterate condemnations of Plato’s “Idealism.”

Contrary to those Marxist and other critics of Plato’s “Idealism,” all valid knowledge in the domain of physical science depends absolutely upon the experimental proof which is to be obtained uniquely from the domain of the physical economy. It is here that the arguments of the monks, of the phenomenologists of religion generally, of Hugo Black’s admirers, and of Plato’s critics generally, become demolished shipwrecks: are shattered, with delicious irony, upon the hard reefs of mathematical, physical-economic certainty.

“Metaphysics!” the best-informed opposition would argue against what we have just outlined. To materialists and empiricists alike, “physical” pertains to that which is known to the senses. They are victims of their own “blind faith” in sense-certainty; they are devotees of the space-time of the naive visual imagination. For them, the argument that some agency known to the intellect, but not to sense-certainty, might be an efficient cause of changes within the domain of the senses, is “mere metaphysics.”

Isaac Newton’s famous slogan, “*hypotheses non fingo*,” is an example of this. Newton accepted no “metaphysics” but that of his most beloved arts of black magic.²³ As Bernhard Riemann pointed out nearly two centuries later, the kindest judgment on Newton’s slogan was “self-delusion”; he recognized Newton’s notion of inertia as a direct product of an assumed hypothesis superimposed upon the portrayal of motion in the space-time of the naive imagination. Newton’s illiterate’s use of the term “hypothesis” is consistent with his axiomatic fallacy on that account.²⁴

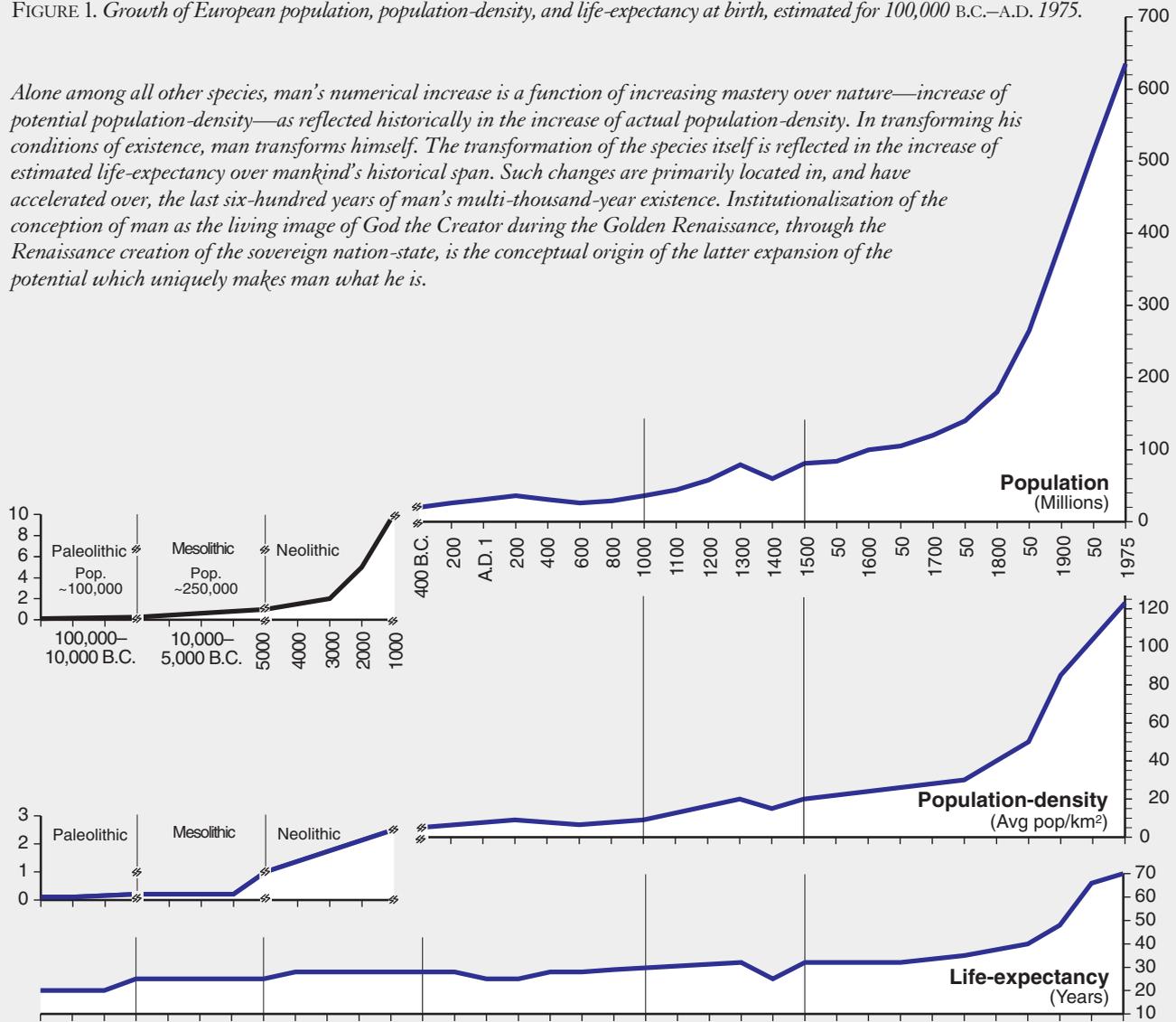
In practice, *hypothesis* correlates with the greater efficiency, over nature, of ideas which are known only in the intellects of God and man: fully efficient ideas which direct movements within the inferior domain of sense-phenomena

23. The opening of Isaac Newton’s chest of laboratory papers, by Lord Maynard Keynes, *et al.*, during this century, showed nothing of scientific merit, but rather a sordid obsession with experiments in black magic.

24. Riemann, *Werke*, *op. cit.*, p. 525.

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

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



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

Note breaks and changes in scales.

as sheep obey the intent of the shepherd. It is those ideas, which Plato's critics deny an efficient existence in nature, which prove the truthfulness of verses 26-30 of *Genesis*. This crucial proof, which this author has supplied in various published locations and elsewhere during the recent half-century, is summarized now as follows.

Were man as H.R.H. Prince Philip describes him, merely a species of higher ape, then the human population never could have exceeded, at any time during the recent two millions years of the late Cenozoic, a higher

density than is characteristic of that family of food-gathering omnivores which features the higher apes: not more than several millions individuals. The point is illustrated by considering studies of those degenerate cultures in which population densities have collapsed into so-called "aboriginal" states most nearly approximating ape-like "food-gathering" modes of existence.

Consider the accompanying two figures, the chart of population curves from "How Bertrand Russell Became an Evil Man" [SEE Figure 1], and the table of sample his-

TABLE I. *Development of human population.*

	Life expectancy at birth (years)	Population density (per km ²)	Comments	World population (millions)
Primate Comparison				
Gorilla		1/km ²		.07
Chimpanzee		3-4/km ²		1+
Man				
Australopithecines B.C. 4,000,000-1,000,000	14-15	1/ 10 km ²	68% die by age 14	.07-1
Homo Erectus B.C. 900,000-400,000	14-15			1.7
Paleolithic (hunter-gatherers) B.C. 100,000-15,000	18-20+	1/ 10 km ²	55% die by age 14; average age 23	
Mesolithic (proto-agricultural) B.C. 15,000-5,000	20-27			4
Neolithic , B.C. 10,000-3,000	25	1/km ²	"Agricultural revolution"	10
Bronze Age B.C. 3,000-1,000	28	10/km ²	50% die by age 14 Village dry-farming, Baluchistan, 5,000 B.C.: 9.61/km ² Development of cities: Sumer, 2000 B.C.: 19.16/km ² Early Bronze Age: Aegean, 3,000 B.C.: 7.5-13.8/km ² Late Bronze Age: Aegean, 1,000 B.C.: 12.4-31.3/km ² Shang Dynasty China, 1000 B.C.: 5/km ²	50
Iron Age , B.C. 1,000-	28			50
Mediterranean Classical Period B.C. 500-A.D. 500	25-28	15+/km ²	Classical Greece, Peloponnese: 35/km ² Roman Empire: Greece: 11/km ² Italy: 24/km ² Asia: 30/km ² Egypt: 179/km ² * Han Dynasty China, B.C. 200-A.D. 200: 19.27 Shanxi: 28/km ² Shaanxi: 24/km ² Henan: 97/km ² * Shandong: 118/km ² * * Irrigated river-valley intensive agriculture	100-190
European Medieval Period A.D. 800-1300	30+	20+/km ²	40% die by age 14 Italy, 1200: 24/km ² Italy, 1340: 34/km ² Tuscany, 1340: 85/km ² Brabant, 1374: 35/km ²	220-360
Europe, 17th Century	32-36		Italy, 1650: 37/km ² France, 1650: 38/km ² Belgium, 1650: 50/km ²	545
Europe, 18th Century	34-38	30+/km ²	"Industrial Revolution" Italy, 1750: 50/km ² France, 1750: 44/km ² Belgium, 1750: 108/km ²	720
Massachusetts, 1840 United Kingdom, 1861 Guatemala, 1893 European Russia, 1896 Czechoslovakia, 1900 Japan, 1899 United States, 1900 Sweden, 1903 France, 1946 India, 1950 Sweden, 1960	24 32 41	41 43 40 44 48 53 62 73	90+/km ² Life expectancies: "Industrialized," right; "Pre-industrialized," left	1,200 2,500
1970 United States West Germany Japan China India Belgium	59 48	71 70 73 180/km ² 183/km ² 333/km ²	1975 26/km ² 248/km ² 297/km ² 180/km ² 183/km ² 333/km ²	3,900

torical and pre-historical demographics which appeared in “Phil Gramm’s ‘Conservative Revolution in America’” [SEE Table I].²⁵ Whereas all “animal ecologies” are characterized by a fixed range of variability in potential relative population-densities for individual species, the demographic history of the human species is a long wave of successive rises in the population potential of mankind’s dominant cultures: through, and above an entire series of such successive ranges. As the most recent development, since Europe A.D. 1440, shows most clearly, the rate of advancement of human potential relative population-density apparently describes an hyperbolic function. In these terms, man appears to behave as a self-evolving succession of species, from lower to higher qualities of existence.

Prior to A.D. 1440, mankind had already reached vastly above the level of any species of omnivore mammal, to several hundred millions persons. More notably, during the more than five and a half centuries since the establishment of King Louis XI’s France as the world’s first modern nation-state (*commonwealth*), the human population has been increased by about seventeen times the entire increase of human population during all human existence prior to A.D. 1440.

Another, closely related crucial fact of these past five centuries, is that during all human existence prior to the appearance of the modern nation-state, in every culture, more than ninety-five percent of the total population subsisted in a condition of life comparable to serfdom, slavery, or even worse. The increase in life-expectancy, well-being, standard of consumption, and productivity coordinate with the recent centuries’ rise in urban development, corresponds to a rising potential standard of life-expectancy and family life never before available to humanity in general.

The picture is clearer if we acknowledge the most obvious qualifications to be made respecting the recent five centuries of European culture: first, the pernicious role of those old oligarchical institutions which modern civilization never succeeded in eradicating from political power; second, the role of the “New Age” during the recent thirty years, in reversing the centuries-long upward trend of technological progress. With those two qualifying observations, it is said fairly, that in all prior human existence there has never been anything comparable to the modern nation-state’s rates of improvement in mankind’s power over nature, *per capita* of labor-force, *per* household, *per* square kilometer of land-area employed.

25. Reprinted, respectively, from *Fidelio*, Vol. III, No. 3, Fall 1994, p. 25, and *Executive Intelligence Review*, Vol. 22, No. 8, Feb. 17, 1995, p. 28.

Yet, the unique accomplishments of the modern nation-state also bring into sharper focus the same principles which were responsible for all human progress during the approximately two millions years which some paleontologists estimate to be the inferable span of human existence upon this planet. What is often broadly identified as “culture” reflects a complex of changes in human knowledge and behavior accumulated over many millennia. To this purpose, “culture” signifies, inclusively, the categories of knowledge we associate with science, technology, language, and what European tradition since ancient Greece recognizes as the Classical art-forms. Insofar as these changes may be effectively correlated with improvements in the potential human condition, they embody discoveries which are ultimately of the same type as axiomatic-revolutionary *changes* in hypothesis within the domain of physical science.

Against this historical background, *truth* pertains *primarily* not to what is known, but, rather, to the process through which successive advances in knowledge are achieved. In short, the ontologically primary form of our knowledge of truth pertains not to any belief concerning a particular sense-phenomenon, but to the principles of discovery which demonstrably increase mankind’s power over the universe, by changing radically the way in which belief about particular phenomena is formed. It is this change in belief which determines the increase of man’s power over nature: *per capita*, *per* household, and *per* square kilometer of land-area used.

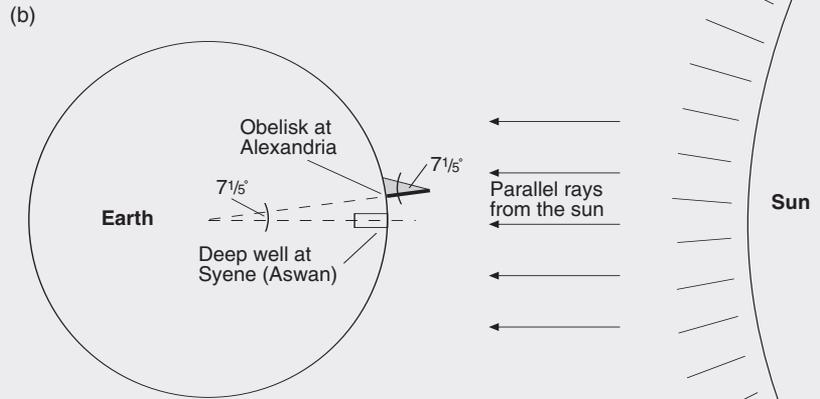
One may hear an echo of Heraclitus’ famous “nothing is constant but change”; one’s thoughts should proceed to the ontological paradox defined by Plato through his *Parmenides*: the key to solving that paradox is to shift the notion of reality, from the individual phenomenon of the series, to the adducible, principled type of *change* which defines the generation of the phenomena of that series. Ontological reality is expressed not as the individual member of the series, but the type of “transfinite” ordering principle which subsumes each and all of the known and other members of that series.

Higher hypothesis typifies this notion of *change* as the *ontologically* relatively primary expression of truthfulness.

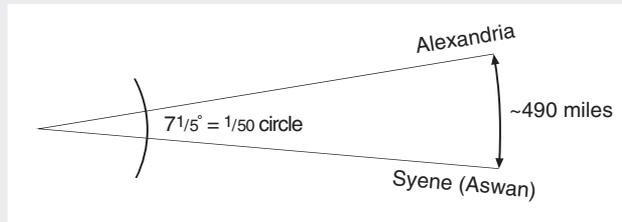
In the prejudices of those who follow Paolo Sarpi, Bacon, Galileo, Newton, *et al.* down the pathway of blind religious faith in a naive visual imagination, what is primary is the isolated fact of existence of an individual sense-phenomenon. According to such heathen varieties of religious “blind faith” in generally accepted classroom mathematics, physical science is movement of such sense-phenomena within naive, linear visual space-time. To account for such movements, actual or virtual, these poor



FIGURE 2. (a) Eratosthenes' measurement of the size of the Earth was based upon determining the angle of arc between Alexandria and Syene (Aswan), cities which lie close to the same meridian at a walking distance of approximately 490 miles. (b) At the same time the sun's rays shone directly into a deep well in Syene, they cast a shadow of 7.2° from the top of an obelisk at Alexandria. (c) Eratosthenes' calculation was remarkably accurate.



(c)



$360^\circ \div 7.2^\circ = 50$
 If $1/50$ circumference = ~ 490 miles,
 then the full circumference = $\sim 24,500$ miles

heathen investigate forces of percussion and action-at-a-distance among such arrays of such individual sense-phenomena, regarding interaction within such an array as implicitly susceptible of pair-wise analysis.

In the real universe, matters proceed much differently. Neither the existence of the particle, nor its motion of linear displacement in space-time, are primary. What is primary is *change* in our axiomatic notions of the entirety of the space-time within which processes unfold. These changes in conception are compared with one another as they result in relatively greater or diminished power of mankind over nature, *per capita*, *per household*, and *per square kilometer* of land-area employed. Thus, whereas empiricist superstition relies upon the particular phenomenon as the starting-point for its methods of analysis, science starts as do Plato, Johannes Kepler, and Riemann (for example). Science begins with those kinds of discoveries which, as ideas, both increase mankind's power over nature, discoveries whose formal representation is that absolute discontinuity separating a superseding from a superseded "theorem lattice," a superior hypothesis from the inferior one which was previously generally accepted.

Thus, science begins from the top, down, starting with the axiomatic character of physical space-time as a whole. Empiricist superstition begins from its assumptions

respecting the perceived individual smallest parts. Empiricism focusses upon the relationship of the individual's impulse to the sense-phenomenon; in contrast, science focusses upon those continuing forms of progress through which man's power over nature is increased. It is the principle of "change" which typifies that demonstrable progress in human power over nature, which is the primary subject of scientific inquiry, the aspect of physical space-time which is *ontologically primary*. Thus, what is real is that which is shown in an intelligible, Socratic way to be ontologically primary.

That latter is known intelligibly to the mind of mortal man in the form of efforts to *hypothesize the higher hypothesis*.

God's Love

Consider two among the crucial facts about truthfulness which we have identified up to this point: (1) Truth is *not* subject to deductive modes of proof, since truthfulness of any subject is located in the succession of discontinuities which destroy the presently accepted set of axioms and postulates; (2) Truthfulness is demonstrable in an experimental way, but truthfulness itself does not exist as a sense-phenomenon. Reality never exists as a sense-phenomenon, but only as a principle is a demonstrably efficient intellectual object, an object which exists in the

form of a *metaphor*. By “demonstrably efficient” is signified that man’s power over nature is intelligibly increased by the discovery and employment of that principle.

Consider as illustration, a student’s effort to replicate the measurement of the size of the Earth by the celebrated Eratosthenes.²⁶ The crucial point to be emphasized by the teacher in guiding the student’s work, is that prior to the modern aerospace age, no person had ever seen the curvature of the Earth. Yet, following the method of Aristarchus, Eratosthenes, during the latter part of the Third Century B.C., estimated the length of the arc of a great circle (meridian) of the Earth with the gratifyingly small margin of error (considering the means available) of less than one percent [SEE Figure 2]. The most crucial point here, is the discovery, that not only can one measure something which one cannot see, but one can show that that object has a type of existence efficiently opposite to what our senses seem to permit us to believe.

Even though, under other circumstances—provided by modern aerospace technology—one might be enabled to see that object, Earth, with one’s senses, Aristarchus, Eratosthenes, and others were able to show this to us without *direct* aid of our senses. Therefore, this provides an efficient, and more readily accessible demonstration of the existence of efficient thought-objects whose existence in our

minds is independent of the direct evidence of our senses.²⁷

Treat this case as typical of a large class of lessons within the proper education of the pupils. This class has two distinguishing features: (1) That the student is impelled to demonstrate the existence of an idea which is efficient, but for which the student is provided no direct evidence of the existence of that idea by the senses; (2) That this idea demonstrates the folly of that contrary opinion provided by naive confidence in the evidence of the senses. This defines a class of discoveries which the student can effect only by replicating, in the student’s own mind, the original discoverer’s process of discovery of a non-sensory, metaphorical thought-object (conception).

In each such case, the student begins with the state of hypothesis (the implied set of axioms and postulates) which identifies the student’s state of belief prior to this experience. In each case, success produces a new hypothesis, replacing, and demonstrably superior to the old. The transformation in hypothesis so effected, is demonstrably truthful, and corresponds intelligibly to an increase in the student’s implicit power over nature.

That is the method of classical-humanist education, as opposed to those mind-dulling “textbook methods” which are, unfortunately, usually preferred in today’s educational programs generally.

Now, let us focus attention upon three characteristic features of an accumulation of replicated discoveries of this type so illustrated. (1) That conception which is the crucial subject of the lesson, cannot be communicated by textbook description²⁸; (2) That all such acts of discovery are associated with a special quality of mental (emotional) state, a state which has the quality of *agapē*: “love of neighbor”; (3) That this is the class of discoveries which characterizes all Classical forms of fine arts, and also those forms of technological progress associated with increase of the productive powers of labor: potential relative population-density of the human species.

Briefly, on the first of these three points: Every true creative discovery adds to the repertoire of a language a meaning which did not previously exist in that language. Every initial replication of an earlier such discovery by a student adds to the student’s use of the language a meaning which previously existed nowhere in that student’s use of the language. Such ideas cannot be communicated by literal intent of any construction in terms of the previously established usage of a language.²⁹

26. Eratosthenes estimated a single degree of a great circle (meridian) of the Earth as 700 Egyptian stades, yielding an estimated diameter of the Earth at about 7,850 miles. See *Greek Mathematical Works: II. Aristarchus to Pappus*, Loeb Classical Library, trans. by Ivor Thomas (Cambridge, Mass: Harvard University Press, 1941-1980), pp. 260-273. See also Aristarchus in the same volume.

27. Compare the case of the hoaxster, the so-called astronomer Claudius Ptolemy, who worked a century after Aristarchus and Eratosthenes. Modern evidence shows that the crucial features of Claudius Ptolemy’s work on astronomy were not based upon actual sightings, but a deliberate falsification of astronomical data from the sources which he pretended implicitly not to have known [see Robert R. Newton, *The Crime of Claudius Ptolemy* (Baltimore: Johns Hopkins University Press, 1977)]. On the basis of this and related evidence, not only was his famous system false to known scientific evidence readily available to him during his time, but he made reference to the evidence which showed a heliocentric solar system, and constructed fraudulent parodies of that data to purport to eliminate the “solar hypothesis.” There never was a “Copernican Revolution”; there was only the politically venture-some exposure, by such Renaissance figures as Cardinal Nicolas of Cusa, Copernicus, and, especially, Johannes Kepler, of the intellectual and moral fraud of all devotion to support for an anti-heliocentric dogma. The issue of method involved, is that Claudius Ptolemy’s fraudulent dogma, although dependent upon falsified evidence concocted by him, purports to show that astronomy is to be premised upon naive sense-perception, and that according to a naive sort of visual imagination. Thus, Ptolemy is to be seen as a forerunner of Padua’s Pietro Pomponazzi, and such followers of Venice’s Paolo Sarpi as Galileo, Francis Bacon, Descartes, and the British empiricists and French materialists generally.

28. This illustrates the class of evidence which exposes modern “information theory,” such as that of Professor Norbert Wiener, as a pseudo-scientific hoax.

29. Lyndon H. LaRouche, Jr., “On The Subject of Metaphor,” *Fidelio*, Vol. I, No. 3, Fall 1992.

Next, on *agapē*. The spectacle of a young child's original act of creative discovery is approximately an everyday occurrence in the experience of a child's happy home-life. Happy and emotionally healthy development of the child during the first years of life is dominated by a relatively high rate of replication of creative discoveries from the repertoire of the culture's history. *They are each original discoveries for that child at that time.* In those moments, there is a virtually visible "glow of discovery" in the state of the child's personality, a "glow" which is recognized in a similar way by insightful, onlooking adult members of the household, or by teachers in school. That "glow" manifest so during such moments, has the quality which Christian Apostles such as John and Paul identified as "*agapē*": "love of neighbor."³⁰

This second phenomenon bears directly on the most crucial issue of the defense of Christianity which the Pope presents within the referenced chapter of his book: love of God, love for mankind, love for this world. This phenomenon requires special attention here. It is in the nature of the subject-matter being addressed, that the interpolation of an autobiographical note makes the working point clearer.

Unfortunately, the frequent appearance of such happy moments seems to vanish early during the school-years experience of that same child. This writer recalls the growing combativity he acquired on that account throughout his educational years, from about the time he entered the first grade, through his later contempt for an insufferable university experience. Most readers, even if their own experience was different, should be able to recognize the issues which the author addresses in this way.

At first, the relevant problem appeared to this writer as a perceived habit of dishonesty among his parents' circles and among his school-age peers. Even to a young child, it was apparent that what these peers and adults expressed as their opinion publicly, was usually not consistent with what they stated in private; it was apparent that their opinions on the same subject would vary according to the social setting in which the opinions were expressed. Since this writer was very well-read for his age, with more access to and use of reference texts than most among his peers, it was clear to him already during

early grammar school years that the opinions taught in classrooms and textbooks, for example, were often contradictory or outrightly incompetent, and were sometimes imposed out of greater concern for maintaining the appearance of authority than for truthfulness.

One must doubt that many parents among that World War II generation were willing to consider the impact of their own, typically-American, "other-directed" adult hypocrisy upon the moral sensibilities of their children. During the course of the late 1960's and early 1970's experience at several university campuses, teaching children of his own war-time generation, the relevant connection was made pitifully clear. The hypocrisy permeating the fearful obsession with popular political and other fads which gripped most of the returning World War II generation during the "McCarthyism" period of the late 1940's and 1950's, had foreshadowed the moral shallowness and cynicism permeating their children's university-generation of the mid-1960's and early 1970's.

The central intellectual and moral concern of the present writer's own adolescent years, beginning the age of twelve, had been systematic readings in works from the leading English, French, and German philosophers of the Seventeenth and Eighteenth Centuries, from Bacon through Kant. During that adolescence, this writer adopted his life-long commitment to the methodological standpoint of Gottfried Leibniz, and opposition to Bacon, Descartes, Newton, Hume, Kant, *et al.* Thus, during adolescence, the acquired habit of examining propositions from the standpoint of their implicit underlying axiomatic assumptions, affected more and more his opinion on the topics of textbook and classroom, and of discussions more generally. In this setting, the writer recognized a deeper, uglier dimension to the habits of untruthfulness commonplace among most of the elders and peers of his acquaintance.

Imagine the following type of dialogue between an adolescent and his parent, or teacher. The student says, "I cannot accept that assumption."

The elder rebukes the student: "Wait until you have mastered the field, and then you will have the right to question assumptions. Until then, your job is to learn what you are told to learn; you have no right to question

30. *E.g.*, I *Corinthians* 13.

31. For the child of school-age, beginning earlier than the first-grade level, there is usually a way in which the child can be assisted in conceptualizing the kind of objection he or she poses half as objection, half as question. At worst, the proper reply takes the following general form: "Let me show you an example which should help you understand better the question you are asking." Admittedly, one cannot expect every parent, every teacher to produce such examples *de novo* on demand; however, if curricula, reference-texts, teacher-training, and lesson-

plans were competent (as most are not), every crucial conceptual problem of this sort which students might face at various points in the curriculum would have been noted in advance. That would be the case but for the fact that the profession is dominated at all levels of education by silly teaching geese who are devotees of Newton's *hypotheses non fingo*, and therefore refuse to acknowledge that what they are teaching children is riddled densely by axiomatic presumptions which the mind of any intelligent child might recognize as an implicit fallacy of assumption in what the textbook or the teacher is arguing.

such matters until then.” The latter sort of rebuke expresses the axiomatic assumptions implicit in today’s generally accepted classroom mathematics, for example; years after adolescence, by the time the student has acquired his or her graduate degree in the subject, the student has lost the mental capacity to remember the suppressed Socratic question of years earlier.³¹

During the 1950’s and 1960’s, the Yale psychoanalyst, Professor Lawrence S. Kubie, published the results of some relevant studies, on the issue of the role of modern classroom and textbook methods in destroying the creative ability of what had been promising young intellects.³² Kubie emphasized the destructive influence of academic “drill and grill” as responsible for this. He might have equated such pathological characteristics of modern higher education (in particular) to the moral disease of Kantianism’s “negation of the negation,”³³ or, simply, to the pernicious effect of tolerating the superstitious Isaac Newton’s irrationalist dogma of *hypotheses non fingo*.

The essence of good education, is the commitment of the educator and the educated neither to teach nor to believe anything which one does not know to be truthful: arbitrary assumptions are not tolerated; naive assumptions are hounded Socratically into confessing their falsehood. Once that moral principle is betrayed, as in the course of propitiating authority, the powers of intellect are dulled, perhaps forever. Few appear to have the inner moral strength to resist the mortal poisoning of the moral faculty of reason in that textbook-like way. Certainly, very few among typically “other-directed” contemporary Americans.

There is a special quality to that dulling of the intellect

which is accomplished by the type of moral fraud we know as “textbook education.” On first impression, one might speak of a dry-as-dust sterility of formalism, like that characteristic of today’s university instruction generally, a deadness of the intellect typified, as an experience, by reading through the desert-like expanses, the mind-dulling monotony of the Russell-Whitehead *Principia Mathematica*.³⁴ More deeply, one recognizes that there is none of that *agapic* “glow” which we know from memory of our happy childhood moments of a genuine creative discovery.

The notion that reason and passion are separable qualities of mental life, is popular, but absurd. The true exercise of reason occurs primarily in a search for the “glow of reason,” the peculiar, “agapic” passion which we associate with all valid insights, axiomatic-revolutionary mental acts of discovery most emphatically. Such is the motive force, the passion which supplies power to the force of reason. One may speak in this sense of a *passion for truth*. It is that *passion for truth* which is enervated by the formalist methods of “academic drill and grill,” or by analogous methods of “obedience training” in the name of child-rearing generally. “I will speak truthfully what I know,” is replaced by the courtesan’s, “I will speak that which is truly to my advantage, and try to bring myself to believe what my whorish lackey’s lips are thus prompted to utter on behalf of my perceived personal practical advantage.”

Without this *passion for truth*, the life passes from that which is named knowledge. There is no joy in knowledge, but only a disgusting, thoroughly un-Christian, mewling, Uriah-Heepish, guilt-ridden Kantian thing: the duty to appear of acceptable opinion (“negation of the negation”).

As the Apostle Paul writes in I *Corinthians* 13, without *agapē*, “I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not *agapē*, I am nothing. . . . *Agapē* . . . rejoiceth in the truth.”³⁵ Without such love for the truth, there is no truth known or expressed.

32. Lawrence S. Kubie, *Neurotic Distortion of the Creative Process* (Lawrence: University of Kansas Press, 1958). See also his “The Fostering of Scientific Creative Productivity,” *Daedalus*, Vol. 91, No. 2, Spring 1962. The ironical feature of Kubie’s contribution is the fact that the putative founder of Kubie’s psychoanalytical profession, radical-empiricist Dr. Sigmund Freud, was a rabid opponent of the proposition that creativity even existed. Witness the notorious case of bisexual Sigmund Freud’s invidious libel against Leonardo da Vinci; on the relevant matter of Freud’s homosexual life, see Don Ennio Innocenti, *Fragilità di Freud* (Milan: Pan Editrice, 1975), pp. 31-36.

33. See “The Dialectic of Practical Reason,” in Immanuel Kant’s *Critique of Practical Reason*: a homolog for, and precursor of, the Freudian “super-ego.” This is an echo of the reliance upon the empiricist principle of random irrationalism within an “*n*-person game” in the social contract of Thomas Hobbes, John Locke, *et al.*, and in the “free trade” model commonly adopted by the Physiocrat Quesnay, by Adam Smith, by Jeremy Bentham, John Stuart Mill’s notion of *utility*, and in the pseudo-scientific systems analysis of John Von Neumann. In Smith, this appears both as the central principle of his “moral philosophy” (i.e., his 1759 *Theory of the Moral Sentiments*), and the mystical dogma of “free trade,” or “Invisible Hand,” in his *The Wealth of Nations*.

34. Bertrand Russell and Alfred North Whitehead, *Principia Mathematica* (1910) (2nd ed., 1927) (New York: Cambridge University Press, 1968-1973).

35. This is from the King James Version, but for the restoration of the original *agapē* in place of what empiricist tradition supplies as the customary misreading of the word “charity.” Hence, for reason of that customary misuse, it is essential to reverse the derivation of “charity” from the Latin “*caritas*,” and to resume the original *agapē*, assigning to that latter term the proper, original meaning affirmed afresh here.

For want of love for the truth, lawyers, witnesses, and judges lie to whatever each imagines his or her personal practical advantage at that moment; this is so in the practice of what is called justice, and in the schools, the science textbooks, the legislatures, and in the voting-booth where citizens go to stab their nation, and their posterity, and themselves in the back. There is no remedy for such deplorably decadent moral conditions, but that men and women once again love God, love mankind, and love this world.

This quality of *agapē*, which permeates creativity, mirrors the unhypothesized God, as the *agapic* quality of that personality which embodies perfected creative intelligence beyond the bounds of *Becoming*, beyond space and time, that God without Whom the universe could not exist.

Love for Technological Progress

Ordinary technological progress exposes this connection between *agapē* and man's practical comprehension of the existence of this universe.

This ordinary technological progress can be represented as a collection of practical propositions, each subsumed implicitly, and that efficiently by an evolutionary development of a general notion of hypothesis. In this manner, each technological innovation is one among a series of propositions whose advantageous principle of design is subsumed by a specific hypothesis, by a creative discovery of principle of that type.

For the typical such case, the sequence of events is fairly represented as follows.

The process of discovery leading to that improved technological principle begins, not with a sense-perception, but rather with an intellectual object, the conception of the existence of an anomaly. Typical of this is a phenomenon in the domain of physics demanding a proposition which itself violates the existing mathematical physics, such as Max Planck's implicit obliteration of the imaginary world of Galileo, Newton, Euler, and Maxwell by the discovery of the Kepler-echoing quantum principle.

If we apply the implied solution-principle of Plato's *Parmenides* to the ontological paradox to this perception of such an anomaly, this leads toward a new mathematical physics, a new physics based upon an hypothesis which is wholly inconsistent with the hypothesis underlying the previously accepted mathematical-physics dogmas. Planck's discovery was coherent with the general principle of Bernhard Riemann's habilitation dissertation, and with the achievements in chemistry centered upon Mendeleev's discovery of the Periodic Table of elements. The Ku Klux Klan-style lynch-mob attack upon Planck,

by the defenders of the discredited Maxwell, especially by the followers of Ernst Mach and kindred positivists, during the pre-1918 period, illustrates the axiomatic, epistemological character of the controversy unleashed.

This new hypothesis demands a proof-of-principle demonstration, a demonstration which is independent of the particular anomaly prompting these developments. Albert Einstein recognized that the showing of the quantum principle in the photoelectric effect had such crucial experimental significance.

Once proof-of-principle demonstrations are made, these must be repeated in a more refined way, exploring thus the manifold new questions posed by the apparent success of the new hypothesis. Next, such improved, refined varieties of such experimental designs have a proper impact upon the society's machine-tool industry as a whole. From the crucial experiment, there is derived a series of improved principles of design of machine-tools and of processes more generally.

If we combine the relevant use of such machine-tool-design principles with productive labor's mastery of the same new technology, the result is an increase in the productive powers of labor.³⁶

This is typical of the process by means of which creative discoveries in natural philosophy lead to increase of

36. The term, "productive powers of labor," as adopted by U.S. Treasury Secretary Alexander Hamilton's *Report On The Subject of Manufactures* (December 1791) to the U.S. Congress, is derived from the founding of economic science by Gottfried Leibniz. This is the *science of physical economy*, as distinct from the empiricist trash taught in universities around the world today. Measure "productive powers of labor" in the following terms of good first approximation. Given, a certain level of technology, of life-expectancy, and so on. Account for all of the content of the bills of consumption required to sustain these levels of quality of reproductive existence. Three sets of measurements of such "market baskets" must be made: (1) In production: production costs and investment expenses, *per capita*; (2) Household requirements: *per household* and *per capita*; (3) *per square kilometer* of surface-area directly and indirectly used for production, physical distribution, and habitation. The categories of components of these "market baskets" are four: (1) Basic physical economic infrastructure: water-management and land improvements, general sanitation, general transportation, production and distribution of power, general communications systems, basic urban infrastructure; (2) Basic "soft" infrastructure: health-care, education, science; (3) Physical components of production and human consumption; (4) Essential-service components of households' and producing-units' consumption: health-care, education, and science. Measuring both inputs and outputs of the self-reproduction of the society in these units of market-basket measurement (*per capita*, *per household*, and *per square kilometer*), the required input represents the "energy of the system" of social reproduction; the increase of output over that input, might be termed the "free energy" of the process. Changes in the productive powers of labor are properly measured in these terms of approximation.

the potential relative population-density of the human species. It is that increase, as caused uniquely by this work of the creative principle, which sets mankind absolutely apart from, and above the beasts. It is through this specific, agapic quality of creative potential, *universal* to the human individual, that man knows the reflected image of God in *the individual member of his species*.

This is not a quality “special” to some individuals, but not to others; nor, is this a quality of some gnostic’s imaginary “collective soul,” such as a “people.” This is a universal quality located in all human individuals as individuals. That is: creativity occurs only within the sovereign domain of the individual mind, never as a transaction among persons. One cannot communicate a creative mental act within a medium of communication; one can only use communication media to provoke another person to replicate the intended creative act within the sovereign domain of his or her own mind; one can then recognize the evidence that that transition has occurred.

Thus, humanity is sacred: only because each individual human life’s sovereign creative potentiality is a sacred image of God. Except for that *agapic* quality universal to the sovereign mental potential of each human individual, no man nor woman would have any more lawful right than a beast. With that *agapic* quality of creativity comes love of God, love for mankind, and love for this world. Without that loving quality of creativity, there would be nothing for man but bestiality, nothing better than each individual life terminating in the hesychastic nothingness which is characteristic of “withdrawal from the temptations of this world.”

Agapē in Classical Art-Forms

Most among the modern doctrines of aesthetics which are generally accepted in today’s universities and related professional circles, are fairly classed as outright frauds, hoaxes rooted in one or more of those irrationalist traditions known variously as empiricism, romanticism, positivism, and “ethnicity.”

The exemplary argument to be made is that which Friedrich Schiller and Heinrich Heine supplied, in their exposures of the Nazi-like evil implicit in the aesthetical doctrines of Immanuel Kant.³⁷ The focus of Schiller is on the debased aesthetical dogma which Kant presents in his last

major writing, his *Critique of Judgment*. Heine’s argument, which has the advantage of his witnessing the banning of Schiller’s writings by the fascistic Prince Metternich’s Carlsbad Decrees and the role of Metternich agent G.W.F. Hegel as Germany’s “state philosopher,” is consistent with Schiller’s.

In music, the immorality of the Romantic tradition of Liszt, Wagner, *et al.* is derived from the central feature of all of Kant’s *Critiques*: Kant, like the positivist Sigmund Freud later, and like all of the empiricists, denies the existence of an *intelligible* principle of creative discovery. From that central premise of his *Critiques*, Kant derives the irrationalist aesthetical dogma of the Romantic school, his insistence that in art there exists no intelligible standard for truth or beauty.

All of the Romantics, like the Richard Wagner of the famous *Liebestod* scene in his *Tristan und Isolde*, like Liszt, like Berlioz, *et al.*, oppose the *agapic* quality of passion in J.S. Bach, Franz Josef Haydn, Wolfgang Mozart, Ludwig van Beethoven, Franz Schubert, and Johannes Brahms, and demand that music be premised upon erotic desires, instead. One-time Mazzinian bomb-thrower Richard Wagner, like his terrorist confederate Bakunin, hated Beethoven, and avowed himself dedicated to destroy Beethoven’s influence.

Worse, the apologists for such plain moral degenerates as the proto-Nazi terrorist Wagner succeeded in obliging those who write most among the musical programs and record dust-jackets, to enshrine as official dogma the lying myth, that there is a “Classical period” in music, followed by a “Romantic” one, and so on. This baseless, arbitrary ideological concoction is frequently used to attribute to all music composed after the 1815 Congress of Vienna, either the irrationalist quality of romanticism, or, at a minimum, the influence of “the emerging Romantic period.”

In the course of this continuing corrupting influence, the later works of Beethoven, which are rigorously Classical, anti-Romantic in quality, are often interpreted by perverted music critics to manifest Romantic qualities; Schubert is claimed to be virtually a Romantic in entirety; the fraud goes so far in utter shamelessness, that although Johannes Brahms was composing in a strictly Classical mode of motivic thorough-composition after the last leading Romantic composer of the Nineteenth Century was dead, Brahms is claimed by these scoundrels of the

37. See Friedrich Schiller, “From the *Aesthetical Lectures* (1792-93),” in *Friedrich Schiller: Poet of Freedom, Vol. II, op. cit.* See Heinrich Heine, on Romanticism, *The Romantic School*, and also his *Concerning the History of Religion and Philosophy in Germany* (2nd. ed., 1852), both trans. by Helen Mustard, in *Heinrich Heine: The Romantic School and Other Essays*, ed. by Jost Hermand and Robert C. Holub (New York: Continuum, 1985). The British

propaganda ministry used Heine’s *Religion and Philosophy in Germany* liberally during World War II, fairly arguing that the axiomatic assumptions underlying the philosophy of both Kant and Hegel are fascistic in their practical implications. The British omitted mention of the fact that Kant’s fascistic tendencies are derived from his training as the leading proponent of British empiricism in Germany.

aesthetics mafia as a “Romantic.”³⁸

Pitiably, just as musicians made hysterically irrational by fearful desires for careers will defend Nazi Propaganda Minister Josef Goebbels’ pre-World War II success in elevating the internationally legislated “A” to 440 cycles, many propitiate contemporary fads in criticism by seeking to perform Classical works in a Romantic way. On this account, Classical works performed by some among the most celebrated modern performing artists are virtually unlistenable.

Why is virtually all contemporary aesthetic teaching pure fraud, not only in music, but in respect to poetry, drama, painting, and so on? Or, directly to the point in this present location: what is the absolute moral superiority of the Classical art-forms to all alternatives; what is the effect of creativity in these Classical art-forms to the increase of the potential relative population-density of the human species; how does creativity, in Classical art-forms, as in physical science, increase the power of mankind over nature, *per capita*, *per* household, and *per* square kilometer? What, therefore, is the role of Classical forms of music in religious life as such?

The kernel of the answer to those nested questions, is this. The same principle of valid creativity, as we have described this in terms of superseding discovery of principle in natural science, is the distinguishing characteristic of all Classical forms of composition and performance in music. This principle of composition and performance is the same for all art-forms: music, poetry, drama, painting, and so on; the essence of Classical art is the evoking of *agapē* in the composer, the performers, and the audience, through evoking in each a summoning of the creative powers of reason to address a problem which cannot be addressed successfully in any other mode. It is this evocation of *agapē* (not the erotic impulse) which is the substance of artistic beauty; it is the validity of the solution produced in the mind of the audience, which expresses the principle of artistic truthfulness. Classical

38. Critics of this statement might suggest the names of two notable Romantic composers who did live into the present century, Hugo Wolf and Richard Strauss. Both of these, admittedly, despite their adaptations to the Romantic genre, had qualities of true musical genius, a quality expressed by their accomplishments in vocalization of poetry, accomplishments rooted in a rearing within the German Classical tradition of motivic thorough-composition of song begun with Wolfgang Mozart’s “Das Veilchen,” “Abendempfindung,” and “Ave Verum Corpus,” and continued through the thorough-composition of Beethoven, Schubert, Schumann, and Brahms. (See *A Manual on the Rudiments of Tuning and Registration*, Vol. I (Washington, D.C.: Schiller Institute, 1992), pp. 199-228. Wolf went insane (which is a kind of death) before Brahms wrote his own “Four Serious Songs.” It is fair to say that Strauss’ best works are found among his songs. Those qualifications noted, the statement respecting Brahms in the text, is fair short-hand for the topic addressed there.

art is, thus, *truth and beauty, beauty and truth*.

For most, the more generally accessible illustration of this principle is found in Classical forms of tragedy, notably those associated with Aeschylus, Marlowe, Shakespeare, and Schiller.³⁹ In light of those examples for purposes of reference, answer the question: Why is a sorrowful outcome essential to production of the greatest drama?

All art proceeds from what Schiller defines as a “pregnant moment,” a jumping-off point. At this point, all of the tension which is to be unfolded in the elaboration of the artistic composition is implicit. The audience may not anticipate this fully at the outset, but, as the work of art unfolds, the members of the audience experience an eerie sense that this is the case. The spark of genius which distinguishes art from more pedestrian qualities of entertainments is lodged in the fact, that within the *pregnant moment* as conceived by the composer, there is buried an anomaly, precisely analogous to the quality of scientific anomaly which leads to overturning an existing mathematical physics.

In tragedy, the anomaly is presented by choosing a form of *pregnant moment* which contains an embedded life-threatening, or kindred quality of problem. If the characters in the drama respond to events according to their customary behavior and belief, they will be destroyed. Only if they recognize that a certain change in axiomatic beliefs can provide a solution, could they escape the peril. So, the great tragedian presents the real-life principle which is applicable to the problem presented within the drama; but, although this solution is placed within the reach of the characters of the drama, they cling stubbornly to their old ways, and are therefore doomed: the second crucial point in the tragedy, the “rising action,” the *punctum saliens*.

Recall an exemplary passage from Shakespeare’s *Hamlet*. From within Hamlet’s most famous soliloquy, from Act III, these crucial words stand out as most exemplary of the point:

But that the dread of something after death,—
The undiscover’d country, from whose bourn
No traveller returns,—puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o’er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action.

39. Specifically, Aeschylus’ *Prometheus* fragment, Marlowe’s *Dr. Faustus*, and all among the tragedies of Shakespeare and Schiller.

From that point onward, Hamlet, clinging, with fear so described, to the certainty of his customary views, proceeds to his doom. This passage from the soliloquy forewarns the audience of the character flaw in Hamlet, from Hamlet's own lips. The audience then watches the drama unfold so. Horatio says, in epilogue, of the drama which has just been ended:

But let this same be presently perform'd,
Even while men's minds are wild; lest more mischance
On plots and errors happen.

It is the audience's watching how the characters' stubborn avoidance of the solution leads to their doom, which is the artistically crucial feature of the tragedy, that morally uplifting quality of tragedy which sent Schiller's audiences from the theater better people than they had entered it.

The same principle pervades all Classical poetry, whether the poem is tragic in form, or not. An anomaly is presented; a metaphor is developed in the mind of the audience by the poet, through which the audience captures the inexpressible idea in the anti-formalist medium of perceived metaphor. A grammarian's attempts at poetry must always end as a wake for art; art and Aristotelianism are immiscible qualities.

Classical music is the purest mode of expression of *agapē*. The highest form of Classical musical composition is the form of motivic thorough-composition begun by Haydn's Opus 33, No. 3 string quartet, and elaborated as a general principle by Wolfgang Mozart's reworking of J.S. Bach's 1747 *A Musical Offering*.⁴⁰ In this form of composition, a pair of intervals cited at the outset of the composition serves as the *pregnant moment* for the composition as a whole. There is nothing permitted within the composition as a whole which is not coherent with the implications of that *pregnant moment*; the entire composition is a continuing development from that starting-point, through numerous creative revolutions in the implied axiomatics of the composition.

In such music, the quality of emotion governing the shaping of tones and intervals, and counterpoint generally, is the *agapē* associated with a high density of such creative transitions within the composition as a whole.

In painting, the work of Leonardo da Vinci, such as his "Virgin of the Grotto," and Raphael, such as his "Transfiguration," express applications of the same creative principle as Bernhard Riemann's habilitation dissertation.

It is that principle, the total subordination of the process of composition to creative reason, under the impulse supplied by *agapē's* passion for truth, which dis-

tinguishes Classical art-forms from such trash as Romanticism or Modernism. In Classical music, in particular, this is best expressed by the Haydn-Mozart-Beethoven principle of polyphonic, motivic thorough-composition. In Classical art in general, it is *agapē* as such which is the driving force of artistic creativity; it is that commitment to *agapē*, as the Apostles John and Paul understand it, which imparts to such art the highest proximity to truth: *truth is beauty, and beauty is truth*.

Creative Reason As Truth

Through the relative successes of Paolo Sarpi's faction, in taking control of the leading intellectual life of the Netherlands and Britain, and later France, true science began to die of suffocation by formalist mathematics; gradually, science died—or, almost died; its place was filled up, for the most part, by mere engineering. Engineering is very useful, except that it, in and of itself, is not science.⁴¹ Then, about thirty years ago, with the introduction of mass-proselytizing for the irrationalist "New Age," engineering began to be suffocated, as science had been nearly snuffed by the pro-Bertrand Russell Solvay conferences of the 1920's.⁴²

41. *E.g.*, Isaac Newton's assertion of *hypotheses non fingo* is sufficient proof that he was no scientist. The substance of science, which sets it upon a qualitatively higher plane than engineering, is the scientist's adoption of the standpoint of *higher hypothesis*, whereas the standard for competence in engineering practice is *hypothesis*. The case of France's Ecole Polytechnique under Gaspard Monge and A.M. Legendre is to the point. Monge, like his former student Lazare Carnot, was a member of France's "national party," in the tradition of Louis XI, Jean Bodin, Henri IV, Richelieu, Mazarin, and Colbert. Specifically, Monge had been a leading figure within the same Oratorian order which had earlier featured such graduates of the Brotherhood of the Common Life as Erasmus of Rotterdam, and, otherwise, the great artists Raphael and François Rabelais. This is crucial for understanding the Ecole Polytechnique under Monge (as distinct from the degenerated Ecole under Laplace and Cauchy). The Jacobins, who were a joint creation of the treasonous Orleans-Fronde tradition in France and of Jeremy Bentham's British foreign service, had destroyed the Oratorians in France. The Ecole Polytechnique of 1794-1814 was a revival of that Oratorian tradition. The Ecole's program, built around Legendre's text in geometry, was designed to effect the rapid mass-production of brilliant French engineers from selected adolescents of promise; those who Monge *et al.* recognized as too good to become merely engineers, were selected for development as scientists.

42. To his credit, Albert Einstein's reaction to the great hoax perpetrated by Russell cronies such as Niels Bohr was to utter "God does not play dice," and to depart the discussion thus. Einstein's weakness, in both his circumstances and his commitment, was shown in his failure to damn these hoaxsters among his colleagues for the rotten, corrupt thing in which they had made themselves accomplices. It is to Einstein's credit, that he recognized in significant, if imperfect degree the crucial importance of B. Riemann's 1854 habilitation dissertation, and that he, in a similar vein, gave credit to Johannes Kepler, as against such opponents of Kepler as the followers of Galileo *et al.*

40. See Lyndon H. LaRouche, Jr., "Mozart's 1782-1786 Revolution in Music," *Fidelio*, Vol. 1. No. 4, Winter 1992.

It is characteristic of this process of suffocation of science as such, that the idea of Reason, as understood by the great Johannes Kepler, was supplanted by the notion of Causality, as that latter term was understood by such poisonous dwarves as Francis Bacon, Galileo, Robert Fludd, René Descartes, and Isaac Newton.⁴³ The ontological distinction between the two is readily shown. Kepler's Reason has the form of Plato's principle of *higher hypothesis*; Galileo's and Newton's Causality presumes linear measurement within the space-time domain of the naive visual imagination: the latter is ontologically two orders of magnitude below the level of the former.

Given, the addition of an object, with an impulse, how will the entire domain react to this? Or, introduce an anomaly into existing notions of physical space-time: what will be the result? Scientific truth does not lie within any one hypothesis, but rather solely in those principles of discovery which yield successively valid changes in a succession of hypotheses. Kepler locates Reason in that notion of higher hypothesis.

To restate the immediate working-point of this particular location, the cause of motion is not percussion or radiation occurring as transactions among particular phenomena. The cause of the resulting changes is the way in which the effects of attributable impulses are shaped by what Riemann identifies as the curvature of space-time. This curvature, which belongs ontologically to the domain of higher hypothesis, is a reflection of God's law governing the allowable succession of successively higher hypotheses; it is this which is the intelligible representation of law within physical space-time. That is Reason for Kepler, and for Leibniz. That is scientific truthfulness.

Science and Classical Art Together

To illustrate a crucial point, let us return our attention to tragedy, this time to the *pregnant moment* of Aeschylus' *Prometheus*. Perhaps no drama ever written addresses more directly the interconnected issues of truthfulness affecting both statecraft and theology.

By legend, Prometheus was fettered to a rock, ostensibly punished by the Zeus-led Gods of Olympus for *hubris* against those heathen gods. In the course of Aeschylus' drama, an anomaly appears: it is Zeus himself who is foredoomed by a higher power, a doom which Zeus shall bring upon himself.

Who is this Zeus? Who are these so-called gods of Olympus? All of the legends associated with them, in Aeschylus' writing and elsewhere, indicate a mortal ori-

gin, possibly a kingdom of sorts established by the "Peoples of the Sea" in the more fertile region of modern Morocco. By some apotheosis, they appear to have become the immortals, the gods of Olympus. In that ensconcement, they have become the mortal enemies of mankind, a mankind defended by the Titan Prometheus, a Prometheus who brings the art of fire and other technologies humanity requires to survive the oppression of the evil Zeus' Olympic oligarchy.

Superficially, it might appear, Prometheus is being punished for this offense against Zeus' will. As the drama unfolds, Prometheus is being tormented to supply to Zeus the secret of Zeus' own destruction, in Zeus' vain hope that by knowing this secret, he will be able to avert it. Here, then, lies the tragic fate of Zeus: he will be destroyed by the fruit of his own capricious lusting. At the conclusion of the first part of Aeschylus' *Prometheus*, Prometheus is relegated to immortal torment, to await the day he is rescued through the foreordained destruction of Zeus, through the "Twilight of the Gods of Olympus."

In this, there appears out of the corner of the mind's eye, the sensed, efficient presence of what the Apostle Paul references as the "Unknown God" of the Greeks, the presence of the *Logos* of Heraclitus, and the consubstantial God of Plato's *Timaeus*.

There is another dimension to this drama. In real history (and pre-history), until the revolution in statecraft born out of the influence of the A.D. 1440 successes of the Council of Florence,⁴⁴ over ninety-five percent of the people of all cultures, in all human existence, existed in an oppressed state of serfdom, slavery, or (as under the evil Aztecs) worse; there were no "good" ancient societies, no aboriginal or otherwise primitive cultures which were not evil on this account. The remainder of those cultures, less than five percent of the total population, was composed of chiefly two classes. At the top, a relative handful of powerful ruling families, akin to the Venetian nobility of relatively modern European times. Underneath the oligarchs, with the status of lackeys, were the military, the priests, the clerks, the merchants, and so on. It is the shadows of this ancient real-life drama which are encapsulated in Aeschylus' *Prometheus*.

This aspect of the drama has another axiomatic dimension. Prometheus is the Classical Greek figure of

43. See Lyndon H. LaRouche, Jr., "The Fraud of Algebraic Causality," *Fidelio*, Vol. III, No. 4, Winter 1994.

44. The emergence of the first modern form of nation-state, the *commonwealth* established by France's King Louis XI, occurred within Jeanne d'Arc's France through the influence of the Council of Florence, and the influence of that Brotherhood of the Common Life which educated Thomas à Kempis, the young Cardinal Nicolaus of Cusa, and Erasmus of Rotterdam later.

scientific knowledge, and thus also the figure of truthfulness. The preliminary charge against Prometheus is that he introduced science and crafts to mankind, to enable mankind to survive Zeus' whimsical decision to exterminate the human race.

Aeschylus' *Prometheus* drama, otherwise fairly subtitled "The Tragic Death of Zeus," lies in a line which links the best of the Ionian Greek culture, through Solon's reforms at Athens, to Plato's Academy. It represents that side of the division of ancient Classical Greek culture between the evil of the slave-society which was Lycurgus' Sparta, and the principle of human equity embodied in Solon's reforms. It represents the division between the aspiration for the form of society implicit in the Council of Florence and Louis XI's French commonwealth reform, and the depravity which is oligarchical society. It reaches out to a God who is above the evil oligarchs of Zeus' Olympus.

In this way, Classical poetry, Classical drama, Classical music, and Classical painting such as that of Leonardo da Vinci and Raphael, are the great teachers of that law and morality upon which the proper organization of society depends. Classical art is premised upon the same *agapic* creative principle which the *higher hypothesis* embodies in natural science and technological progress. Art is the mother of science, the spirit without whose nourishment scientific endeavor would fall lifeless. Art is the means by which men and women gain insight into those principles by which a successfully developing society must be ordered.

That *agapic* devotion, as expressed in art and science, is the quality of truthfulness.

Look, in contrast, to Oriental society, in South, Southeast, and East Asia. This is the domain in which Shakti and Siva roamed, in which most of the history of Buddhism is situated. Except for the influence of the Mosaic tradition, the history of the Middle East is as bad as, or even worse, than that in other parts of Asia. But for noble moments resonating from ancient Confucianism and the Vedic tradition, the bitter heritage of historical Asia is oligarchism, perhaps not as evil as the Aztecs, but approaching that quality of indifference to the fate of the individual in particular, and the great mass—the more than ninety-five percent—of the subject populations in general.

This is not to deny humanity's debts to ancient Asian cultures. Like India and Persia, the language culture of European civilization is rooted in the same Central Asian cultures dating from much earlier than 4,000 B.C. which is typified by the language of the ancient Vedic hymns. There were great periods in the life of ancient China, from which all humanity has benefitted. Yet, even in those cultural strains, more than ninety-five percent of

the population lived as serfs, slaves, or worse.

Such cruel monotony, generation after generation, numbs the soul of the privileged and oppressed alike. To love, one must look into the eyes of another and know that behind those eyes there is a true soul; not to be loved in that fashion, is to be as if nothing in one's society. To live in a society in which cruelty imposed upon all but a tiny minority is the rule, and capricious whims of murderous tyrants hover over even the privileged, is no true life for any human being. Without hope of change, the kind of numbness otherwise achieved with sedative psychotropic substances comes as a perceived relief from endless torment of the real world. Hesychasm is a flight from reality, not a philosophy, nor a religion, but only an anodyne.

The Fifteenth-Century Christian Renaissance, centered in the Council of Florence, and reflected in the establishment of Louis XI's pioneer commonwealth form of society, brought hope of escape from oligarchism to all mankind. Unfortunately, victories won by the feudal oligarchy during the Sixteenth and later centuries have placed this great new form of civilization under the control, at least predominantly, of forces hateful to mankind, forces which use the advantages of science and technology at the same time that they, like the evil Zeus of mythical Olympus, are determined to destroy future progress in this direction.

Despite that bitter conflict, the evidence is clear, that the new form of modern constitutional nation-state established first in Louis XI's France opens the gates of true freedom for mankind in general, as this was never possible in any form of society in the entire existence of mankind before these past five centuries. Once we are rid of the rule of the present oligarchical power, as might occur during the coming decade, freedom, although not paradise, is available for all mankind; the Age of Reason will begin.

This true freedom is not liberty for the evil Adam Smith's immoral will, but rather the right to participate in lifting mankind to a higher condition, both through reliving the most crucial creative artistic and scientific discoveries of all mankind before us, but also the joy of adding to that stock of discoveries through the cultivation of our own creative-mental powers in this way. To live so, is to love this world too much to relinquish it easily, to love mankind even more, and to serve thus a loving God the Creator.

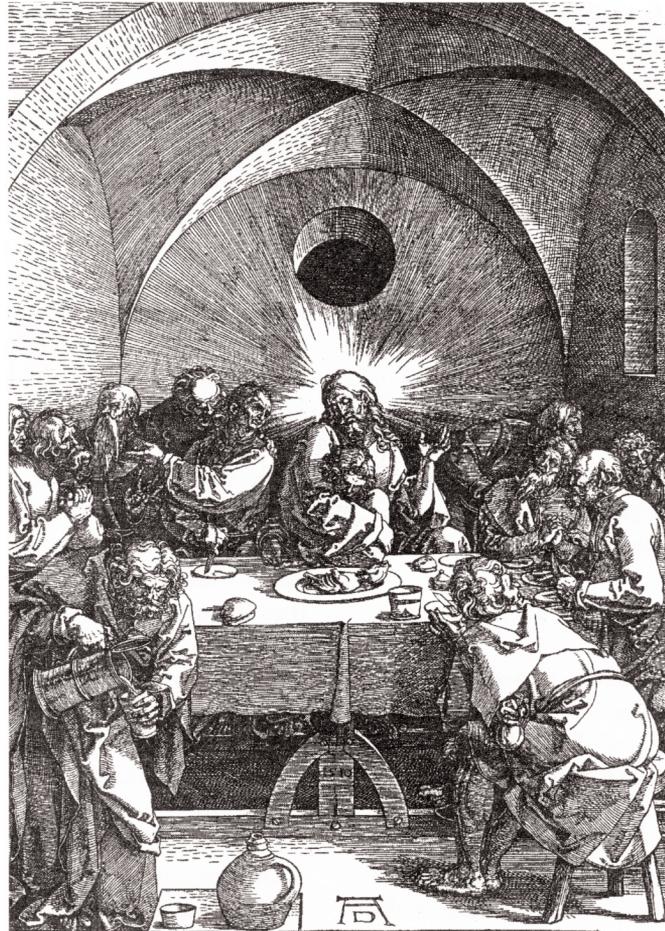
Without the God of Moses' *Genesis* 1:25-30, and without the Christianity reawakened to life by the A.D. 1440 Council of Florence, this would not have become possible. That, dear friends, is a scientific fact, the truth; the contrary is not truthful.

The Method of Learned Ignorance

by William F. Wertz, Jr.

As Lyndon H. LaRouche, Jr. has correctly emphasized, modern science was launched single-handedly by one individual, Cardinal Nicolaus of Cusa (1401-64), with the completion of his groundbreaking book, *On Learned Ignorance*, on February 12, 1440. As we know from his letter dedicating the book to Cardinal Julian Cesarini, Cusanus was led to embrace the central methodological concept of learned ignorance while returning by sea from Constantinople to the Council of Florence via Venice between November 27, 1437 and February 8, 1438. Cusanus had left the Council of Basel in order to travel to Greece on behalf of Pope Eugene IV. There he was to organize representatives of the Greek Orthodox Church to attend the ecumenical council in Florence which briefly achieved reunification of the Roman Catholic Church and the Eastern Orthodox Churches which had split from Rome in the year A.D. 1055.

As Cusanus also writes in his letter to Cesarini, in *On*



Albrecht Dürer, "The Last Supper," 1510.

Learned Ignorance, he was able to attain an understanding of things, which he had "long desired to attain by various doctrinal approaches [*variis doctrinarum viis*], but could not." As we shall see, although Cusanus does not thereby deviate from the teachings of the Catholic Church, by employing the Platonic method with its emphasis on creative intellect and rejecting the Aristotelian method with its emphasis on inductive and deductive logic based on the "law of contradiction," Cusanus was able not only to render the "doctrines" of Christianity

intelligible, but in doing so to found modern science.

The method of learned ignorance is not the method of rote memorization. It is the Socratic method of negation and hypothesis, as is further clarified by another work, *On Conjectures*, which was also completed in the year 1440 and was conceived as a companion piece to *On Learned Ignorance*. In his *Defense of Learned Ignorance* (1449), Cusanus explicitly identifies his method as that of Socrates. He writes that Socrates excelled the Athenian

intelligentsia of his day, “in that he knew that he was ignorant, whereas the others [who were boasting that they knew something important, though being ignorant of many things] did not know that they were ignorant.”

Cusanus writes further that he found a similar concept in Philo Judaeus, who wrote in *Questions on Genesis* that “the summit of knowledge is reserved only for God, whom the soul calls as a witness to the fact that with a pure conscience it is confessing its ignorance. For by itself the soul knows that it knows nothing unfaillingly.”

In the same location Cusanus likened doctrinaire theologians who boast of their knowledge of theology to blind men. “For almost all who give themselves to the study of theology spend time with certain positive traditions and their forms; and when they know how to speak as do the others whom they have set up as their instructors, they think that they are theologians.”

As we shall see, the response of the Aristotelians to *On Learned Ignorance*, beginning with a work written by John Wenck entitled *On Unknown Learning* and written between March 26, 1442 and mid-summer of 1443, was to denounce Cusanus—who was later elevated to the position of Cardinal—for violating traditional “orthodoxy.” To this day, if one consults a standard Catholic encyclopedia, Nicolaus of Cusa, the founder of modern science and defender of the Christian faith, is falsely characterized as a pantheist, in large part based upon Wenck’s discredited writing.

Cusanus is also usually dismissed by such truly ignorant people as a conciliarist, that is, as an adherent of the view predominant at the Council of Basel (1431-38) that the church council should have supremacy over the Pope. In doing so, they ignore the fact that it was Cusanus who left the Council of Basel in support of Pope Eugene IV in 1437, based precisely upon the principles he espoused in his *On Catholic Concordance* (1433); while it was Wenck who, as Cusanus writes in his *Defense of Learned Ignorance*, “took up the condemned cause of the men of Basel.”

As Wenck’s attack on *On Learned Ignorance* and Cusanus’ *Defense* make clear, the real issue then and as it continues to be today, both within and without the Catholic Church, is the issue of Plato versus Aristotle. From the standpoint of Plato, God is the Creator, man is created in His image (*imago Dei*) and is capable of creativity (*capax Dei*), and the physical universe is not-entropic. From the standpoint of Aristotle, God is not present in the world, man is merely capable of ratiocination and not of creativity, and the physical universe is entropic.

The primary polemic of both *On Learned Ignorance* and its companion piece, *On Conjectures*, was against the Aristotelian “law of contradiction,” which denied

the “coincidence of opposites” in the Divine Mind. The fact that Cusanus’ concept of the “coincidence of opposites” was an attack on Aristotelianism, was immediately recognized by John Wenck, who accused Cusanus of destroying the “fundamental principle of all knowledge, viz., the principle that it is impossible both to be and not to be the same thing, as we read in *Metaphysics*. But this man cares little for the sayings of Aristotle.” Wenck attributed Cusanus’ method to a “meagerness of instruction in logic” and insisted that Cusanus’ notion of coincidence of opposites “destroys Aristotle’s entire doctrine.”

In response to Wenck, Cusanus wrote: “But the Aristotelian sect now prevails. This sect regards as heresy the method of the coincidence of opposites. Yet, the endorsement of this method is the beginning of the ascent unto mystical theology. Hence, this method, which is completely tasteless to those nourished in this sect, is pushed far from them, as being contrary to their undertaking. Hence, it would be comparable to a miracle—just as would be the transformation of the sect—for them to reject Aristotle and to leap higher.”

From the 1440’s to today, those, as Cusanus wrote, “laboring with the Aristotelian tradition,” be they adherents of the later Reformation or the Counter-Reformation, have found common cause in rejecting and mischaracterizing the fundamental intellectual breakthrough achieved by Cusanus in *On Learned Ignorance*.

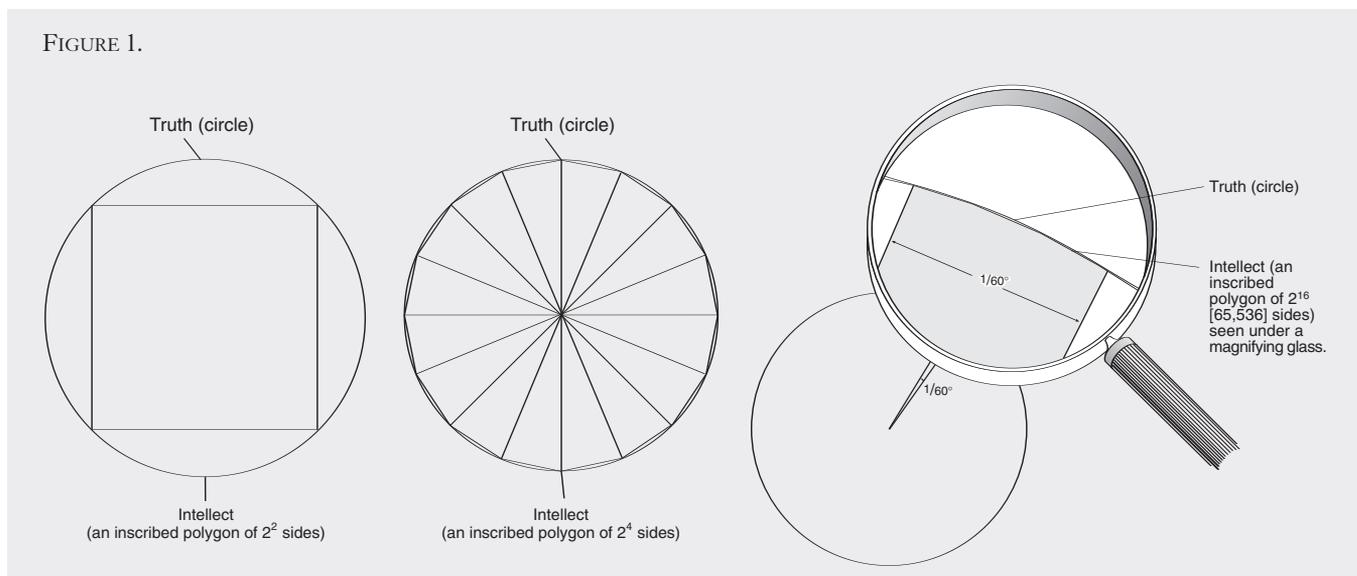
In this essay I intend to identify what is unique about this work, which in conjunction with Cusanus’ later work, “On the Quadrature of the Circle” (1450), contributed to a qualitative shift in world history following the Council of Florence.



Cusanus’ Concept of God

ON LEARNED IGNORANCE is comprised of three books. The first book deals with God, with Absolute Maximality. The second book deals with the universe, which he describes as a contracted maximum. The third book deals with Jesus Christ, and in particular with the notion of the Incarnation. Jesus Christ is described as the Absolute Maximum and the contracted maximum. In the third book, Nicolaus of Cusa attempts

FIGURE 1.



to render intelligible the concept of the Incarnation, the idea that Jesus Christ is the *Logos* and man. This, of course, is something unique to Christianity and is not accepted by other religions, including Judaism and Islam.

If one wishes to understand the qualitative breakthrough in world history achieved in the aftermath of the Council of Florence, one must consider precisely this issue—not, however, at the level of blind faith, but rather, as Cusanus did, in his attempts to put forward an intelligible representation of the Incarnation which was coherent with the notion of the *Filioque*, the central issue at the Council of Florence.

In St. Paul's Letter to the Colossians, he writes that "all the treasures of wisdom and knowledge" are hidden in Christ. "He is the image of the invisible God, the first-born of all creation. For in him were created all things . . . He is before all things, and in him all things hold together." Similarly the Apostle John says: "In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came to be through him, and without him nothing came to be."

If these statements are true, then knowledge of Christ is the necessary key to understanding God, the physical universe, and man. If one believes that God is triune and all things are created through the Word of God, the second person of the Trinity, then there are certain implications that flow from that. There are certain scientific truths which flow from the paradox of Christ being God-man.

From Nicolaus of Cusa's standpoint, if one believes, i.e., gives intellectual assent to this presupposition and

studies its implications, then the Incarnation, specifically the person of Jesus Christ, is the one in whom all the treasures of wisdom and knowledge are hidden and to be discovered.

Since Cusanus' notion of Jesus Christ is that he is the Word of God and is therefore Maximal Reason, this is totally integral to the idea that, through the imitation of Christ, one rises to the level of creative reason and thus is able to act, as a microcosm, upon the universe or the macrocosm as a whole.

The Maximum-Minimum Principle

Cusanus' discussion of God builds on that of St. Anselm, who in his *Prologium* wrote that God is "that being than which a greater cannot be conceived." Cusanus writes that the Maximum is "that than which there cannot be anything greater." But Cusanus goes beyond Anselm to argue that the maximum is also simultaneously the minimum.

In Book I, Chapter 3 of *On Learned Ignorance*, Cusanus uses the impossibility of squaring a circle to demonstrate the inability of the finite, i.e., created human intellect in the realm of Becoming, to know the Absolute Infinite or God with precision (SEE Figure 1). He writes:

For truth is not something more or something less, but is something indivisible. Whatever is not truth cannot measure truth precisely. (By comparison, a non-circle [cannot measure] a circle, whose being is something indivisible.) Hence, the intellect, which is not truth, never comprehends truth so precisely that truth cannot be comprehended infinitely more precisely. For the intellect is to truth as

FIGURE 2.

Intelligible	Ideas	The intellect, which advances to the Good itself or the first principle
	Mathematical objects	Rationality, which employs logic to deduce conclusions in respect to sensible objects
Visible	Sensible objects	Trust based upon mere perception of sensible objects
	Images of objects	Imagination

[an inscribed] polygon is to [the inscribing] circle. The more angles the inscribed polygon has the more similar it is to the circle. However, even if the number of its angles is increased *ad infinitum*, the polygon never becomes equal [to the circle] unless it is resolved into an identity with the circle.*

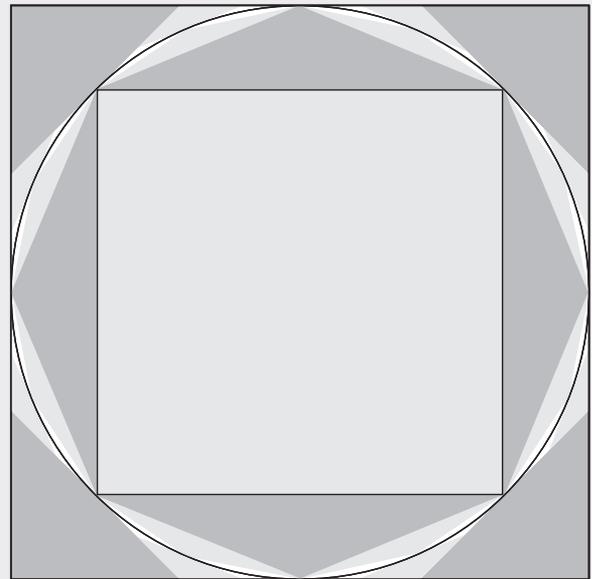
Now although the human intellect cannot know the Absolute Maximum with precision, by means of mathematical forms, the human intellect, as distinct from imagination, sense perception and rationality (*ratio*), can nonetheless ascend transcendently “unto simple intellectuality,” leaving behind “perceptible things.”

Nicolaus of Cusa’s concept of such mental ascension is based explicitly on Plato’s discussion in Book VI of the *Republic* of four levels of cognition: imagination, sense perception, rationality (logic), and creative intellect (SEE Figure 2). The last level, which is the capacity which distinguishes man from a beast and defines him as created in the image of the Creator, is denied to exist by the Aristotelians. But as Cusanus points out, mere rationality, because it is incapable of combining “contradictories in their Beginning,” is incapable of ascending to a vision of God, who is both Maximum and simultaneously Minimum.

In Chapter 4, Cusanus argues that “if you free the *maximum* and the *minimum* from *quantity*—by mentally removing *large* and *small*—you will see clearly that the maximum and the minimum coincide.”

* See “On the Quadrature of the Circle,” translation by William F. Wertz, Jr., *Fidelio* Vol. III, No. 1, Spring 1994, pp. 56-64; and “Nicolaus of Cusa’s ‘On the Quadrature of the Circle,’” *The New Federalist*, Nov. 28, 1994, pp. 6-7.

FIGURE 3.



To demonstrate this, Cusanus refers to the impossibility of squaring a circle. If you circumscribe a polygon around a circle, as you create more sides, the polygon becomes smaller. If you inscribe a polygon in a circle and increase the number of sides, the polygon becomes larger. Neither polygon will ever attain to absolute identity or equality with the circle, because they can always become lesser in the case of the circumscribed polygon or greater in the case of the inscribed polygon. The circumference of the circle, which is of a different species nature than the polygon, is therefore the minimum and simultaneously the maximum (SEE Figure 3).

Nicolaus of Cusa thus uses this mathematical example as a metaphor for the fact that God, if He were compared to a circle, could not be described in terms of large or small. Moreover, if you want to “see” God, Who is the Minimum and the Maximum, you have to free yourself from comparative notions of greater or lesser.

In Chapter 5, Cusanus writes that “oneness cannot be number, for number, which can be comparatively greater, cannot at all be either an unqualifiedly minimum or an unqualifiedly maximum. Rather, oneness is the beginning of all number, because it is the minimum; and it is the end of all number, because it is the maximum.”

The point that Cusanus is making is that God is oneness and that number presupposes oneness, because number is the multiplication of oneness. Without oneness, number would not exist.

Everything but the Absolute One is contracted (*con-*

tractum) or concrete (*concretum*). In using the term “contracted” in opposition to “Absolute,” Cusanus is here making the same distinction as is made by the Scholastics between God, the Creator of the universe, and the universe which is created. That which is contracted, is derived from the Absolute and imitates it, but because it is created, it exists contingently and with a certain plurality. Its infinity is therefore expressed finitely rather than absolutely.

Thus, the Absolute Infinite of Georg Cantor or the Absolute Being of Plato bounds the transfinite realm of Becoming, even though the realm of Becoming is boundless within its own contracted realm. The physical universe itself can be endlessly developed as mediated through man’s own unending capacity for concept formation. But neither man nor the universe can ever become equal to God.

Oneness Is Trine

Cusanus then argues that, as Pythagoras taught, oneness is necessarily trine. As St. Augustine had previously argued, Cusanus describes the Trinity as oneness, equality of oneness, and union. The trinity, because it is the One unqualifiedly Maximum, exists eternally prior to creation, which is why the second person of the Trinity, the Son, is not “made,” but rather “begotten.” To distinguish begottenness from generation, Cusanus uses the following mathematical example: Begottenness is “one repetition of oneness—i.e., is oneness once [i.e., oneness times one].” In the case of generation, we multiply oneness two times or three times, so oneness will generate from itself another—e.g., the number two or the number three or some other number. “But oneness once repeated [i.e., oneness times one] begets only equality of oneness; this [repeating] can only be understood as oneness begetting oneness. And this generation is eternal.”

In *On Learned Ignorance*, Chapter 10, Cusanus shows how the Trinity is reflected in the sentence, “Oneness is maximal.” “Oneness,” the subject of the sentence, is beginning without a beginning; “maximal” is a beginning from a beginning. It is begotten, but not made, because at the same time that it is from a beginning, it is a beginning (*cf.* “God from God, Light from Light, true God from true God” in the Nicene Creed); “is” is the procession from both. But to understand oneness as trine, as Cusanus writes, “we must leave behind the things which, together with their material associations, are attained through the senses, through the imagination, or through reason [*ratio*]*—so that we may arrive at the most simple and most abstract understanding [intelligentiam].*”

Next, Cusanus quotes St. Augustine, whom he refers to as the “Platonist Aurelius Augustine”: “In the mind of the Creator number was the principal exemplar of the things to be created.” The maximal One which is threeness is the Form of all forms. Therefore, one can attain certain insights into the Maximally One, Form of all forms through ascension from the finite geometrical forms which descend from it. On this basis, he proposes to ascend from the quantitative things to the non-quantitative. He will use mathematics in this way to ascend in the mind’s eye to a vision of God.

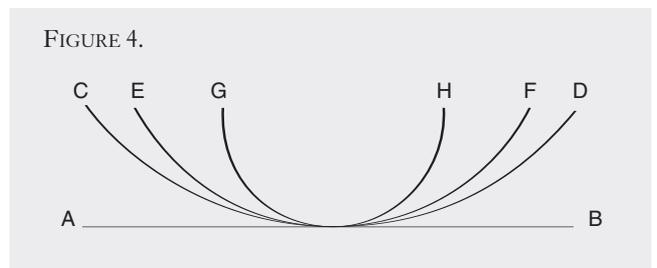
In Chapter 13, he writes, “if there were [*si esset*] an infinite line, it would be a straight line, a triangle, a circle, and a sphere.” Thus, “an infinite line is, actually, whatever is present in the potency of the finite line.”

All of the geometrical or mathematical examples he uses are oriented toward forcing the mind to rise above the quantitative to the Absolute Infinite, and thus to see that God is maximum and simultaneously minimum, that He is that oneness which enfolds everything created and that everything created is the unfolding of that oneness.

God is all in one, He enfolds everything from the standpoint of eternity, but everything which is in God is unfolded in time. This concept of negentropic, evolutionary development in time of things created by God in eternity is derived by Cusanus from St. Augustine’s *On Genesis*.

Cusanus writes that “it is evident that an infinite line would be a straight line: The diameter of a circle is a straight line, and the circumference is a curved line which is greater than the diameter. So if the curved line becomes less curved in proportion to the increased circumference of the circle, then the circumference of the maximum circle, which cannot be greater, is minimally curved and therefore maximally straight.”

In Figure 4, we see that with a smaller circle, the horn (cornicular, or contingent) angle is much greater. Although you cannot interpose a straight line between the tangent and the circle, the horn angle can be divided by other curves, because the curves create angles of the same species as the cornicular. As the circle becomes larg-



er, it becomes less curved and therefore more straight. “Hence, the minimum coincides with the maximum—to such an extent that we can visually recognize that it is necessary for the maximum line to be maximally straight and minimally curved.”

This does not occur in terms of finite geometry. What Cusanus is asking you to do is to visualize the non-quantitative beyond the quantitative, and thus to see that if this larger circle is becoming less curved, then if we arrive at a maximum circle it will be minimally curved and maximally straight. As a result, “we see that a maximum, infinite line is, necessarily, the straightest; and to it no curvature is opposed. Indeed, in the maximum line curvature is straightness.”

The reader may object at this point that Nicolaus of Cusa has already proved that it is impossible to square the circle because the circle and the polygon are two different species. This objection, however, brings to the surface the reality of what Cusanus is doing with his mathematical examples in Book I. Here he is not discussing a finite circle; rather he is forcing the reader to leave behind created nature in order to ascend to the Absolute.

The figures Cusanus uses do not actually describe an infinite line or an infinite circle. He uses a finite illustration, which is in itself incapable of representing the infinite, in order to force the reader to transcend the realm of Becoming and to ascend to the standpoint of the Absolute Infinite.

If this were a finite circle, there would always be a difference between the tangent and the circle, but it is not a finite circle or a finite line. He is forcing the reader to

hypothesize an infinite circle.

In many of his writings, Lyndon LaRouche cites Plato in identifying four levels of hypothesis. The first three of these have to do with the world of Becoming. The first is *simple hypothesis*; the second is a *higher hypothesis*, which describes the ordering principle of a valid sequence of hypotheses; and the third is *hypothesizing the higher hypothesis*, i.e., the capacity to generate higher-order higher hypotheses. LaRouche also discusses hypothesizing the hypothesis of a higher hypothesis. In respect to the latter, he is referring to God, the Absolute. It is not that God is a mere hypothesis, but that from the standpoint of our mental activity, we have to make an hypothesis in order to mentally visualize His existence. And using these mathematical aids, this is precisely what Cusanus is doing in Book I—*hypothesizing the hypothesis of the higher hypothesis*.

The reader should also be warned that Nicolaus of Cusa does not maintain that such an infinite line, or circle, or triangle, or sphere actually exists in created nature. As he writes in *Defense of Learned Ignorance*: “The impossibility of there actually being an infinite line is shown in many ways in *On Learned Ignorance*; however, by the positing of an infinite line the intellect is helped to make headway toward the unqualifiedly Infinite, which is Absolute Necessity of being.”

Another Example

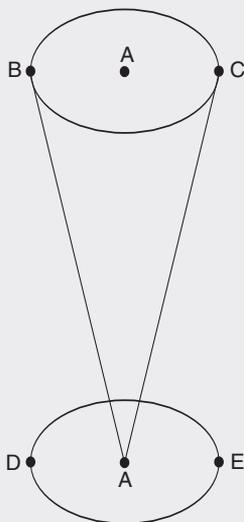
Before proceeding with Cusanus’ argument in *On Learned Ignorance*, let me use another example, that of the top, from the work entitled *On Actual Potential*. This example makes clear how it is that the Absolute Infinite is present in all time and all space at the same time that it transcends all time and all space.

In Figure 5, we describe a circle, *bc*, which is being rotated about a point *a* as would the circular edge of the upper surface of a top. This circle is taken to represent eternity. At the bottom we describe another fixed circle, *de*, which is taken to represent time. Cusanus says,

Is it not true that the faster the movable circle is rotated, the less it seems to be moved? Suppose, then, that the possibility-to-be-moved is actual in it; i.e., suppose that the top is actually being moved as fast as possible. In that case, would it not be completely motionless?

Since the motion would be of infinite velocity, points *b* and *c* would be temporally present together at point *d* of the fixed circle—without its being the case that point *b* was temporally prior to point *c*. (For if *b* were temporally prior to *c*, the motion would not be maximal and infinite.) And yet, there would not be motion but would be rest, since at

FIGURE 5.



no time would points b and c move away from the fixed point d . . . Hence the maximal motion would at the same time also be minimal motion and no motion.

God can be at rest and in motion at the same time. But from the standpoint of the Aristotelian “law of contradiction,” this is not possible. Only to the extent that we leave rationality (*ratio*) behind and ascend to the level of creative intellect, therefore, can we see God, in whom opposites such as rest and motion, or the maximum motion and the minimum motion, coincide. Cusanus continues:

In that case, just as the opposite points b and c would be always at point d , would they not always also be at the opposite point from d , *viz.*, at e ? . . . Would this not likewise hold true for all the intermediate points of the circle bc ? . . . Therefore, the whole of the circle would at every instant be simultaneously present at point d . And [the whole of the circle would be] not only at d and e , but also at every other point of the circle de .

Let it suffice, then, that by means of this image and symbolically we are somehow able to see that (if the circle bc were illustrative of eternity and the circle de were illustrative of time) [the following propositions] are not self-contradictory: “that eternity as a whole is at once present at every point of time”; “that God as the Beginning and the End is at once and as a whole present in all things.”

Thus, Cusanus uses the finite example of a top in order to force the reader to go beyond the finite to visualize intellectually—not with his physical eyes—because Cusanus’ line of argument is not representable in the visible domain. In fact, the reader must negate the finite example to ascend to the thought-object (*ens rationis*), that the whole of God, as eternal and indivisible, is present at each moment and at each place in temporal time.

This is characteristic of Cusanus’ method. He takes a finite metaphor with which the reader is familiar, in this case a top, and then redefines or transforms it, so that the reader must look at the finite example from the standpoint of Absolute Infinity. At that point the reader must abandon what applies to the finite top. By using this method, he translates (*transilire*) the reader into an intellectual realm, in which he is able to visualize the Absolute Infinite.

Cusanus is using finite examples in order to create a passageway by which, if the reader will relinquish the finite, visible domain, he will be able to rise to the level of the creative intellect and see the Absolute Infinite, at least negatively. Cusanus compares this ascension, from sense perception and rationality to the level of intellect, to being “raptured” or transported like the Apostle Paul from the first and the second heavens to the third heaven. Basing himself upon the writings of St. Augustine,

Cusanus thus maintains that the third heaven is the level of creative intellect and the “rapture” is not an irrational experience, but rather an intellectual, as opposed to a merely sensual or logical, state of mind. In his *Defense of Learned Ignorance*, Cusanus therefore states that “the sensual man does not discern the things which are of the Kingdom of God,” “a superabundance of logic is injurious” and that learned ignorance “pertains to the high region of intellect.”

In *On Learned Ignorance*, Cusanus is very concrete about what he is doing. In Chapter 12, he writes:

Since all mathematical are finite and otherwise could not even be imagined: if we want to use finite things as a way for ascending to the unqualifiedly Maximum, we must first consider finite mathematical figures together with their characteristics and relations. Next, [we must] apply these relations in a transformed way, to corresponding infinite mathematical figures. Thirdly, [we must] thereafter in a still more highly transformed way, apply the relations of these infinite figures to the simple Infinite, which is altogether independent even of all figure.



Cusanus’ Use Of Infinite Mathematical Figures

NOW TO RETURN to the line of argument in *On Learned Ignorance*. Cusanus argues that

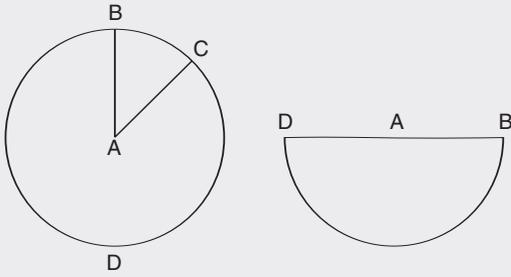
an infinite line is a maximum triangle, a maximum circle, and a [maximum] sphere. In

order to demonstrate this, we must in the case of finite lines see what is present in the potency of a finite line. And that which we are examining will become clearer to us on the basis of the fact that an infinite line is, actually, whatever is present in the potency of a finite line.

In Figure 6, we see that,

if while point A remains fixed, line AB is rotated until B comes to C , a triangle is formed. And if the rotation is continued until B returns to where it began, a circle is formed. Furthermore, if, while A remains fixed, B is rotated until it comes to the place opposite to where it began, *viz.*, to D , then from lines AB and AD one continuous line is produced and a semicircle is described. And if while the diameter BD remains fixed the semicircle is rotated, a sphere is formed.

FIGURE 6.

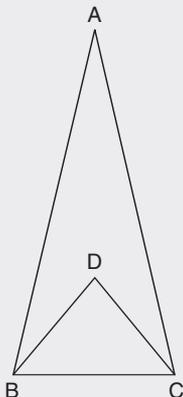


If we look at what is merely potency in the finite line from the standpoint of the infinite line, which is actuality, then the infinite line is the infinite triangle, the infinite circle, and the infinite sphere.

In Chapter 14, Cusanus says that, “since in the case of quantitative things a line and a triangle differ incomparably, the imagination, which does not transcend the genus of perceptible things, does not apprehend that the former can be the latter.” From the standpoint of the intellect, however, an infinite line is a triangle. If one side of a triangle is infinite, the other two sides are not shorter, because if one side is infinite the other sides must be infinite. Since there cannot be more than one infinite thing, an infinite triangle cannot be composed of a plurality of lines. And yet the truest triangle cannot be without three lines. The one infinite line must therefore be three lines. Similarly, there will be one infinite angle and this angle is three angles.

To explicate this concept, Cusanus proposes that we ascend from a quantitative triangle to a non-quantitative triangle. “Clearly, every quantitative triangle has

FIGURE 7.



three angles equal to two right angles. And so, the larger the one angle is, the smaller are the other two.” We are instructed to hypothesize that one angle is increased up to the size of two right angles, while the triangle remains a triangle. That triangle has one angle which is three angles and three angles which are one. Cusanus continues:

In like manner, you can see that a triangle is a line. For any two sides of a quantitative triangle are, if conjoined, as much longer than the third side as the angle which they form is smaller than two right angles. For example, because the angle BAC is much smaller than two right angles, the lines BA and AC , if conjoined, are much longer than BC . Hence, the larger the angle, e.g., BDC , the less the lines BD and DC exceed the line BC , and the smaller is the surface. Therefore, if, by hypothesis, an angle could be two right angles, the whole triangle would be resolved into a simple line.” (SEE Figure 7)

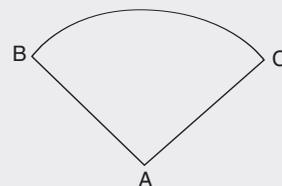
However, Cusanus then says, this obviously does not hold true for quantitative things, but through this hypothesis the reader can be helped in ascending to non-quantitative things. “That which is impossible for quantitative things, you see to be altogether necessary for non-quantitative things.”

In Chapter 15, Cusanus argues that the Maximum triangle is a circle and a sphere (SEE Figure 8):

Let us postulate the triangle ABC , formed by rotating the line AB — A remaining stationary—until B comes to C . There is no doubt that if line AB were infinite and B were rotated until it came all the way back to the starting point, a maximum circle would be formed, of which BC would be a portion. Now, because BC is a portion of an infinite arc, BC is a straight line. And since every part of what is infinite is infinite, BC is not shorter than the whole arc of infinite circumference. Hence, BC will be not only a portion but the most complete circumference. Therefore, it is necessary that the triangle ABC be a maximum circle.

Moreover, in the triangle ABC , AB was brought from B to C . But BC is an infinite line. “Hence, AB [which is the maximum circle] reached C by a complete coming around

FIGURE 8.



upon itself. And since this is the case, it follows of necessity that from such a coming around of a circle upon itself a sphere is originated.

In this example, as well as the previous ones, Cusanus is helping the reader to proceed from the visible domain to the invisible attributes of God (*cf.* Romans 1:20 and Wisdom 13:5).

In Chapter 17, Cusanus argues that a finite line is divisible, whereas an infinite line is indivisible. However, a finite line is not divisible to the point that it is no longer a line. Hence a finite line is indivisible in its essence. From this he concludes that the infinite line is the essence of a finite line. Moreover, there is only one infinite line which is the essence of all finite lines. Since the infinite line is indivisible and one, it is present as a whole in each finite line, in such a way that each finite line is present in it. However, at the same time, the infinite line is not any particular finite line.

Thus we learn that the Maximum Equality or the *Logos*, which is the essence of all things, is in each and every thing, even as He is not any of all the things. In his *Defense of Learned Ignorance*, Cusanus explains, “God is present everywhere in such way that He is present nowhere; thus, God is present at every place non-spatially, just as He is great without quantity. Similarly: He is every place nonspatially, every time non-temporally, and every existent non-existent. But He is not on this account any existent thing, even as He is not any place or any time. And yet, He is all in all, even as the one is all things in all numbers.”

In a later dialogue, *On the Not-Other*, Cusanus expresses the same idea by arguing that God is not-other, i.e., not a created finite thing, but rather Infinite. He is therefore transcendent, but the Not-Other is, simultaneously, the other of the other, that is, the essence of the created finite thing, while not being any particular other. As Cusanus stresses in *Defense of Learned Ignorance*, “what is caused can never be raised unto equality with its cause.”

Thus the Maximum is in each thing and in no thing. The Maximum One is supersubstantial. God has created substantial forms, to use the language of St. Aquinas, or *monads*, to use the language of Gottfried Wilhelm Leibniz. Such substances do not admit of more or less. If we use the metaphor of the finite line, the infinite line is its essence and in its essence it is indivisible. God Himself, the Maximum, who is independent of all figure, is not a created substance, but rather is supersubstantial.

Cusanus then proceeds to show why it is that the Maximum Truth can truly be compared to an infinite line, an infinite triangle, an infinite circle and an infinite sphere. As he points out in Chapter 19, “the Maximum is actually

one trine essence” (*essentia, trina, una actu*). The Maximum can be likened to the linear maximum, which we can call essence; to the triangular maximum and can be called trinity; to the circular maximum and can be called oneness; and to the spherical maximum and can be called actual existence.

We have already discussed in what way he considers the infinite line to be the essence of the finite line. He now uses the image of an infinite triangle to argue that the Maximum one is three and no more than three. Cusanus states that the triangle is the minimum polygon and the minimum is coincident with the maximum. Therefore, there can be no more than three persons in the one God, because the quadrangle is not the minimum and therefore not coincident with the maximum. Therefore there cannot be four or five persons. There can only be three.

Ultimately, the triune nature of the One God derives from the notion of God as Creator and the very nature of creative activity. As Cusanus writes, “we regard the maximum triangle as the simplest measure of all trinely existing things—even as activities are actions existing trinely, (1) in potency, (2) in regard to an object, and (3) in actuality.” As he wrote in Chapter 10, “We see that oneness of understanding is not anything other than that which understands, that which is understandable, and the act of understanding.”

In Chapter 21, Cusanus writes, “all theology is circular and is based upon a circle.” He is quick to caution that this is not to be taken literally, but metaphorically: “I do not mean that [the Maximum] really is the circle, the circumference, the diameter, or the center.”

Accordingly, he writes, “in the Maximum the center is the circumference. You see that because the center is infinite, the whole of the Maximum is present most perfectly within everything as the Simple and the Indivisible; moreover, it is outside of every being—surrounding all things, because the circumference is infinite, and penetrating all things, because the diameter is infinite.” And finally, “Since the Maximum is like a maximum sphere, we now see clearly that it is the one most simple and most congruent measure of the whole universe and of all existing things in the universe.”

The Contracted Infinite

Having thus discussed in Book I the concept which Georg Cantor later described as the Absolute Infinite, Cusanus now turns in Book II to a discussion of the created universe or, as Cantor described it, the transfinite domain. The basic concept which Cusanus develops is,

that in contrast to the Maximal One, which is the Absolute Infinite, the universe, which is also one, is a contracted infinite or rather is contractedly infinite. Since it is not the Maximum One, precise equality does not befit it. As Cusanus writes, “precise equality befits only God.” Moreover, the “unqualifiedly Maximum or Minimum is not positable in finite things.”

As a result, according to Cusanus in Book II, Chapter 1, “only the Absolutely Maximum is negatively infinite.” The universe, in contrast, “cannot be negatively infinite, although it is unbounded and thus privatively infinite. And in this respect it is neither finite nor infinite.” The universe is unbounded because “it is not the case that anything actually greater than it, in relation to which it would be bounded, is positable.”

Cusanus’ discussion of the universe, and therefore of physical science, is based precisely upon this fundamental distinction between the Absolute Infinite and the contracted infinite. In contrast to Aristotle, who argues that God is Infinite and created nature finite, and therefore not sharing in any way in God’s infinity, Cusanus, like Aquinas before him, argues that all created nature is not finite, but rather relatively infinite, as opposed to Absolutely infinite.

In Book II, Chapter 2, Cusanus concludes that the physical universe is not primarily characterized by linearity, but rather by curvature. As Cusanus writes: “curvature follows upon finitude, since a line is curved because it is not the maximum line.” If it were the maximum line, it would not be curved.

Furthermore, since all things in the created universe contain “traces” of the Trinity, nothing in the universe can be either strictly finite (in which case it would lack a trace of God’s infinity) or absolutely infinite (in which case it would not be created). Therefore, Cusanus concludes that “all things are the image of that one, infinite Form and are different contingently—as if a created thing were a god manque, just as an accident is a substance manque, and a woman is a man manque. For the Infinite Form is received only finitely, so that every created thing is, as it were, a finite infinity or a created god. . . .”

It was this concept of all creatures being a “finite infinity” which led Georg Cantor to write in a footnote to his *Foundations of a General Theory of Manifolds* (1883): “I find points of contact for my conceptions in the philosophy of Nicolaus Cusanus.” Cusanus’ notion that all created nature is finitely infinite, as opposed to the uncreated creating nature of God, Who is absolutely infinite, is the Platonic source in Christian theology of Cantor’s concept of the transfinite.

From this standpoint, Cusanus resolves a number of epistemological questions. First, God’s creation of the universe in eternity does not exclude the evolution of the universe in time. God is the enfolding and the unfolding of all things. Insofar as He is the enfolding, in Him all things are Himself, and insofar as He is the unfolding, in all things He is that which they are.

The “Infinite Oneness is the enfolding of all things. . . . And just as in number, which is the unfolding of oneness, we find only oneness, so in all existing things we find only the Maximum.” Every number is an unfolding of oneness and the essence of every number is one. Similarly, everything created in the universe is a one, a *monad*, or a singularity. It is the unfolding of the Maximum One and the Maximum One is present in everything created. This is why everything created must have the characteristic of infinity, although not the Absolute Infinity of the Creator, because the infinite Form is received only finitely.

In respect to time, Cusanus writes that “the present, or the now, enfolds time. The past was the present, and the future will become the present. Therefore, nothing except an ordered present is found in time.” The reader should refer back to the example of the top presented above.

It is not the case that eternity is something which can be described in terms of temporal succession, which is, however, the way in which it is often conceived. We often think of eternity existing prior to Creation, rather than seeing that eternity is the present or now which embraces all temporality.

For Cusanus, the Trinity is not merely an article of blind faith, which has no implications with respect to our scientific knowledge of the physical universe. For Cusanus, if God is triune and He created the universe, then necessarily, the universe must reflect that triunity in a fundamental way.

In Chapter 7, entitled “The trinity of the universe,” Cusanus shows that the unfolding or evolution of the universe, created by the Triune God, occurs by means of a contracted triunity. He writes as follows:

Absolute Oneness is necessarily trine—not contractedly but absolutely; for Absolute Oneness is not other than Trinity, which we grasp more readily by means of a certain mutual relationship. Similarly, just as maximum contracted oneness is oneness, so it is trine—not absolutely, so that the trinity is oneness, but contractedly, so that the oneness exists only in trinity, as a whole exists contractedly in its parts. In God it is not the case that Oneness exists contractedly in Trinity as a whole exists [contractedly] in its parts or as a universal exists [contractedly] in particulars; rather, the

Oneness is the Trinity. Therefore, each of the persons [of the Trinity] is the Oneness; and since the Oneness is Trinity, one person is not another person. But in the case of the universe a similar thing cannot hold true. Therefore, [in the case of the universe] the three mutual relationships—which in God are called persons—have actual existence only collectively in oneness.

The point that Cusanus makes is that there cannot be contraction, i.e., a contracted universe, without that which is contractible, what causes contracting, and the union which is effected through the common actuality of these two. Similarly there cannot be motion without possibility, actuality and united motion. Thus, nothing can exist without determinable matter, determining form and determined possibility.

God is Absolute Possibility. The contracted possibility is created by God and therefore is neither eternity nor co-eternal with God as Aristotle had argued. In Chapter 9, Cusanus writes that the Aristotelians are also wrong in not admitting that there are exemplars or ideas. However, at the same time he criticizes those so-called Neoplatonics who thought that the exemplars exist abstracted from things. Rather, following Sts. Augustine and Aquinas, Cusanus writes that the Platonists are correct insofar as they argue that all things are derived from notions in the Divine Mind. Moreover, it must be admitted that all distinct notions or forms are enfolded in the one infinite Form, which is the Word in God. “Only one infinite Exemplar is sufficient and necessary; in it all things exist, as the ordered exists in the order.” Cusanus thus shows that “only God is ‘world-soul’ and ‘world-mind’ ” and that His divine Word or “*Logos*” is the Form of all forms. Therefore, forms do not have actual existence except in the Word as Word and contractedly in things.

In adopting this Platonic conclusion, Cusanus explicitly embraces the Platonic theory of knowledge: “[The Platonists] added that the truth of forms is attained only through the intellect; through reason [*ratio*], imagination, and sense, nothing but images [are attained], according as the forms are mixed with possibility.”

Cusanus’ Refutation of Aristotelian Cosmology

The cosmology of Aristotle, which prevailed in the scientific world for centuries, entails the following fundamental assumptions: (1) the universe is spherical, has a center and a circumference, and is therefore a vast but finite structure; (2) the Earth lies at the center of the universe and is itself immobile, since the heavenly bodies revolve

in uniform circular motion around the center, and therefore around the Earth.

Long before Kepler, who pays explicit tribute to Cusanus in his *Mysterium Cosmographicum*, Cusanus exploded this pseudo-scientific Aristotelian view of the universe. Because the universe is privatively or contractedly infinite, it does not have a finite structure, it has no center or circumference other than God, the Earth is not the center of the universe and is not immobile, nor do the heavenly bodies have perfectly circular orbits.

In Chapter 11, Cusanus presents his argument to the above effect: the universe is trine; of all things there is none which is not *one* from possibility, actuality, and uniting motion; none of these three can at all exist without the other two; and of necessity these three are present in all things according to very different degrees. Therefore, no two things in the universe can be altogether equal.

Cusanus writes, “it is not the case that in any genus—even [the genus] of motion—we come to an unqualifiedly maximum and minimum.” Therefore, “it is not possible for the world-machine to have, as a fixed and immovable center, either our perceptible earth or air or fire or any other thing. For, with regard to motion, we do not come to an unqualifiedly minimum—i.e., to a fixed center.” Now, since the minimum must coincide with the maximum, if we do not come to an absolute minimum, we do come to an absolute maximum, i.e., a fixed circumference. If the world did have a fixed center and circumference,

it would have its own beginning and end within itself, and it would be bounded in relation to something else, and beyond the world there would be both something else and space. But all these [consequences] are false. Therefore, since it is not possible for the world to be enclosed between a physical center and circumference, the world—of which God is the center and the circumference—is not understood. And although the world is not infinite, it cannot be conceived as finite, because it lacks boundaries within which it is enclosed.

Thus, as Cusanus writes, “the world-machine will have its center everywhere and its circumference nowhere, so to speak; for God, who is everywhere and nowhere, is its circumference and center.” God, who is the Absolute Infinite, is He who bounds the still increasable transfinitum, the realm of Becoming. The Transfinitum lacks boundaries in the sense of physical boundaries, for its center and circumference are God, Who is everywhere and nowhere.

On this basis, Cusanus argues that the Earth “cannot be the center of the universe and cannot be devoid of all

motion.” Moreover, “just as the Earth is not the center of the world, so the sphere of fixed stars is not its circumference.”

Now that Cusanus has established that “the Earth is moved,” based on the same principle that there is no fixed point in the universe, he argues that there can be no perfectly circular orbits. Thus he writes that “neither the Sun nor the Moon nor the Earth nor any sphere can by its motion describe a true circle, since none of these is moved about a fixed point.”

At this point, Cusanus once again makes the point, that one cannot discern the true nature of the universe from sense perception or through deductive logic. Rather one can only begin to advance in one’s knowledge of the universe “through the intellect, to which only learned ignorance is of help.”

Finally, Cusanus argues contrary to modern-day “entropy” theory, that the universe is not-entropic. “It cannot be evident to us that anything is altogether corruptible; rather [a thing is corruptible only] according to one or another mode of being, for the causal influences—being contracted, as it were, in one individual—are separated, so that the mode of being such and such perishes. Thus, death does not occupy any space, as Virgil says.” For this reason, as Cusanus writes in Chapter 13, “it happens that the world-machine cannot perish.”



The Concept Of Jesus

THE ENTIRETY of *On Learned Ignorance* hinges on Book III, which is unique in the history of theology for its boldness in attempting to render intelligible the concept of Jesus Christ as both the Word of God and the Son of Man. Jesus Christ is the mediator of the Absolute Maxi-

mum and of the contracted maximum. He is the maximum contracted individual.

The first chapters of Book III are extraordinary. Chapter 1 contains the concept of negentropic evolutionary development as an unfolding of the Maximal One, including an explicit discussion of a “change of species.” Cusanus writes:

Therefore, no species descends to the point that it is the

minimum species of some genus, for before it reaches the minimum it is changed [*commutatur*] into another species; and a similar thing holds true of the [would-be] maximum species, which is changed [*commutatur*] into another species before it becomes a maximum species. When in the genus *animal* the human species endeavors to reach a higher gradation among perceptible things, it is caught up [*rapitur*] into a mingling with the intellectual nature; nevertheless, the lower part, in accordance with which man is called an animal, prevails [*vincit*].

Thus, man endeavors to reach a higher, intellectual nature, rather than merely a perceptual nature, without negating that perceptual nature. He discusses this whole process as a number series:

It is evident that species are like a number series which progresses sequentially and which, necessarily, is finite, so that there is order, harmony, and proportion in diversity. . . . Thus, whether we number upwards or downwards we take our beginning from Absolute Oneness (which is God)—i.e., from the Beginning of all things. Hence, species are as numbers that come together from two opposite directions—[numbers] that proceed from a minimum which is maximum and from a maximum to which a minimum is not opposed.

Cusanus then argues that each thing in the universe enjoys a “certain singularity” [*quadam singularitate*] and that no two things are precisely equal. In order to illustrate this point, he once again uses the example of the quadrature of the circle:

Similarly, a square inscribed in a circle passes—with respect to its size—from being a square which is smaller than the circle to being a square larger than the circle, without ever arriving at its equal. And an angle of incidence increases from being lesser than a right [angle] to being greater [than a right angle] without the medium of equality.

Later in Book III, Cusanus will use this notion of man endeavoring to reach a higher gradation among perceptible things when he is caught up into a mingling with the intellectual nature, as a metaphor for the way in which God assumes human nature and the Word becomes flesh. In the same way that the intellectual subsumes the perceptual, the Divine subsumes human nature without denying human nature. Thus, what man does in imitating Christ, who is maximal Reason, is to rise to the level of intellect, which brings individual man into a state in which he can become an adoptive son of God.

The Incarnation is the notion from which the concept of *capax Dei* is derived. If the Word is to become

flesh and assume a human form, then the human form must be capable of receiving God. This is only possible insofar as man is created in the image of God and has a rational soul. To have *capax Dei* means that a human form or nature is capable of receiving God. The *capax Dei* is thus related to the notion of *imago Dei* and is required to render intelligible the Incarnation. The Word could not assume the form of an animal that lacked capacity for creative intellect. The Word had to assume the form of that nature which was capable of receiving God.

What Nicolaus of Cusa argues is that Jesus Christ is the contracted maximum individual, but that a contracted maximum individual were impossible unless he was both Absolute and contracted. The individual would not be a maximum unless he were in union with the Absolute One. To have a contracted maximum individual, that individual would have to be of two natures, God and man, while being one person.

In Book III, Chapter 3, Cusanus writes:

Now, if the nature of lower things is considered and if one of these lower beings were elevated unto [Absolute] Maximality, such a being would be both God and itself. An example is furnished with regard to a maximum line. Since the maximum line would be infinite through Absolute Infinity and maximal through [Absolute] Maximality (to which, necessarily, it is united if it is maximal): through [Absolute] Maximality it would be God; and through contraction it would remain a line. And so, it would be, actually, everything which a line can become.

It would be both a line and a Maximal Line. It would be maximum through Absolute maximality and through contraction it would remain a line. Cusanus continues:

But a line does not include [the possibility of] life or intellect. Therefore, if the line would not attain to the fullness of [all] natures, how could it be elevated to the maximum gradation? For it would be a maximum which could be greater and which would lack [some] perfections.

The point that Cusanus then makes is that man is a “middle nature,” he is the highest of the lower nature and the lowest of the higher nature. Therefore, he enfolds within himself all natures. “All natures and the entire universe have, in this nature, wholly reached the supreme gradation.”

Human nature is therefore a “microcosm or a small world.” It “enfolds intellectual and sensible nature and encloses all things within itself.” What is unique about the Renaissance effected by Cusanus is the fact that he brings forth the implications of this concept in

respect to human creativity.

Cusanus writes: “Through the assumed humanity God Himself would, in the humanity, be all things contractedly, just as He is the Equality of being all things absolutely.” “He would be the Son of God—just as [He would also be] the Word of God, in whom all things were created.” For there to be a maximum contracted individual, he has to be united with the Absolute Maximum. At the same time, this maximum contracted individual has to be a human being in order for all natures and the entire universe to be enfolded within him.

Therefore, according to Cusanus, “God exists first of all as Creator. Secondly, [He exists as] God-and-man (a created humanity having been supremely assumed into oneness with God; the universal-contraction-of-all-things [i.e., the humanity] is, so to speak, ‘personally’ and ‘hypostatically’ united with the Equality-of-being-all-things). Thus, in the third place, all things—through most absolute God and by the mediation of the universal contraction, *viz.*, the humanity—go forth into contracted being so that they may be that-which-they-are in the best order and manner possible.”

Thus according to Cusanus, “every creature [exists] in the supreme and most perfect humanity, which completely enfolds all creatable things.”

The obvious question which arises is how can the Word of God, which is before all creation, be manifested in time, after the Creation. From the standpoint of rationality, this appears as a logical impossibility. But if one attempts to render this paradox intelligible, then one gains an insight into the actual nature of time. Cusanus writes:

But this order should not be considered temporally—as if God temporally preceded the Firstborn of creation. And [we ought not to believe] that the Firstborn—*viz.*, God and man—preceded the world temporally, but [should believe that He preceded it] in nature and in the order of perfection and above all time. Hence, by existing with God above time and prior to all things, he could appear to the world in the fullness of time, after many cycles had passed.

By rendering intelligible what seems from the standpoint of finite perception to be a logical impossibility, Cusanus forces the reader to a conception of absolute time which embraces temporal time.

In order to help the reader visualize what it means for the Word to become flesh, Nicolaus of Cusa compares the subsumption of the humanity in the divinity in the case of Jesus to the subsumption of the perceptual in the intellectual nature of all men. He writes:

In that species which is actually supreme within the genus *animal, viz.*, the human species, the senses give rise to an animal such that it is so animal that it is also intellect. For a man is his own intellect. In the intellect the perceptual contractedness is somehow subsumed in the intellectual nature, which exists as a certain divine, separate, abstract being, while the perceptual remains temporal and corruptible in accordance with its own nature.

In regard to Jesus the humanity is subsumed in the divinity. “For since the intellect of Jesus is most perfect and exists in complete actuality, it can be personally subsumed only in the Divine Intellect, which alone is actually all things.”

If one looks back to what Cusanus was doing in Book I in discussing God and forcing one to rise above the perceptual to the intellectual, to actually subsume one’s perceptual nature by one’s intellectual nature, one sees that he was forcing the reader to become Christ-like, as he has defined Christ, in whom divinity has subsumed the human nature.

In such works as *On the Filiation of God*, Cusanus argues that to become an adoptive son of God, requires that one rise above the perceptual level of cognition, above deductive logic to the level of intellect, which he describes as the third heaven unto which Paul reports that he was raptured. To become Christ-like is to act from the standpoint of intellect in harmony with Maximal Reason. To live intellectually as an adoptive son of God means to live temporally in eternity.

In this connection, Cusanus comes back to the discussion of the quadrature of the circle. He writes:

Assume that a polygon inscribed in a circle were the human nature and the circle were the divine nature. Then, if the polygon were to be a maximum polygon, than which there cannot be a greater polygon, it would exist not through itself with finite angles but in the circular shape. Thus, it would not have its own shape for existing—[i.e., it would not have a shape which was] even conceivably separable from the circular and eternal shape.

For Cusanus, Jesus Christ, as the maximum contracted individual, is the highest expression of creative intellect, in fact the creator of the world. He thus writes, “Now the maximality of human nature’s perfection is seen in what is substantial and essential [about it]—i.e., with respect to the intellect . . .” In Chapter 5, in discussing the Incarnation, he writes that the Eternal Father through the Holy Spirit “added reason so that it would be a human nature. [To it] He so inwardly united the Word of God the Father that the Word would be human nature’s center of existence. And all these things

were done not serially (as a concept is temporally expressed by us) but by an instantaneous operation—beyond all time . . .”

Thus he writes: “There is no doubt that a human being consists of senses, intellect, and reason (which is in between and which connects the other two). Now, order subordinates the senses to reason and reason to intellect. The intellect is not temporal and mundane, but is free of time and of the world.”

In a later work, *On Equality*, Cusanus describes the soul as “timeless time.” The soul is not eternal in the same sense that God is absolutely eternal, because the soul is created. Rather it is timeless time, in that, insofar as it is creative intellect, it is in time and yet is elevated above the empirical, material world. Thus Cusanus writes: “When the soul is in time, where it does not apprehend without images, it seems to be the senses or reason rather than the intellect; and when it is elevated above time, it is the intellect, which is free from images.”

Man thus becomes more Christ-like (*Christo similior*), insofar as he rises to the level of intellect. “But if reason governs the senses, still it is necessary that the intellect govern reason in order that the intellect may adhere—by formed faith and above reason—to the Mediator, so that it can be drawn unto glory by God the Father.” By “formed faith,” Cusanus means faith formed by works of love, as opposed to faith without the works of love, which is thereby formless or dead.

What is more, Cusanus writes: “For the maximality of human nature brings it about that in the case of each man who cleaves to Christ through formed faith, Christ is this very man by means of a most perfect union—the numerical distinctness of each being preserved.”

For Cusanus, “Christ is the center and the circumference of intellectual nature . . .” Thus, “it is not the case that, with respect to location, He is seated on the circumference rather than at the center. And, therefore, He who is the ‘Fount of life’ for souls, as well as their goal, affirms that the Kingdom of Heaven is also within men.”

In Chapter 9, Cusanus continues: “Christ, the head and the source of every rational creature, is Maximal Reason, from which all reason derives.” Moreover, “the intellect is the incorruptible locus of incorruptible forms.”

In this context, he discusses the Resurrection. For Cusanus, “the perfection of the universe cannot occur apart from resurrection, since human nature (which is an intermediate nature) is an essential part of the universe; and without human nature not only would the universe [not] be perfect but it would not even be a universe.” Moreover, “a whole resurrected man *is* his intellect,

which is spirit and a true body is engulfed by his spirit.”

In Chapter 11, Cusanus reports that the Apostle John “states that faith in the Incarnation of the Word of God leads us unto the truth in order that we may be made sons of God.” This understanding of the Incarnation allows one to become a son of God, because to become a son of God is to act in imitation of Christ, which is to act in a manner based upon agapic creative intellect. He writes that “Christ is the incarnated Concept of all concepts.”

For Cusanus, “conversion” to Christianity means converting one’s intellect to Christ by maximum faith. “Accordingly, since the intellect is of a nature which is convertible toward the intelligible, it understands only universal, incorruptible, abiding things.” And if man’s intellect is so converted, he can have power over all things not in union with Christ. “If the [believer’s] faith is whole, then with the power of Jesus, with whom he is united, he commands even the evil spirits and has power over nature and motion. And it is not he himself but rather Jesus who—in him and through him—works wondrous things, as the deeds of the saints bear witness.”

Thus, if man truly converts to Christianity, if he elevates himself to the level of creative intellect in imitation of Christ, the incarnated Concept of all concepts, then he too will have Christ-like power to transform nature, to command spirits, the sea, and the winds. And in fact to convert to Christianity means to do precisely what Christ did in order that the *Logos* might continue the process of creation through man. From this standpoint, the man who converts to Christianity “is transformed into Jesus on account of the spirit of Christ which dwells in him.”

Conclusion

As we have seen, the revolution effected by Nicolaus of Cusa in *On Learned Ignorance* begins with a distinction between the Absolute Infinite and the contracted infinite or finite infinite. He arrives at the idea of God as Absolute Infinite by ascending from the effects of God as seen in His creation of the physical universe. As Lyndon LaRouche would say, he hypothesizes the hypothesis of the higher hypothesis through a process of ascending from hypothesis to higher hypotheses to hypothesizing the higher hypothesis. This is none other than the Socratic method Christianized.

If one wishes to understand the last 550 years of world history since the Council of Florence, one must realize that modern history begins with this book and specifically with the concept of man in imitation of Jesus Christ developed therein. If properly understood, the Incarnation as discussed by Cusanus leads necessarily to the concept of man as a microcosm responsible for the further

development of the macrocosm, as a creator responsible for the continuing creation. By rising to the level of intellect in imitation of Christ, through whom all things were created and who is the Maximal Reason from which all reason derives, man gains the power to transform nature and to defeat evil.

The essential concept that Cusanus puts forward is not only a method of creativity, but also a concept of man, in which man, to be fully human, must exercise his intellect. And intellect must be rigorously defined as creativity, as opposed to formal-logical reasoning or sense perception. To read and comprehend *On Learned Ignorance* is to go through a process in which Cusanus forces the reader’s mind to rise to the level of intellect above the level of finite mathematical figures. That is his method in all of his writings, to create a paradoxical situation in which the reader is forced to make a leap from the perceptual or logical-deductive into the realm of creativity, which is the third heaven. In doing so, he deliberately brings about an intelligible rapture, a true conversion of the individual mind to the intelligible.

For Cusanus, the human species embraces all of creation and is therefore responsible for the continued creation. It is this concept which is the basis for the Golden Renaissance which followed the Council of Florence.

To deny the intelligible representation of the paradox of the Incarnation of God-man as Cusanus presents it, as John Wenck and his Aristotelian heirs have done, is to deny oneself access to the most profound treasures of wisdom and science. On the other hand, if we master the method of learned ignorance, nothing will be impossible for us to accomplish. As Cusanus concludes Book II, “If you wish to know something about us, seek it in our Cause and Reason, not in us. *There* you will find all things, while seeking one thing. And only in Him will you be able to discover yourself.”

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Woodcut illustration: “Discussion between Theologian and Astronomer,” from “Concordantia Astronomiae cum Theologia,” Ausburg, 1490 (Granger Collection, NY).

The Artists

(1789)

Friedrich Schiller

Friedrich Schiller wrote “The Artists” in the momentous year of 1789, at thirty years of age, in the same year in which he delivered his inaugural lecture as Professor of History at Jena University, on the subject “What Is, and to What End Do We Study, Universal History?” It was a year much like 1989, when tyranny crumbled around the world and Friedrich Schiller’s “Ode to Joy” was the theme song of a peaceful revolution. In 1789, the United States Constitution created a nation committed to securing “the blessings of liberty to ourselves and our posterity.” In Europe, where Schiller and his fellow republicans were following the American events with great interest, 1789 marked the beginning of the French Revolution, which Schiller called the “generous moment,” and to which he looked with hope for a new birth of freedom on the European continent.

(Of course, Schiller was to be bitterly disappointed by the unfolding of the French Revolution, in which he said that the “generous moment” had found a “little people”—much as today, with wars and poverty spreading in the former communist lands, we rue the lost opportunity of 1989.)

Schiller was a leading actor in these unfolding events, and



Detail from a 19th-century American lithograph.

“The Artists” is Schiller’s greatest poetic treatment of the idea proclaimed on the masthead of *Fidelio*: “It is through beauty that one proceeds to freedom.” This was the idea which he hoped would positively transform political leaders and freedom fighters in their battles against the “principalities and powers” arrayed against freedom worldwide.

This “thought-poem,” Helga Zepp-LaRouche wrote recently (*Fidelio*, Vol. III, No. 4, Winter 1994), “elaborates the fundamental theme, through which Schiller, in continuously escalating images and metaphors, demonstrates how beauty and art are capable of raising the human being to ever new stirrings of the heart and heights of reason. And by describing this development, he himself creates the

idea of which he speaks. The reader is caught up by the excited power of imagination of the poet, and thus leaps over the chasm which apparently lies between the different steps on this path, so that the reader can relive how art becomes the ‘second Creator of man.’ ”

The translator of this poem is therefore confronted with a twofold challenge: Not only must he render the ideas—the content of the poem—in an intelligible way, but he must capture the style—embodied in the rhythm, the meter, the

rhyme, etc.—which conveys the ideas; and he must do so BEAUTIFULLY, because it is through beauty that poetry does its work.

Schiller himself, in a famous passage from “Kallias, or On the Beautiful,” (letter to Gottfried Körner, Feb. 19, 1793), specified what is required to render an artistic creation beautiful:

The perfect, presented with freedom, is immediately transformed into the beautiful. It is, however, presented with freedom, when the nature of the thing appears harmonizing with its technique, when it looks as if it were flowing forth voluntarily from the thing itself. One can also briefly express the preceding so: An object is perfect when everything manifold in it accords with the unity of its concept; it is beautiful when its perfection appears as nature.

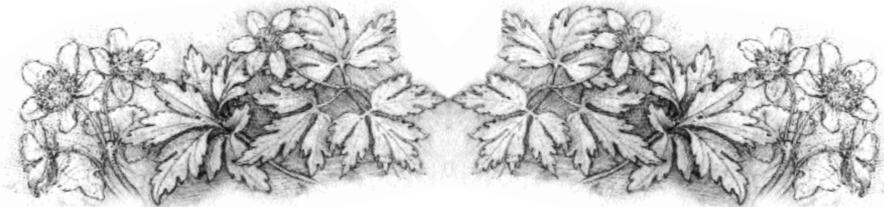
The Schiller Institute undertook to translate the major works of Friedrich Schiller into English beginning in 1985, as a leading part of our effort to create a new Golden Renaissance. But translating Schiller well—and particularly his more difficult works, such as “The Artists”—requires, as Beethoven testified in his lifelong struggle to set Schiller to music, at least the same quality of poetic genius that Schiller himself embodied—or at least a genuine appreciation of that genius.

Yet at the same time, the reward for the effort is tremendous. I undertook the task because the English-speaking world REQUIRES a translation which is true both to Schiller’s words, and to the beauty with which he conveyed them. Struggling to capture Schiller’s poetic conception and style elevates the translator to the heights of mental activity that can only be described by Schiller’s concept of “Götterfunken”—Godly sparks. There, the translator enters into Schiller’s mind, if only for brief moments, and, if he is truly fortunate, is granted that experience identified by Lyndon LaRouche as man’s God-like image of creation.

I began this translation more than three years ago, with an eye to the many Schiller Institute leaders serving years in prison for their belief in truth, and willingness to sacrifice for it. Their courage in the face of injustice, and their continuing fight for beauty in the midst of ugliness, should inspire us all to strive to bring beauty into our distressed world. Their courage would have made Friedrich Schiller joyful.

Now, more than ever before, our people NEED the ideas of Friedrich Schiller, to preserve that legacy of 1789 bequeathed to us at so great a cost. May this translation help to lighten the days of our imprisoned colleagues, and bring us all to freedom!

*—Marianna Wertz,
January 1, 1995*



THE ARTISTS

HOW BEAUTIFUL, O Man, your palm branch
 holding
You stand at century’s unfolding,
In proud and noble manhood’s prime,
With faculties revealed, with spirit’s fullness,
Full earnest mild, in action-wealthy stillness,
The ripest son of time,
Free through reason, strong through law’s measures,
Through meekness great and rich in treasures,
Which long your breast to you did not disclose,
Nature’s own lord, who loves your chaining fetters
Who in a thousand battles trains your powers
And splendent under you from out the wild arose!

BESOT WITH vict’ry operose,
To praise the hand be not forgotten,
Which on life’s desolated strand
The whimpering, abandoned orphan,
A savage Fortune’s booty, found,
Which to your young heart quietly and early
Its future dignity of spirit did display,
And the besoiling lust already
From your most tender bosom turned away,
Beneficent, the one who taught you
In youth the lofty duties playfully,
To guess in easy riddles that she brought you
Exalted virtue’s secret mystery,



Who, more mature to see him on returning,
In foreign arms her darling one she laid,
O fall not, with degenerated yearning
Unto the level of her lowly maids!
In labor can the bee you master,
In skillfulness a worm be as your teacher known,
Your knowledge you do share with other spirits vaster,
But *Art*, O Man, you have alone!

'T WAS BUT through Beauty's morning-entrance
That you the land of knowledge gained
To make accustomed greater brilliance,
The mind on charms must first be trained.
The sound which Muses' strings so cherished
With trembling sweet throughout you poured,
The strength within your breast has nourished
Which later to the world-soul soared.

WHAT, AFTER many thousand years' subsiding,
The reason, now grown older found,
Was to the childlike mind revealed, abiding
In symbols of the beautiful and grand.
To virtue's love her gracious image bade us,
A gentle mind did base depravity oppose,
Ere yet a Solon wrote the Law he made us,
Which languid blossoms slowly grows.
Long ere the thinker's spirit daring
Had of eternal space conceived,
Who to the starry theater staring,
Ne'er its presentiment perceived?

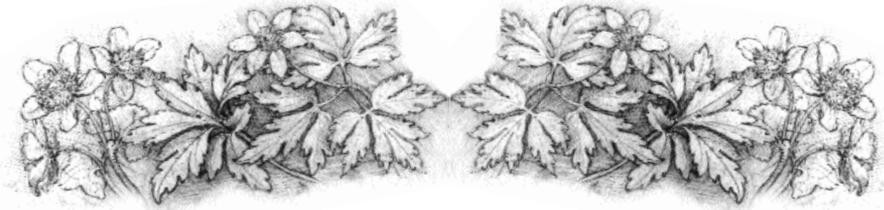
SHE, WITH Orions in a halo glowing
Around her face in lordly majesty,
To only pure daemonic spirits showing,
Empassioned goes o'er starry sky,
From sunny throne escape she's taken,
Urania, so dreadful yet so grand,
Her crown ablazing now foresaken
Does she—as *Beauty* 'fore us stand.
The belt of grace round her receiving,
Becomes a child, thus understood by youth:
What here as *Beauty* we're perceiving,
In future will encounter us as *Truth*.

WHEN FROM his countenance the heavenly Creator
All humans to mortality expelled,
And to the light, a reappearance later
To find on senses' heavy path compelled,
When turned from Man the faces of the host of heaven
Went she, the essence of humanity,
With all the banished and forsaken,
Magnanimously, to mortality.
Here she in bounded flight does hover,
Around her love near land of senses' thrall,
And paints deceiving as a lover
Elysium upon his prison wall.

WHEN IN this nurse's arms so tender
A fragile mankind still reposed,
There holy bloodlust stirred up not an ember,
There guiltless blood was not exposed.
The heart, which she with gentle strings is guiding,
Disdains the servile Duty's company;
Her path of light, more lovely coiled, abiding
In solar orbit of morality.
Those who her service chaste inhabit,
No baser urges tempt, no fates affright;
Just as the holy power first did grant it
Receive they back the pure life of the spirit,
The which is freedom's sweetest right.

HOW BLISSFUL they whom she into her serving—
Of multitudes the purest—does ordain,
Within whose breast she deemed her throne deserving
Through whose mouth rule the mighty their domain,
Whom she selected at e'er-flaming altars,
To see her holy fire never falters,
Without a veil appeared she only to their eye,
Whom she in tender union would ally!
Then in the place so full of honor revel,
Which lofty order has to you assigned:
In the exalted universe of mind
You were humanity's first level.

ERE TO THE world you first proportion brought,
Served joyfully by every being—
A form unmeasured, in black crepe of evening wrought,



Draws near to him, lit up by languid beaming,
A myriad of warring forms,
Which held his mind in slavery's fixation,
Unsociable like him and coarse,
With thousand powers aimed upon his station,
—Thus 'fore the savage stood Creation.
Through fetters blind of appetite's control
To mere appearances restricted,
Escapes him, never felt and e'er untasted,
Fair Nature's beauty-laden soul.

AND AS SHE fleeting overhead now stole,
You caught the friendly shadows in your tether
With tender mind, with quiet hand,
And learned how in harmonious band
To bring them sociably together.
So lightly floating felt the view
To cedar's slender shapes upward projected;
The crystal waves obligingly reflected
Your shimm'ring image back to you.
How could you miss the lovely intimation,
With which benevolently Nature toward you drew?
The art to steal her shadow through an imitation,
The image floating on the waves displayed to you.
Her very being parted from her,
Her own fair phantom self, a dream,
She threw into the silver stream,
In order to entice her robber.
The beaut'ous pow'r to form was wakened in your
breast.
Too noble yet, not to conceive at leisure,
In sand, in clay you have the lovely shadow traced
In outline catching its essential treasure.
The sweet desire for action lively woke—
From out your breast the first creation broke.

HELD UNDER searching contemplation
Entangled by your watchful sight,
Familiar forms gave forth in revelation
The talisman, through which they brought delight.
The wonder-working laws, the measure
Of charm's intensely sought-out treasure
In easy bond were by inventive mind
Within your handiwork combined.
The obelisk and pyramid ascended,

The herm arose, the column sprang on high,
The forest's melody from reedy pipe flowed by,
And heroes' deeds in singing never ended.

THE SAMPLING of a flower bed
Is bound in nosegay with a sage selection,
Thus out of Nature did the first Art tread;
Now nosegays are into a wreath wound in collection,
And thus a second, higher Art began
From the creations formed by Man.
The child of Beauty, by your fingers made
Full self-sufficient, already perfected,
Does lose the crown its brow arrayed
When its reality's effected.
The pillar must, unto proportion bent,
Close with its neighborly sisters in formation,
Proclaimed by Maenad harp's laudation,
The hero must in hero host be blent.

SOON GATHERED round barbarians, astounded
To see the new creations forth they ran.
Look, the delighted crowd resounded,
Look there, all this was done by Man!
As merry and more social pairs abounded,
They soon were seized by singer's lyre,
Who titans, warring giants celebrated
And lion-slayers, who, as singer did inspire,
Transformed their hearers into heroes feted.
The *spirit* then the first time does partake
Of joys more peaceful, reassuring,
Which are but from afar alluring,
Which don't the greed within its being wake,
Which though enjoyed aren't disappearing.

NOW FROM its mental sleep did wrestle
The soul, so beautiful and free,
By you unfettered sprang the vassal
Of cares into the lap of joy to be.
Now bestiality's close limits lifted,
Humanity on his unclouded brow came out,
And thought, the foreigner exalted,
From his astonished brain sprang out.
Now *stood* Man, and to starry legions
Displayed his kingly countenance,
Then to these lofty sunlit regions



His thanks conveyed through speaking glance.
Upon his cheek did smiling flower,
The voice's soulful, tender play
Unfolded into song's full power,
Emotions swam in his wet eye,
And jest, with praise in graceful federation,
His lips poured out with animation.

ENTOMBED IN instincts worms inherit,
In carnal pleasure fully pressed,
You recognized within his breast
The noble seed of love for spirit.
That from what senses base inherit
Could better seed of love break rank,
He has first shepherd's song to thank.
Unto thought's dignity ennobled
An appetite more modest flooded
From singer's mouth in fair refrain.
The dew-dropped cheeks were gently burning,
This steadfast, unextinguished yearning
Did union of the souls proclaim.

THE WISEST OF the wise, the mild one's mildness,
The strong one's power, nobility's grace,
You wed into a *single* likeness
And did within a halo place.
The man who 'fore the Unknown quivered,
Now its reflection came to love;
And splendid heroes hotly simmered,
To match the Being great above.
From arch'type of all Beauty the first sounding
You made in Nature to be full resounding.

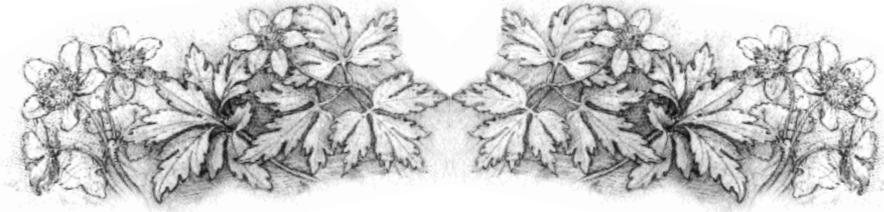
THE PASSIONS' frenzied, wild stress,
The lawless games of Fortune,
The instincts' and the duties' press
You set, with judgmental emotion,
By strict law toward their destination.
What in her great and grand procession, Nature
In widespread distances has torn in twain,
Becomes in song and in the theater
An ordered, lightly linking chain.
By Furies' frightful song affected,
The murder draws, though ne'er detected,
The lot of death from their refrain.

Long ere the sages venture with their finding,
An Iliad has fortune's enigmatic winding
For young antiquity unfurled;
In quiet, Thespis' coach descending,
Slipped Providence into the world.

BUT IN THE great course of the world
Too early was your symmetry ascending.
When darksome hand of Destiny,
What she before your eye had raveled,
Would not before your eye untie,
Then life to the abyss did fly,
Ere it the beaut'ous circle traveled—
Then you did draw, with your own daring might,
The arc still further into future's night;
Then hurled yourself and never quivered
Into Avernus' pitch-black ocean wave
And there that life again discovered
That fled beyond the urn and grave;
Then there appeared, with torch o'erturned, the image:
Of blooming Pollux, leaning there on Castor nigh,
The shadow that is in the lunar visage,
Ere beaut'ous silver circle fills on high.

BUT HIGHER still, to heights yet ever higher
Creating genius soared to be.
Creations new creations one already sees inspire,
From harmonies comes harmony.
What here delights besotten eye alone,
Serves there submissively the higher Beauty;
The charm which does this nymph adorn,
In a divine Athena blends most gently:
The powers which in wrestler's muscle climb,
Must in the god's great beauty keep sweet silence;
The figure of proud Jove, the wonder of his time,
Must in Olympic temple bow in rev'rence.

THE WORLD, transformed by labor's hand,
The human heart, moved forth by new impulses,
Which train it in hot battles' pulses,
Do your creation's scope expand.
Progressing, grateful Man upwards is bringing,
On wings exalted, Art with him on high,
And worlds of beauty new are springing
From Nature which is richer made thereby.



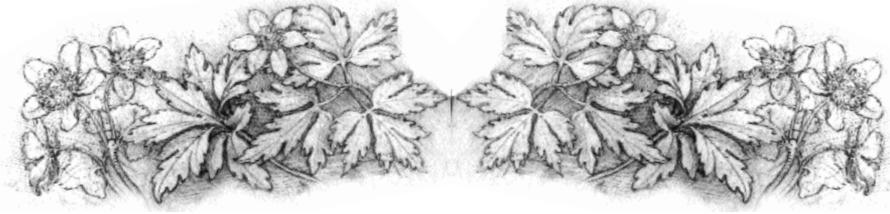
The bounds of knowledge fall away,
The mind, which in your vict'ries easy
Is trained, with pleasures which do ripen quickly
Through artificial world of charms to scamper,
Does Nature's distant pillars now discover,
And overtakes her on her darksome way.
He weighs her now with weights of Man's creation,
Metes here with *measures* she herself has lent;
Much better versed in Beauty's obligation,
To pass before his eye she must be sent.
In self-complacent, youthful joy he raises
In loan unto the spheres his harmony,
The universal edifice he praises
So splendid 'tis through symmetry.

NOW ALL the life that him embraces
Does tell him of proportion fair.
The golden belt of Beauty laces
So mildly in his life's course there;
The blest Perfection round him chases
Triumphantly in your works everywhere.
Wherever joy sonorous hurries,
Wherever quiet sorrow flees,
Where thoughtful contemplation tarries,
Where tears of misery he sees,
Where thousand frights at him are 'raying;
There follow streams of harmony,
He sees the goddess Graces playing
And struggles in refined and quiet feeling
After the lovely company.
So softly, as lines charming coil together,
As all appearances he sees
In softened contour blend in one another,
His life's light breath now thither flees.
His spirit melts in Harmony's great ocean,
Which round his mind voluptuously flows
And thought, enraptured, quietly does close
On ever-present Cytherea in devotion.
Within high unity with Destiny,
In calmness leaning on the Muses and the Graces,
His friendly breast exposed obligingly,
Receives the shot which toward him presses
From off the soft bow of Necessity.

THE TRUSTED favorites of blessed Harmony,
Companions who to gladden life have striven,
The noblest and the dearest, those which she,
Who gave us life, that we might live, has given!
That the unshackled Man now of his duties *thinks*,
Does love what guides him, fetters' links,
Not prey to iron scepter of contingency,
This thanks you—your eternity,
And a sublime reward your heart does carry.
That round the cup in which our freedom runs,
The gods of joy do jest so merry,
The pleasant dream so lovely spins,
For this full lovingly embraced be.

THE SPIRIT splendent and serene,
Who cloaked Necessity in graceful cover,
Who to his starry vault, his heav'nly ether
Does bid us serve with gracious mien,
Who, where he frightens, with Sublimity's enchanting
And to destruction his adornment's granting,
This Artist great you emulate.
As on the brooklet's glassy slate
The bright-hued banks a-dancing glimmer
With sunset's glow and flow'ry field,
So on our barren life does shimmer
The poem's lively shadow-world.
You have to us, as bride garmented,
The frightening Unknown presented,
The Destiny without relent.
Just as your urns the bones do cover,
You place a sweet enchantment over
The sorrows' chorus dread lament.
Through thousand years I've hurried,
In boundless realm of ages past:
How mankind laughs where'er you've tarried,
How sad he lies when you have passed!

WHO ONCE with fleeting feathers upward
Full force, from your creating hands did climb,
Again itself within your arms discovered,
When through the silent victory of time
From off its cheeks life's rosy flower,



The strength from out its members stole
And sadly, steps now lacking power,
The old man staggered on his pole.
Then you from fountain freshly rendered
A wave of life to thirsty tendered.
Twice did the epoch gain its youth anew,
Twice from the seed which you yourself did strew.

BY SAVAGE hordes expatriated,
You snatched the last fire offering away
From Orient's fair altars desecrated
And brought it to the Occident to stay.
There dawned the beaut'ous fugitive much feted,
The new day, from the East, now in the West,
And on Hesperia's meadows germinated
Ionia's renewed and blooming best.
Into the souls did cast more beaut'ous Nature
Soft mirroring, a beautiful reflection bright,
And into the bejewelled souls did enter
Resplendently, the goddess great of light.
One saw the falling of a million shackles,
And for the slaves the rights of Man averred,
As brother peacefully with brother travels,
So mildly has the younger race matured.
With inner, higher joy inspired
You taste the given happiness
And in humility attired
Withdraw with merit's silentness.

IF, ON THE paths of thought without obstruction
The inquirer now wanders, fortune bold,
And, drunk with vict'ry's paeans' loud eruption,
He rashly thrusts his hand the crown to hold;
If he with hireling's meager wages
Does think his noble leader he can shed
And by the throne, dreamed o'er the ages,
Of Art, lets stand the first slave post instead:
Forgive him—in its brilliant stages
Perfection's crown does hover o'er your head.
With you, the spring's first blooming flower,
Soul-forming Nature has her work begun;
With you, the joyous harvest's bower,
Is self-perfecting Nature done.

WHAT FROM the clay, from stone did first emerge so
humbly,
Creative Art, encompasses with quiet vict'ry
The mind's unmeasured, vast domain.
What in the knowledge land discov'ers conquer only,
Discover they, for you the conquest gain.
The treasures, which the thinker has collected,
Will only in your arms first joy impart,
When first his science, into beauty ripe perfected,
Will be ennobled to a work of art—
When he does to the hilltop with you sally,
And to his eye, in evening's mildly shining part,
Is suddenly revealed—the vivid valley.

MORE RICHLY you do satisfy his fleeting vision,
More beaut'ous, higher are the orders which the mind
Can fly through in *one* magic union,
Can circumscribe in *one* enjoyment blind,
The wider ope are thoughts and feelings staying
To harmonies' more sumpt'ous interplaying
To stream of Beauty's richer, fuller span—
More beaut'ous members of the universal plan,
Which, mutilated, spoil now his creation,
He sees the high Forms then bring to perfection,
More beaut'ous step the riddles from the night,
The richer will the world be he embraces,
The broader streams the sea in which he chases,
The weaker grows the Destiny's blind might,
The higher are his urges striving,
The smaller he becomes, the greater grows his loving.

SO LEAD him, hidden pathway show,
Through tones of music pure, forms ever purer,
Through higher heights and beauty yet more beaut'ous ever
Up poem's floral ladder softly go—
At last, at time's ripe destination,
Yet one more happy inspiration sage,
Poetic flight of mankind's youngest age,
And—he into the arms of Truth will hasten.

HERSELF, the gentle Cypria,
Illumined by her crown so fiery,



Then stands before her son grown fully
Unveiled—as Urania;
The quicker only by him captured
More *beaut'ous* he from her once flown!
So sweet, so blissfully enraptured
Once stood Ulysses' noble son,
When his divine companion as a youngster
Was then transfigured to Jove's daughter.

THE DIGNITY of Man into your hands is given—
Its keeper be!
It sinks with you! With you it will be risen!
The sacred magic of poetry
A world-plan wise serves with devotion,
In quiet steer it toward the ocean
Of the great harmony!

LET EARNEST Truth, by her own time rejected,
Escape to Poetry to be protected
And shelter find in Muses' choir.
In highest fullness of her splendor,
More frightful in the charming cover,
Let her arise with song abounding
And 'venge herself with triumph sounding
On her pursuer's coward's ear.

YOU FREE sons of the freest mother,
Swing upward with a constant face,
And strive then after no crown other,
To highest Beauty's radiant place!
The sister whom you lost here early
In mother's lap you soon will see;
What beaut'ous souls have felt with beauty
Must excellent and perfect be.
Uplift yourselves on wings emboldened
High o'er your epoch's course be drawn,
Afar see in your mirror goldened
The coming century's fair dawn!
On twisted, thousandfold paths chasing,
So rich in multiplicity,
Come forward, then, with arms embracing
Round throne of the high unity!
As into gentle beams of seven
Breaks up the lovely shimmer white,
As also rainbow beams of seven
Dissolve into white beams of light:
So, play in thousandfolded clarity,
Enchanted round the heady sight,
So flow back in *one* band of verity,
Into *one* single stream of light!

—translated by Marianna Wertz



Two Epigrams by Friedrich Schiller

THE FOUNTAIN OF REJUVENATION

Trust me, it is no fable, the fountain of youth, it is running
Truly and always. Ye ask, where? In poetical art.

TWO KINDS OF ACTION

Work the good, and humanity's godlike plant dost thou *nourish*,
From the beautiful, thou strew'st *seeds* of the godlike abroad.

—translated by William F. Wertz, Jr.

part of that system, I assure you that I am not here to defend it. One who loves his country ought to improve it. One who loves his country does not want to cover up its faults.

The Independent Commission

All of the evidence was examined by me and some other so-called intelligent people in September. We met in Tysons Corner, Virginia, and I will not tell you we read the whole 10,000 pages, but we took a good sample, plus the record evidence that was available to us from the trial.

Gross Abuse of Power

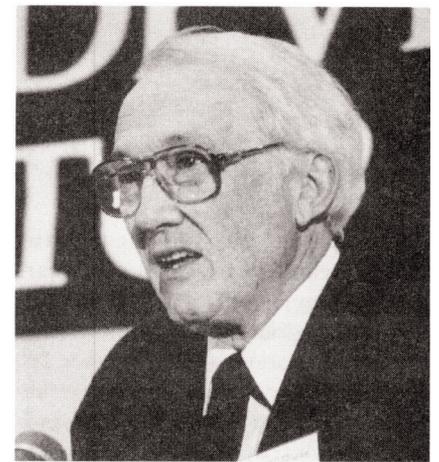
That committee issued a report; I will read part of it: "We, the undersigned, assembled in Vienna, Virginia on Sept. 1 and 2, 1994, having studied numerous documents concerning the case of *United States v. Lyndon LaRouche, Jr. et al.*, have come to the conclusion that there has been a gross, even conspiratorial, misuse of prosecutorial and investigative powers by officials and agents of the U.S. government. The common purpose and concerted action of the con-

spirators was to secure criminal convictions of Lyndon LaRouche and his associates to destroy their political movement." That was just another voice raised seeking justice.

So why should Lyndon LaRouche be exonerated? After all, he is right most of the time, and there are people throughout this world who need the benefit of his rightness. He has been more right than any leader that you and I can name. He is handicapped; he is handicapped by the stigma of this conviction and, incidentally, even a presidential pardon would not remove the fact that he was convicted.

Only one of these judicial procedures, or some extraordinary procedure by the Department of Justice, or some legislation by the Congress, which is unlikely, but possible; only something that would erase this crime, erase the verdict of guilty, or would remove the stigma to his satisfaction, and to my satisfaction, would be acceptable.

He needs to be free to travel. He has limitations, he has a parole officer looking down his throat and setting his



EIRNS/Stuart Lewis

Rep. James Mann

schedule. He has something to give to the world, and this outrageous conviction prevents that from happening.

Those of you who are here are, I know, already soldiers in that effort. It is a tough route to go; the consequences of the actions of the Reagan-Bush era are not likely to be reversed by the Gingrich cabal. So we have a tough job. The Dreyfus case took many years; it will take as long as it takes.

How LaRouche and Associates Were Railroaded into Prison

Disregard for the U.S. Constitution and the rule of law was the mode of operation in the illegal railroading of Lyndon LaRouche, Jr. Documents and testimony later discovered show that the government lied on every contested issue of fact in pre-trial proceedings, and in in-trial proceedings. Evidence shows that the prosecution suborned perjury of its witnesses on the witness stand, and otherwise adopted that which it knew to be perjury by its own witnesses. The prosecution also conducted illegal searches and seizures, illegal wire-taps, brainwashed witnesses, and presented fraudulent evidence in order to obtain the unjust conviction of LaRouche and his associates.

Three judges, having heard evidence of prosecutorial misconduct, have strongly rebuked the government for their conduct in the LaRouche case.

In 1988, U.S. District Judge Robert Keeton of Boston found "institutional and systemic prosecutorial misconduct" during the trial of LaRouche and others in Boston. That case ended in a mistrial.

In 1989, U.S. Bankruptcy Judge Martrin V.B. Bostetter found that federal officials had acted in "objective bad faith" and by a "constructive fraud on the court" when they illegally put three publishing companies into involuntary bankruptcy as part of the political prosecution of LaRouche and his associates.

In February 1995, New York State Supreme Court Judge Stephen G. Crane found the conduct of New York and federal government agents, "raise an inference of a conspiracy to lay low these defendants at any cost both here and in Virginia."

The evidence now in hand was summed up recently by former U.S. Attorney-General Ramsey Clark. Appearing before an independent commission, a body of international legal experts who reviewed the evidence in the LaRouche case, Clark said that the LaRouche case, viewed in context, "represented a broader range of deliberate cunning and systematic misconduct over a longer period of time utilizing the power of the federal government than any other prosecution by the U.S. Government in my time or to my knowledge."

—reprinted from "Summary of Relevant Evidence on the Record Demonstrating the Innocence of Lyndon LaRouche and Co-Defendants." Six million copies of this booklet have already been circulated throughout the United States.

All-Europe Conference

Institute Organizes for Global Reconstruction

Over 500 participants from 28 nations attended an historic conference of the Schiller Institute on the theme “Global Reconstruction—Economic Recovery and the Cultural Renaissance,” in Eltville, Germany, on Dec. 10-11, 1994.

A high-level delegation of sixteen from Russia and Ukraine, headed by Moscow Schiller Institute President Prof. Taras Muranivsky, included twelve doctors and professors, three members of Parliament, and three City Council members, reflecting the widespread influence of LaRouche’s ideas among the intelligentsia of the former Soviet Union.

U.S. Schiller Institute vice-chairman Amelia Boynton Robinson introduced Lyndon LaRouche’s keynote address, by recalling her brush with death in the boating accident that claimed her husband’s life. “I kept saying, over and over, ‘Dear God, do not let me drown, I have too much work to do.’ ” That work, she said, was to help the Schiller Institute to bring the human family closer together. “God has given to this movement the leader to do that,” she said, speaking of LaRouche.

LaRouche wove his keynote remarks around three interconnected events, all involving “a very disgusting British journalist,” Ambrose Evans-Pritchard,



EIRNS/Chris Lewis

Lyndon H. LaRouche, Jr.: “We must supply people with the ideas they need now to survive.”

who writes for the London *Sunday Telegraph*. The first is the British government’s resurrection today of the instrumentality through which World War I was begun, the Triple Entente of England, France, and Russia, whose intent then was to crush the possibility of a German-Russian alliance that could challenge British geopolitics. With the aid of the British-instigated Balkans war, the Triple Entente is being resurrected again, with the primary enemy

this time being the United States.

The second event brought into focus by LaRouche, is the ongoing assassination threat against President Clinton, an operation in which British agent Evans-Pritchard has been a leading figure.

Finally, LaRouche said, Evans-Pritchard is associated with the circles in the U.S. linked to former Vice President George Bush and incoming House Speaker Newt Gingrich, who are trying to bring about a “Conservative Revolution,” a phenomenon well-known in Europe from the Nazi period.

After analyzing how these three events are at work in the world today, LaRouche concluded this remarkable lesson in history and political method by stressing that man is a creature of *ideas*, not of blood or race. Bad ideas are easiest to remove when, as now, they have been discredited *in practice*. Our immediate task is to supply people with the new ideas they need now in order to survive.

Helga Zepp-LaRouche, who leads the LaRouche political movement in Europe, developed the full picture of evil that the Conservative Revolution represents, and called on those present to expose and defeat it in the next eigh-



EIRNS/Chris Lewis

Schiller Institute orchestra performs at the conference.



EIRNS/Stuart Lewis

Faris Nanic, personal delegate of President Iztbegovic of Bosnia-Herzegovina.

Washington, D.C. Conference

‘Development Is the New Name

The Schiller Institute initiated a series of conferences on economic development in the nation’s capital on Nov. 30, 1994.

In his keynote address to the gathering, Lyndon LaRouche characterized the results of the U.S. midterm elections as having brought *fascists*, such as the Conservative Revolution’s Newt Gingrich and Phil Gramm, temporarily to the fore. The American people voted out of rage, without understanding what has gone wrong—since the very policies of deregulation and free trade which people think must be more strongly applied as solutions, are actually the cause of the nation’s decline.

LaRouche identified the turning point in recent history as 1964-68, when the oligarchy, represented by Prince Philip of the House of Windsor and the Club of the Isles, moved to overturn the leading principles of the Italian Renaissance, which has characterized the thrust of Western civilization: the principle of the nation-state under law; the principle of modern science and its

application to technological progress; and the principle that each individual is made in the image of God.

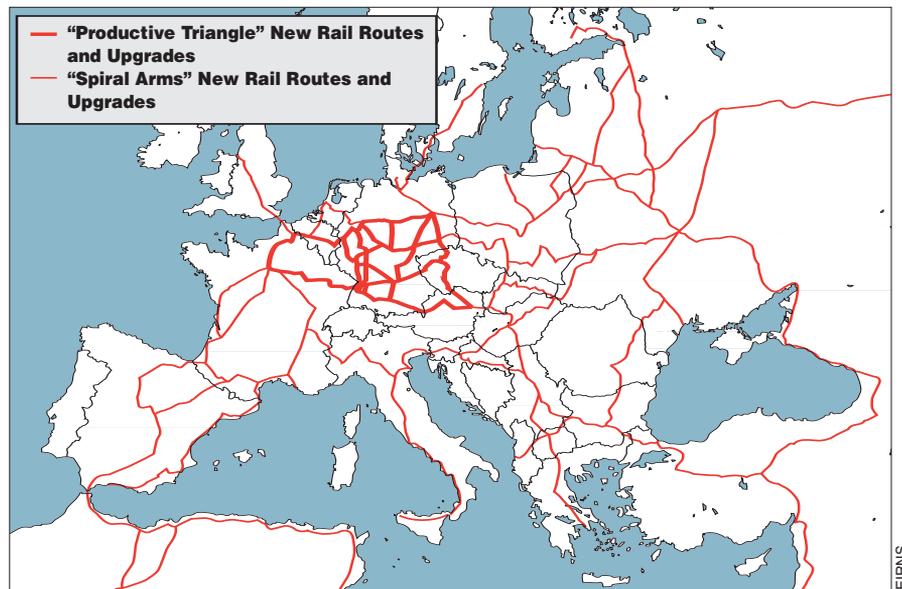
The paradigm shift to a post-industrial, ecologist policy, which was spearheaded by World Wildlife Fund founder Prince Philip, had led by 1970 to a reversal of the upward trend in physical characteristics of economic health—the *per capita/per* hectare consumption of energy, water, health, education, and so forth—to the point that even the world’s most developed economies can no longer think of producing breakthroughs like the Apollo Moon landing.

Then, beginning in the early 1970’s, the international monetary system was turned into a means of simply looting the existing wealth of nations, by creating increasing *fictitious* indebtedness for Third World countries, and then by dismantling productive sectors of the economy in order to feed the cancerous financial bubble. Because this cancer destroys the host on which it feeds, a financial collapse will inevitably join the physical-economic collapse—probably

teen months, to lay the foundation for a new world renaissance [SEE article this issue, p. 4].

She demonstrated that the tendency which the Gingrich crowd in the U.S. Congress represents, is the unbroken tradition of the ideas of Nietzsche, the Nazi movement, and the modern-day Green movement. She located the leadership of that tendency today in the Club of the Isles, Prince Philip and the British monarchy. Their aim, she said, is to set the clock back to the pre-Christian era, the era of cults and irrationalism, just as it was the aim of the Nineteenth Century ideologues of the Conservative Revolution to undo the impact of the American Revolution and the Weimar Classical movement, which were continuations of the Golden Renaissance.

The fighting spirit of the conference as a whole was captured in the concluding presentation by Bosnian journalist Faris Nanic, who delivered a penetrating indictment of the genocide being conducted in Bosnia-Herzegovina under British direction. After reviewing the history of deceit and treachery by the British, French, Russian, and U.N. commands, Nanic thanked the Schiller Institute for helping Bosnia-Herzegovina “from the beginning and without conditions or reservations.” “We are determined not to capitulate, not to surrender, but to go on fighting, until, with the grace of God Almighty and if He so wills it, we bring this war to a victorious conclusion.”



EIRNS

Railway corridors from Schiller Institute proposal for European “Productive Traingle” infrastructure development.

for Peace'

before the end of President Clinton's first term is up.

'We Can Still Fix It'

The key to building a general economic recovery, is the principle that man is created in the image of God. This principle was first introduced into the organization of society in the Golden Renaissance; before the Renaissance, despite the principle's enunciation as a tenet of the Judeo-Christian religious tradition, 90-95% of mankind continued to be treated as animals, working as bestial labor, and so forth. The high point in the implementation of this principle in statecraft is the U.S. Constitution, particularly the *General Welfare* clause of its Preamble.

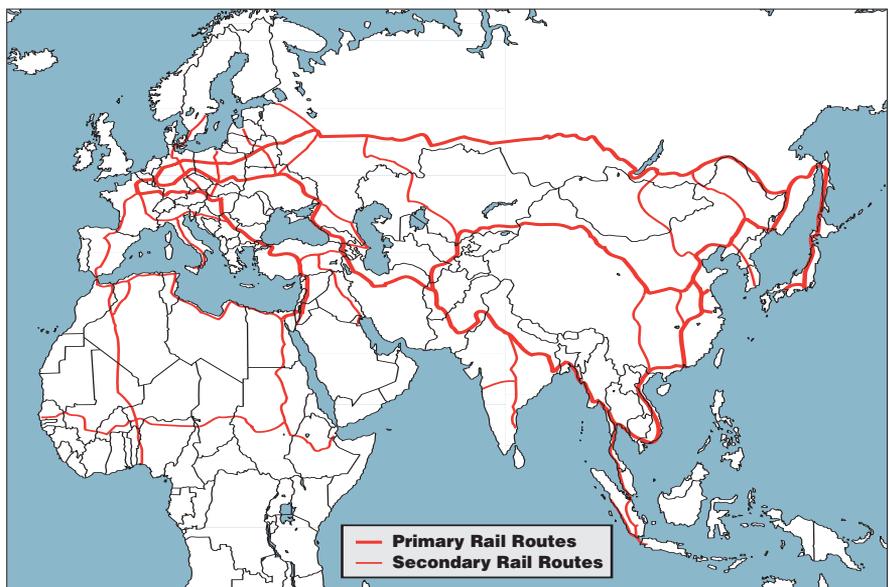
LaRouche then outlined his own history of fighting for crucial development projects through the 1960's and 1970's, starting with the Middle East, and proceeding to East-West relations.

"We can still fix it," LaRouche concluded, if we reach out our hands to the East, while admitting our mistakes, and offer peace through development, we can get out of the crisis. We will see that the Middle East peace process, in particular, is very critical in this regard, since it serves as a bridge to the most populous area in the world—the Asian nations.

Oligarchism Must Be Eliminated

Schiller Institute founder Helga Zepp-LaRouche opened the afternoon session with words of warning: "The crisis of mankind right now is so deep, that the only solution can be what we call a just, New World Economic Order, which allows each country to prosper, each human being to live a decent life. Mankind is all in the same boat, as never before in history."

The idea to bring together all the forces fighting for development in the world, was sparked, Zepp-LaRouche said, by the United Nations' September



Railway corridors from Schiller Institute proposal for Eurasian Land Bridge (Silk Route) infrastructure development.

1994 conference on population and development in Cairo, Egypt, which was really a conference on depopulation.

"The Cairo conference was really quite outrageous, because the enemy of mankind, the oligarchical faction, showed its ugly face with an openness and an arrogance as never before," she said. In published documents, the U.N. called for world population to decrease from 5.5 to 2.5 billion people.

For years, our warnings about their Nazi-like plans went unheeded, Zepp-LaRouche continued, but the Cairo Conference changed all that. "It was clear to two people in the world that this represented an absolute branching point in human history"—Lyndon LaRouche and Pope John Paul II. LaRouche and the Pope, independently, mobilized to stop Cairo, and that changed history.

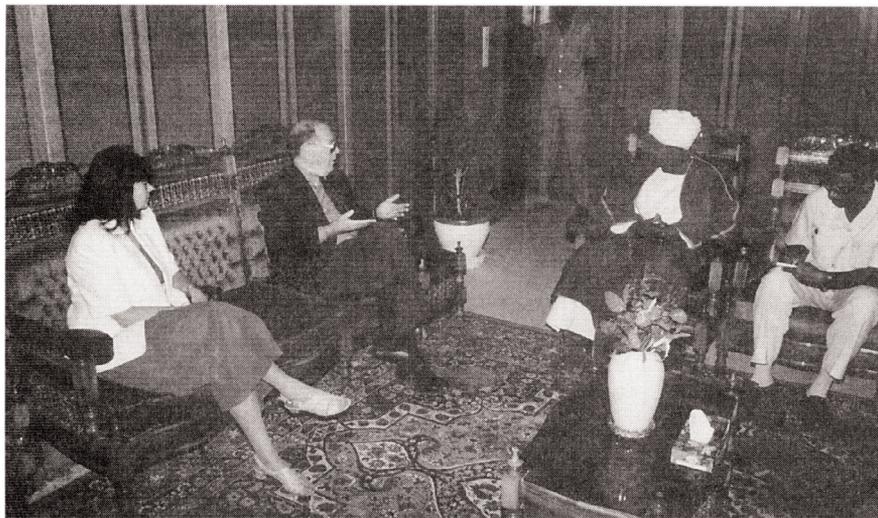
Zepp-LaRouche then identified the evil which the Cairo Conference represented as the same evil that had caused the two world wars of the Twentieth Century. One has to ask the question, she said, how, only fifty years after the end of Nazism, someone would dare propose such outrageous plans for global genocide? That the answer lies in what happened in Eastern Europe after the peaceful revolutions of 1989-90, was illustrated in moving detail by Zepp-

LaRouche, as she reviewed the battles fought since 1989 for her husband's policy of economic development—known as the European Productive Triangle—in the face of the banking establishment's looting policy, including her own role as the candidate of the Civil Rights Solidarity Movement for Chancellor in Germany's 1994 Federal elections.

"If Chancellor Kohl had gone on German television and made an address to all the people of Europe on Christmas Eve or Christmas Day 1989, or even as late as May 1990, the whole world would have changed," she said. "Everybody would have agreed with the vision of an integrated Europe."

It didn't happen because every attempt to bring about a just, New World Economic Order was met with assassinations and threats, beginning with Margaret Thatcher's outrageous charges of a new "Fourth Reich," and the assassination of Deutsche Bank head Alfred Herrhausen. "The message was clear: Whoever would dare to speak to that, would be assassinated."

Despite the threats and the fears of politicians, Zepp-LaRouche concluded, the Schiller Institute continued to organize across Europe. "We must build a movement for worldwide reconstruction. We can only survive if oligarchism is eliminated once and for all."



EIRNS/George Gregory

Lyndon and Helga LaRouche meet with Dr. Mohamed al-Khalifa, President of Sudan's Transitional National Assembly.

LaRouches Hold Discussions in Sudan

Lyndon and Helga LaRouche visited the embattled sub-Saharan nation of Sudan during the week of Dec. 17-23, 1994 as guests of the government, holding many meetings with ministers of government, including with President Lieutenant-General Omar Hassan Al-Bashir, and with the religious leader Dr. Hassan Abdullah al-Turabi.

Mr. LaRouche identified the significance of the trip in two ways.

"First of all, President Clinton and his close advisers are attempting to prevent a crowd in London from, among other things, getting a general war going against Islam; and therefore, I was very happy to visit our friends in Sudan, with the thought that the facts I would be able to develop in my own way, would be helpful to furthering that process of seeking peace and stability around the world, in what the President's trying to do, as I see it."

Second, as Mr. LaRouche put it, "Today there are many people, especially in London, who are trying to influence certain people around our State Department, or Frank Wolf, the Congressman from Northern Virginia, into getting the United States into a fuss with Sudan.

"Well, there are two countries in Africa—Nigeria and Sudan—both

presently slated for destruction by London. If those two countries or either one of them goes, all of sub-Saharan Africa, Black Africa, goes into the pit irreparably. That has strategic implications which can affect the life and welfare of everybody on this planet, including some people in the United States who don't realize how important Africa is to them."

In the Spotlight

The LaRouches' trip was a newsmaker in Sudan. Mr. LaRouche reported, "I met with many ministers of government. We had about three or four meetings a day of that sort, which were featured on television. At the beginning of each meeting, they had the TV camera there, and I would appear on the nightly TV, and so forth.

"I met also, of course, with the religious leader Dr. Hassan Abdullah al-Turabi. I had one meeting with him and another chance to run into him at an evening reception, which went on for some time, where we had some discussion there with others."

LaRouche and his wife stayed in Khartoum throughout their week's visit. LaRouche also addressed scholars and government officials at the university there.

Washington, D.C.

More than 1,700 people jammed Howard University's Cramton Auditorium on January 14 for Washington, D.C.'s first full-length performance of the play *Through The Years*, by Schiller Institute vice-chairman Amelia Boynton Robinson.

The play's author, Mrs. Robinson, who catalyzed Dr. Martin Luther King, Jr.'s intervention into Selma, Alabama in 1964, became synonymous during 1965 with the campaign for the right to vote, which culminated in President Johnson's introduction, and Congressional passage, of the Voting Rights Act of 1965.

Through the Years was written in 1936, to raise money for the creation of a community center for the predominantly rural, and segregated, African-American population of Dallas County, one of the poorest counties in Alabama and the nation.

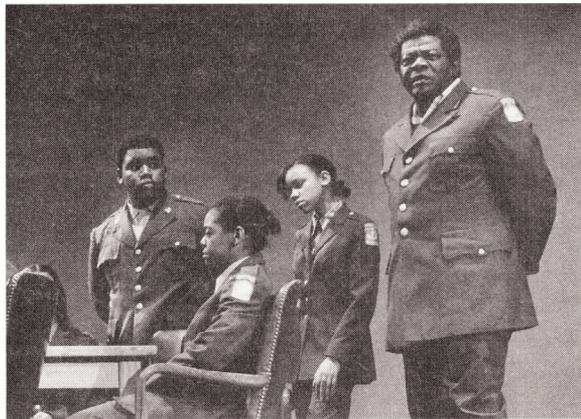
The play, which uses the African-American Spiritual as the *Motivführung* for its narrative action, spans the life of Joshua Terrell, a character based on historical models, including Mrs. Robinson's own ancestor, Congressman Robert Smalls, a slave who successfully commandeered a Confederate vessel and sailed it into Union waters during the Civil War. For many of the sixty-nine performers, especially those in their teens or younger, the play was their first exposure to the existence of such forebears, and the historical issues faced by them.

After an invocation given by the Rev. Wade Watts, former head of the Oklahoma NAACP, Mrs. Robinson was introduced to the audience as "the woman who asked Dr. Martin Luther King to fight side by side with her in Selma." In her remarks, Mrs. Robinson emphasized that "African-Americans have contributed to the United States its only original music, and that is the African-American Spiritual." She also commented that when she wrote the play, she had no idea that she would become part of the same history as that from which, and about which, the play was composed.

Sees ‘Through the Years’ Performed



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis

Right: author Amelia Boynton Robinson, Institute vice-chairman. **Left:** scenes from “Through the Years”: slave auction (top), Union Army (bottom).



EIRNS/Stuart Lewis

which the former slave Terrell is appointed commander of a regiment. Most of the soldier-actors in this scene were female members of the ROTC chapter of a Washington high school.

The 35-person chorus included soloists who punctuated the ensemble-sung Spirituals with single-voice performance. These Spirituals function to lift the action of the narrative, through the use of the dramatic chorus, from prose to sung poetry. The songs, in turn, center around the idea that all

men are created in the image of God.

Following the performance, director Lynne Speed highlighted the impact of the Spirituals on the young performers:

“As the legendary singer Roland Hayes once said, ‘you may search the entire body of the work known as Afro-American Spirituals, but you will find not one word of malice in them.’ This was a particularly important element for the elementary and high-school students in the play. They began by simply memorizing their parts. Then, they became familiar with the historical events that surrounded the specific action in the play. When we put their improved understanding together with the singing, they could often understand almost instantly ideas that we had been trying to work on for hours otherwise.”

The office of newly elected Washington, D.C. Mayor Marion Barry sent greetings to the performance. Barry stated, “It is indeed an honor to pay homage to Amelia Boynton Robinson, who played a vital role during the Civil Rights movement and is a living legacy and true inspiration to us all.”

Various of the play’s scenes riveted the audience. Two particularly noteworthy examples are the “slave auction scene” and the “Union Army scene,” in

Honor Dr. King by Keeping His Dream Alive

The Schiller Institute paid tribute to the life and work of slain Civil Rights leader Dr. Martin Luther King, Jr. in a Martin Luther King Conference, held in the nation’s capital on Jan. 18.

Keynote speaker Lyndon H. LaRouche, Jr. told the audience of 150 political, Civil Rights, religious, and embassy representatives that “what Martin said, and what is exemplified by his last address, is what needs to be done, not just for African-Americans, but for *everyone*, in order to have a nation and a world in which it’s fit to live, in which these great injustices are no longer toler-

ated, in which the right and just conscience of mankind becomes more efficient, or less inefficient.”

Institute vice-chairman Amelia Boynton Robinson, who has been a leading figure in the fight for Civil Rights for African-Americans for nearly sixty years, introduced the conference. Several other close associates of Dr. King endorsed the meeting, including the Rev. Hosea L. Williams, the Rev. Fred Shuttlesworth, and the Rev. James Bevel, who spoke on the evening panel.

In what was perhaps the most moving part of LaRouche’s speech,

he took his audience inside King’s mind, as King struggled with his own “cup of Gethsemane,” as Jesus had done before the Crucifixion. Speaking of this *internal* struggle, LaRouche said: “In making the last public address of his life, in reflecting upon the cup of Gethsemane, King walked to the podium, before thousands of people, and said, ‘I am drinking the cup. I wish to live, but I am drinking the cup.’ And he laid forth a mission.” That mission—how to bring social justice to the entire world—was the subject of the full conference discussion.



Recitation in Leesburg, Virginia.

EIRNS/Stuart Lewis



Chorus in Wiesbaden, Germany.

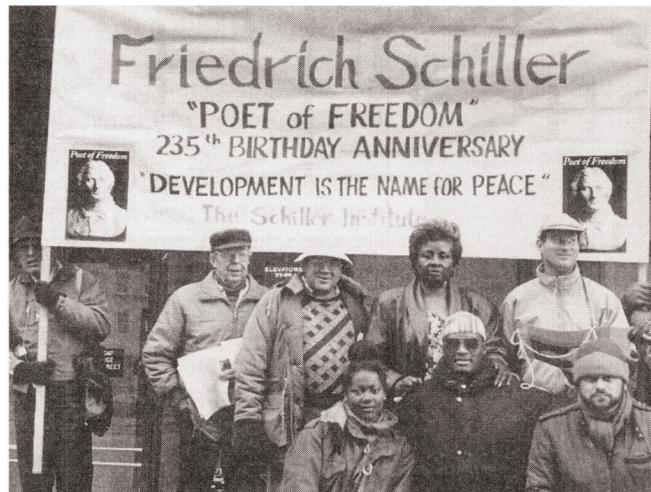
EIRNS/Chris Lewis

Why is it that we are still barbarians?" asked Friedrich Schiller, the great German poet, playwright, and historian, over two hundred years ago, at a time when the Jacobin Terror unleashed by the French Revolution had destroyed the hopes of republican forces in Europe. Schiller Institute founder Helga Zepp-LaRouche asked this question again on Nov. 10, 1994, in remarks prepared to commemorate the 235th birthday of the great "Poet of Freedom" in celebrations across the United States, in Canada, and in Europe.

The message by Zepp-LaRouche, who also heads the Civil Rights Movement Solidarity Party in Germany, was read at full-day Institute events in major cities from Los Angeles to Boston, from Montreal to Hanover, events which featured recitations from Schiller's dramas, poetry, and prose writings, as well as musical settings of his works by the leading Classical composers.

What is at stake, said Zepp-LaRouche in her remarks, "is the question of whether a worldwide Dark Age, with many regional wars, the proliferation of old and new epidemics, starvation catastrophes, annihilation of entire geographical areas and a degeneration into a far more profound barbarism, will emerge out of the end of the era of

'Poet of Freedom' Celebrated Worldwide



Chicago pre-celebration rally.

EIRNS/Tom Szymeczek

mankind, or whether we will shape political conditions upon this Earth in a way which finally corresponds to human dignity. Since the answer to this question will decide the issue of whether we will still find something which deserves to be called 'human civilization,' it is worth thinking about how we can create the 'moral possibility' in the people of our time."

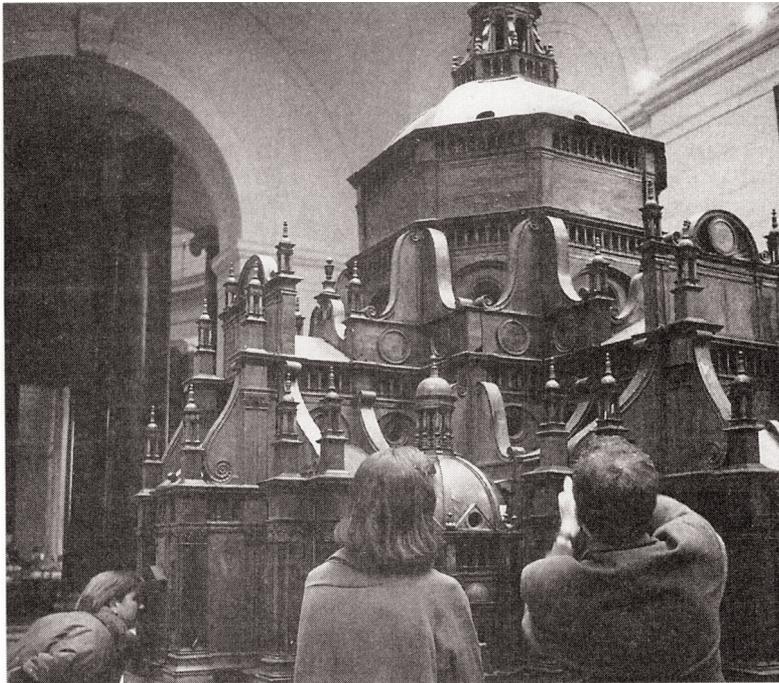
The need, and desire, for such cultural renewal was indeed evident in the many resolutions proclaiming Nov. 10 to be Friedrich Schiller Day, issued by U.S. city councils. Over a dozen U.S. cities released proclamations, including

Washington, D.C., St. Louis, Newark, and Buffalo.

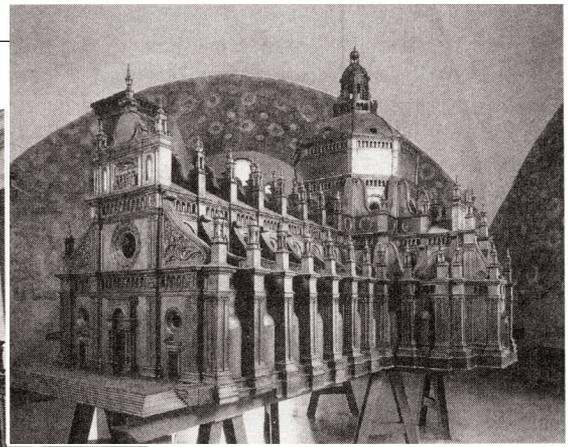
Il the events heard greetings from the five associates of Lyndon LaRouche who remain political prisoners, serving decades-long sentences in Virginia prisons; their messages underscored the importance of Schiller's writings today.

Michael Billington, who is serving a 77-year sentence on phony "securities fraud" charges, concluded his greetings with an enthusiasm that mirrored the day's festivities: "The reason we're holding this meeting, is that we know that to break through the hardened shells that have grown around the troubled souls of our citizens, requires the music and

the poetry of a Beethoven and a Schiller; and whether it's the lost youth who have been neglected and surrounded by ugliness, who have too easily succumbed to evil, or whether it's the frustrated average citizen who has become so mindless, that he or she allows a Newt Nitwit to occupy a position of political power in this country, in either case, it's only the beauty of the creative process as expressed by Classical art, which can awaken in them a conscious sense of their own humanity, their own potential, and their own freedom. So enjoy the celebration, and enjoy the fight!"



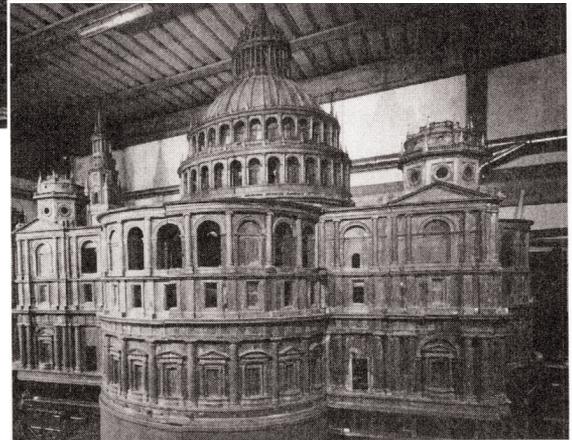
EIRNS/Stuart Lewis



Musei Civici del Castello Visconteo, Pavia

Top: Wooden model, Pavia Cathedral.
Bottom: Wooden model, Project for St. Peter's, apse detail. **Left:** Visitors inspect model of Pavia Cathedral.

Fabbrica di San Pietro, Vatican



Renaissance Models Reflect 'A New Era for Mankind'

Exhibitions on architecture represent a unique challenge. The subject—the buildings—cannot be physically moved. But this past winter, the National Gallery of Art in Washington, D.C. did the next best thing, by assembling scale models made by Italian Renaissance architects to illustrate their projects, and displaying these together with engravings, medals, and paintings related to three of the greatest building projects ever undertaken: the Cathedral of Florence (S. Maria del Fiore), the Cathedral of Pavia, and the Basilica of St. Peter's in Rome.

The ancient Greeks used architectural scale models, called *paradeigmata*—from which we derive our word “paradigm.” Although models were used for religious buildings from the Carolingian era onward (A.D. 800), in the Fifteenth Century a new function developed for them, that of instruments for reflection and experimentation.

Although thousands of such models

were originally made in the period from the 1420's to 1600—either as part of the design process, to convince a patron, or to assist engineers and workers in carrying out the architect's intentions—only thirty survive. The Washington show, a scaled-down version of one held in Venice in 1994, displayed fourteen of the models, including the largest (Antonio da Sangallo's walk-in model of St. Peter's Basilica in Rome) and the most exquisitely finished (the model begun in 1488 for the Cathedral of Pavia). Those two models, displayed in the barrel-vaulted corridor of the National Gallery adjoining the Italian Renaissance art galleries, rewarded hours of avid attention for tens of thousands of visitors this winter, who showed their hunger for beauty despite the prevailing wilderness of shopping-mall architecture that mars the American landscape.

The show also included, among numerous models related to parts of

Florence Cathedral, the only ones that take us back to the technological breakthrough that can rightly be said to have launched the Renaissance—Filippo Brunelleschi's dome (1420-36).

Brunelleschi's genius marked the first time in modern history that a single guiding mind shaped a building project and even an entire city—Florence, which remained forever imprinted with his great dome and the other church projects designed to complement it. The show brought out clearly how the ideas of Brunelleschi himself and his admirer, the architect and art theorist Leon Battista Alberti, worked to shape entire new cities as the framework of a new and less-imperfect society, based on the notion of man imitating the Creator God in whose image each human individual is made.

Brunelleschi was present in the show

through the only two extant models believed made under his direction, one showing the structure of the dome itself, and a second for the marble lantern, for which Brunelleschi won a separate competition in 1432, and which he considered crucial to the static equilibrium of the dome.

Also displayed was a parchment from the Florence State Archive which captures a unique moment in western history. Around 1426, just a few years after Brunelleschi was awarded the first monopoly patent in history for an invention, and while he was in the midst of directing construction work on the dome, a rival architect, Giovanni di Gherardo Gherardi, tried to prove that the Brunelleschian project was unsound.

The parchment is a bitter and provocative polemic against Brunelleschi. (Brunelleschi answered in kind, taking advantage of the fact that Florentine republican "*libertas*" turned private conflicts to the advantage of the

common good.) Gherardi simply did not grasp that Brunelleschi was constructing the two shells of his double-shelled dome with different curves, using a single center of curvature, contrary to medieval practice.

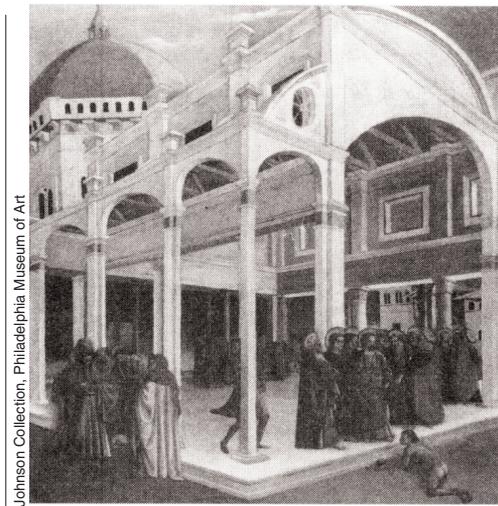
Hung on the wall next to Florentine dome models was a picture from c.1420-30, which offers a scriptural resonance to the debate in Florence during the 1420's, when the outcome of Brunelleschi's proposal to erect the dome was uncertain, and when his achievement was seen exclusively as a problem in engineering—the lifting and moving of weights. The painting, an anonymous panel in the Johnson Collection of the Philadelphia Museum of Art, depicts the "Christ Healing a Possessed Boy," and "Judas Recovering the Blood Money," in a cutaway view of a church. In the Gospel verses recounting the disciples' failure to heal the possessed boy, Jesus said, "If your faith were the size of a mustard seed you could say to this

mountain, 'Move from here to there' and it would move; nothing would be impossible for you."

Although the painted church interior where the two scenes take place bears little relation to the actual structure, over the roof rises a dome which is clearly a visualization of how Brunelleschi's dome would appear when completed. According to the exhibition catalog, "the painter must have been guided, as were the men at work on the dome, by Brunelleschi's large brick model which stood next to the cathedral itself."

A New Era for Mankind

The start of the European Renaissance is marked by the Council of Ferrara/Florence



Johnson Collection, Philadelphia Museum of Art

(1439-1441), which reunified the various eastern Christian churches with the Catholic Church in Rome, healing doctrinal rifts going back four centuries and more. Out of that union, and the impassioned debates that prepared it, came not only modern science as exemplified in the voyages of discovery, the invention of printed books, and the overthrow of Aristotle's geocentric cosmology, but also the basis of modern statecraft, through the founding of the nation-state, which fosters and defends individuals' creative discoveries as the basis for progress.

The Washington show was set up in the West Building right next to the picture galleries celebrating the flowering of the Renaissance in painting in the Fifteenth Century. This setting helped to heighten the Socratic dialogue evoked in Italian art by the phenomenon of "architecture within painting," "painting within sculpture," and "sculpture within painting." The models are really gloriously crafted sculptures. They also *contain* sculpture, as in the case of the model for Pavia Cathedral. In the adjoining galleries, the visitor's sense of "architecture within painting" was heightened by the proximity of the models. In many of the Gallery's Fifteenth Century pictures, saints perform their miracles in settings that call up church interiors of a bygone Byzantine past, or the very latest in the Renaissance style based on a radical revival of the classical architectural orders handed down from Greece and Rome.

One painter, the "Master of the Barberini Panels," generally now identified

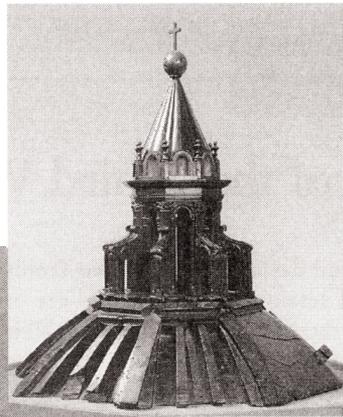


Museum of Fine Arts, Boston

Master of the Barberini, "Presentation of the Virgin," fifteenth century.

Below: *The Dome of Florence Cathedral, designed and constructed by Filippo Brunelleschi, was a technological breakthrough that helped launch the Renaissance. Insets: wooden models by Brunelleschi of the Lantern (top) and Dome and Apse Sections (bottom). Left: a contemporary painting shows Brunelleschi's Dome in the top, left background.*

EIRNS/Andrew Spannaus



Museo dell'Opera di S. Maria del Fiore, Florence



Museo dell'Opera di S. Maria del Fiore, Florence

as Fra Carnevale, was so enchanted with architecture that his religious subjects are dwarfed by the triumphal arches, the vaults, domes, arcades, and sculptured friezes all depicted in the typical grey Florentine stone called *pietra serena*. Besides his “Annunciation,” which belongs to the National Gallery, the show brought together Fra Carnevale’s “Birth of the Virgin” and “Presentation of the Virgin,” from the New York and Boston museums respectively.

St. Peter’s Basilica

In the wake of the Council of Florence, the first Pope to take up permanent residence in Rome was Nicholas V (1447-55), and he resolved to build a splendid city with Florence as the model. St. Peter’s, the center of western Christendom, was to be rebuilt as an even more magnificent version of S. Maria del Fiore. The vicissitudes of any great monument can be as complex as the construction of a nation-state, and the history of St. Peter’s serves as a metaphor for the evolution of the Vatican as a political/religious institution. The problems of translating an aesthetic born in the rough-and-tumble Floren-

tine republic, into the Roman context—the papacy was an absolute monarchy, bound both to ancient Roman traditions and the exigencies of the holy sites—caused numerous interruptions, and radical changes in design.

It took more than a century for the new basilica over the tomb of the Prince of the Apostles to be completed. In the early Sixteenth Century, the project was revived by Julius II—the Pope who

joined, but then withdrew from the League of Cambrai which was organized to crush the greatest threat to the Renaissance, oligarchist Venice. Julius entrusted a great architect, Donato Bramante, with the design. Bramante was close to both Leonardo da Vinci and Raphael. Raphael

immortalized the unfinished crossing of Bramante’s first St. Peter’s in his “School of Athens” fresco, and when Bramante died in 1514 he became the chief architect of St. Peter’s until he too, died in 1520.

Under Pope Paul III, Antonio da Sangallo, another Florentine who was a skilled builder, but not a painter like his predecessors, made sweeping changes in

the design, embodied in the wooden model for St. Peter’s which is some 23 feet long and 15 feet high, and took seven years to build. Sangallo’s stunning model, recently restored, was in many ways the dramatic highpoint of the show. Yet it was artistically put into the shade by Michelangelo’s intervention, in the 1550’s, commemorated in the part of the exhibit installed around the museum’s garden court [SEE inside back cover].

With its double-shell structure and its ribbed supporting skeleton, the dome model for St. Peter’s, despite several stages of alterations after Michelangelo’s death, clearly showed the sculptor’s intention to return to the paradigm of Brunelleschi. In the turbulent climate of the Catholic Counter-Reformation—when he died in 1564, with the dome well under way, the Council of Trent was drawing to a close—Michelangelo reaffirmed the central role of individual genius in the image of God, which had been so boldly asserted by his Florentine antecessor Brunelleschi 150 years before.

—Nora Hamerman

The Fascism of the ‘Third Wave’

---On January 5, the second day of the 1995 Congressional session, the newly-elected Speaker of the House of Representatives, Newt Gingrich of Georgia, was the first witness to appear before the House Ways and Means Committee to testify on his “Contact with America.”

Gingrich opened his testimony by proclaiming that he believed that we had reached a turning point in American history, and he then listed his four primary goals which were at the heart of “where we have to go.” These goals, he continued, “should shape every committee in the House, and they should shape the way in which we work with the administration.”

“The first goal,” said Gingrich, “has to be to take seriously the Alvin and Heidi Toffler concept of the information age, of a Third Wave that follows on a First Wave agricultural society and a Second Wave industrial society.” After noting some implications for the tax code, etc., he went on to say: “I would suggest to you and to your staff and to the witnesses you bring in, that about every policy we should ask the question, does it accelerate our transition into a Third Wave information age, or does it slow it down; does it increase the freedom of entrepreneurs and individuals to have the sources to get there or does it weaken them? And I believe you will find that you are shaped by different considerations than you might have expected.”

After hearing such gibberish, any rational, normal American might ask “What is this man talking about?” A citizen need only pick up this book—or any of the earlier books by Alvin Toffler from which it is drawn—to see that the ideas that Gingrich and Toffler propound pose a dire threat to our republic and our civilization.

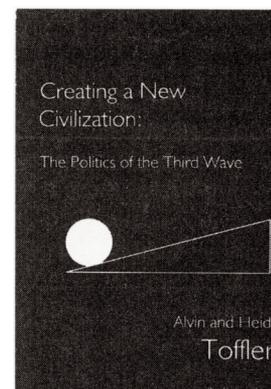
In the view of Gingrich and Toffler, industrial capitalism is the enemy, and the institutions of our society—from the

nuclear family to constitutional government—are outmoded and need to be replaced. This is the key to understanding why Gingrich, the “futurist,” manages to find himself in such close programmatic agreement with the followers of one of the most reactionary schools of economics ever to ooze out of the decaying oligarchy of Europe, the so-called “Austrian School” of Ludwig von Mises and Friedrich von Hayek. The Hayekians are the real architects of the “Contract with America,” with its plans to demolish and slash social programs, privatize government agencies, deregulate the economy, and decentralize and dismember our once-great sovereign republic.

The “Austrian School” hates the principles of the American Revolution and the accomplishments of industrial capitalism. In the Nineteenth century, the “American System” of economics—which every literate American used to know was counterposed to the “British System”—was the prime target of the “Austrian School”—along with the growing industrial might of Germany, which was made possible by the *Zollverein* customs union designed by American System economist Friedrich List.

Today, these anti-republican, anti-capitalist reactionaries are joined by the “futurists” such as Gingrich and Toffler, who arrive at their own hostility to industrial capitalism and republican institutions from a different direction.

Listen to the Tofflers themselves speak, in *Creating a New Civilization*: “It has belatedly begun to dawn on people that industrial civilization is coming to an end.” The main conflict we face, they stress, is not between Islam and the West, as suggested by Samuel Huntington; nor is it the case that America is in decline, as Paul Kennedy declares, nor is it that we are at the “end of history” as Francis Fukuyama believes. The bit-



**Creating a New Civilization:
The Politics of the Third Wave**
by Alvin and Heidi Toffler
foreword by Newt Gingrich
The Progress & Freedom
Foundation,
Washington and Atlanta, 1994
111 pages, paperbound, \$7.95

ter struggle of today, the Tofflers instruct us, is the one now raging “between those who seek to preserve industrialism and those who seek to supplant it.”

The problem with existing political parties and institutions, we are told, is that they are all basically committed to preserving “the dying industrial order.” This includes a misguided and ill-fated commitment “to preserving the core institutions of industrial mass society,” among which the Tofflers include the nuclear family, mass public education, big corporations, big trade unions, and the nation-state.

Shamelessly, the Tofflers reprint a passage from the 1980 *The Third Wave* in which they contend that “the most important political development of our time is the emergence in our midst of two basic camps, one committed to Second Wave civilization, the other to Third. One is tenaciously dedicated to preserving the core institutions of industrial mass society—the nuclear family, the mass education system, the giant corporation, the mass trade union, the cen-

tralized nation-state, and the politics of pseudo-representative government. The other recognizes that today's most urgent problems, from energy, war, and poverty to ecological degradation and the breakdown of familial relationships, can no longer be resolved within the framework of an industrial civilization."

In Gingrich's foreword to this book, he is unequivocal in his praise for the Tofflers. He boasts that he has been working closely with them for two decades, and there is not a hint of any reservation on Gingrich's part to any of Toffler's nutty ideas, or to his demands to overthrow our social and

political institutions.

One passage from *The Third Wave* which Gingrich's Progress & Freedom Foundation does not dare include in this book, is one in which Toffler identified what he regards as the three main outmoded ideas that bound Second Wave nations together. These were, according to Toffler: (1) the idea that humans should hold dominion over nature; (2) that industrialism was a higher stage of evolution than non-industrial cultures; and (3) the "progress principle—the idea that history flows irreversibly toward a better life for humanity."

How Far The Population Control Gang Will Go To Discredit Its Foes

Population researcher Stephen Mumford has produced another in a long string of hysterical attacks on the Catholic Church for its opposition to population control. This latest was timed to coincide with the U.N.'s September 1994 International Conference on Population and Development in Cairo—Mumford distributed four hundred advance copies of the book there—with the obvious intent of discrediting the Vatican's aggressive campaign to remove the most genocidal elements of the Cairo draft program.

A release promoting *The Life and Death of NSSM 200* bluntly states that its purpose is to examine "the lengths to which the Vatican is willing to go in its battle to save the Papacy from extinction, including the destruction of American democratic institutions," and quotes Mumford asserting that, "we must publicly identify the arch-enemy of population growth control, and attack it directly. Public enemy number one is clearly the Vatican."

Using language and methods akin to the wildest Nativist rantings of the Nineteenth Century, Mumford attempts to do just that; but what he actually accomplishes is to reveal the depths to which the population control lobby will descend to destroy its enemies.

This is not the first time that Mumford, based at the Center for Research on Population and Security in North Carolina, has attacked the Vatican in such a fashion. In addition to developing new sterilization methods, Mumford has devoted much of his career to manufacturing venomous and outlandish attacks on the Vatican for its pro-natalist policies.

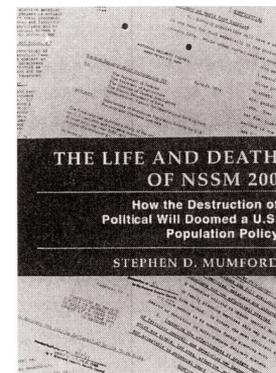
Targeting the Vatican

Mumford made his public debut as a Catholic-baiter in the early 1980's, when he published an article in the *Humanist* magazine, in which he violently denounced the Vatican as a national security threat to the United States because of its opposition to population control, and urged Catholics to rebel against the Vatican by setting up autocephalic churches that would break the back of Papal authority.

He subsequently published two related books, a 1984 volume entitled *American Democracy and the Vatican: Population Growth and National Security*, and a 1986 production called *The Pope and the New Apocalypse: The Holy War Against Family Planning*. Both reiterated the principal argument he made in the *Humanist*: strict population control is necessary for the "security-survival" of the United States; the Vatican

First in Toffler's list of such outmoded optimists is the great German philosopher and founder of the modern science of political economy, Gottfried Wilhelm Leibniz—which goes to the heart of the matter. Common sense can tell you that these people are insane, that computers won't feed you, house you, or clothe you. If you want to know what's really wrong with this computerized kookery, you could do no better than to revisit the discussion of information theory in the article "On LaRouche's Discovery," published in *Fidelio*, Vol. III, No. 1, Spring 1994.

—Edward W. Spannaus



The Life and Death of NSSM 200: How the Destruction of Political Will Doomed a U.S. Population Policy

by Stephen D. Mumford
Center for Research on Population and Security,
Chapel Hill, 1994

384 pages, paperbound, \$18.95

is the main obstacle to such measures; therefore, the Vatican must be destroyed.

NSSM 200

Aside from its links to the Cairo depopulation conference, what distinguishes Mumford's latest entry is its explicit focus on NSSM 200, one of the pivotal documents underlying the current global campaign to enforce draconian population reduction. As part of his campaign to encourage NSSM 200's revival, Mumford prints the study's entire text—the only useful service the book performs.

Ordered by President Nixon in 1974 and drafted by Henry Kissinger, National Security Study Memorandum 200 (NSSM 200)—which remained classified until 1989—identified population growth as a national security threat to the U.S., particularly in developing countries which contained raw materials Kissinger believed the U.S. should control.

NSSM 200 also laid out a far-reaching program for Draconian population control. According to Mumford—who pronounces NSSM 200 to be “one of the most important population projects ever undertaken by any government”—it would have, among other things, “required a one-child family policy for the U.S. [and a] two-child family in the developing countries by 2000”; enforced a global policy of unrestricted abortion; and required the U.S. taxpayer to “provide substantial funds to achieve these goals.”

Noting that NSSM 200 “forthrightly opposes the Vatican on population strategy, family planning, and abortion,” and that the study “specifically notes that the only institutional opposition to population growth control is the . . . Roman Catholic Church,” Mumford spends the bulk of his book excoriating the Church for impeding NSSM 200’s implementation.

Dismissing Morality

Mumford refuses to acknowledge that the Church opposes such population control schemes on moral grounds, so he invents a bizarre explanation for its position. He argues that the dogma of Papal infallibility, adopted by the First Vatican Council in 1870, is central to the power of the Papacy, and that if the Vatican were to drop its opposition to contraception and/or abortion, this would destroy the credibility of Papal infallibility, and with it, Papal power. “It is institutional survival that governs the behavior of the Catholic hierarchy. . . .,” Mumford asserts. “The claim that ‘morality’ governs its behavior in the matters of family planning and abortion is fraudulent.”

To back up this fiction, Mumford invokes renegade theologian Hans Kung. He quotes Kung extensively, including Kung’s 1979 assertion that,

“[t]he only way to solve the problem of contraception is to solve the problem of infallibility.” Writes Mumford: “No other single statement better summarizes the world population problem.”

Mumford’s main objective is to portray the Catholic Church as bent on sabotaging U.S. political institutions; this he does by painting its moral stance in favor of human life as a conspiracy against the foundations of the American republic. “To protect the dogma of infallibility,” he claims, “the Vatican has been forced to undermine the political will of governments [including the U.S.—ed.] which have been striving to deal with overpopulation” “The security-survival interests of the Papacy are undeniably pitted against the security-survival interests of the United States.”

Who’s Against Democracy?

Where does Mumford intend all this blather to lead? To defining the Vatican and the “foreign-controlled” U.S. Catholic bishops’ conference as prime enemies of the U.S., which must be fought tooth and nail, including through such measures as depriving the U.S. Catholic Church of its tax-exempt status.

Ironically, in the course of berating the Catholic Church for undermining democracy, Mumford demonstrates just how “undemocratic” the population control lobby is. To Mumford, the fact that the Catholic Church dares to publicly oppose a policy (i.e., NSSM 200) that would prohibit couples from having more than one or two children, and that it dares to mobilize public opinion against such an obscenity—in other words, that it dares to participate in the democratic process to fight policies that are clearly *coercive*, not to mention morally reprehensible—certifies it as a foe of democracy!

Given his standards, one can only assume that Mumford would find his ideal democracy in Communist China, where forced abortions and infanticide, particularly of females, are the order of the day—all in pursuit of the NSSM 200 policies that those nasty old men in the Vatican fought to keep from being adopted on a global scale.

—Kathleen Klenetsky

Two Fraudulent

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

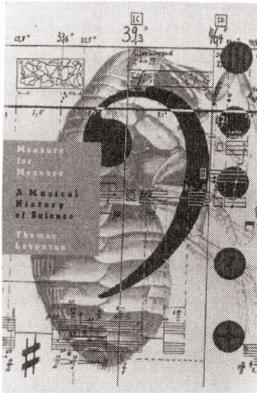
—Edgar Allan Poe,
“Mellonta Tauta”

Long ago, throughout the English-speaking world (under the intellectual domination of Oxford-Cambridge and its Ivy League satraps), the Newtonian Revolution was proclaimed: henceforth, the only acceptable modes of scientific inquiry would be Deduction and Induction (“creeping” and “crawling,” respectively), and scientific ideas would need to be expressed as algebraic functions. But for a few courageous rebels like Poe, everyone accepted the yoke.

Authors Levenson and James, though they may chafe and fret a bit, are not exceptions. Both address, in different ways, the intertwined histories of science and music, and they both express a sort of wistful yearning for coherence between the two disciplines, with which the reader can sympathize. However, they both wind up banging their heads stoically against the bars of their Newtonian cage, when they ought rather to unlatch the door and exit.

Levenson’s is in most respects the less ambitious of the two efforts. *Measure for Measure* is an anecdotal journey through the history of instruments, both scientific and musical. Much of it has sort of a “Popular Mechanics” cast to it, but the author is also looking for opportunities to explore some of the deeper issues of method. He discusses one obvious drawback of the Newtonian formal-logical approach, which is that it cannot account for causality. Consequently, when issues of causality arise, we are often confronted with the logician’s

Versions of the Music of the Spheres



Measure for Measure
by Thomas Levenson
Simon and Schuster,
New York, 1994

351 pages, hardbound, \$25.00

Siamese twin, the occultist.

Newton, as is increasingly well known, was a zealous student of alchemy and the occult. Levenson, after a slightly euphemistic discussion of these proclivities, provides us with the following, relatively insightful passage: “Newton’s recognition of the existence of secret, occult forces in nature freed him from a trap in which less magically inclined scientists found themselves. Whereas such men as Leibniz held out for an explanation of gravity that would include an account of what makes it work, the cause that produced gravity’s observable effects, Newton was able to postulate an attractive force, and then ignore its inner workings. It did not matter that he could not dismantle the engine that powered gravity, so long as his account of gravity’s qualities successfully accounted for the observable experience of the universe. That segregation of observable phenomena and unknown causes, and the assignment of occult status to the latter, defined the field of modern science: its task was simply to complete the description of the phenomena, the effects of the causes that transformed one state in nature to the next. Modern scientists still rely on the occult to save them from tasks they cannot master: for example, they do not ask what makes an electron both wave and particle but only

how its wave-like and particle-like qualities manifest themselves.”

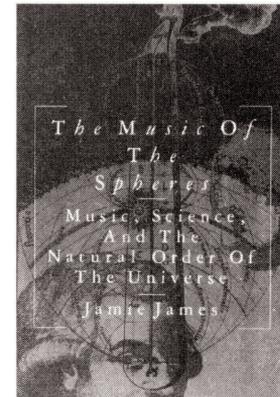
Levenson, like Jamie James and the entire contemporary tribe of popular science writers, is apparently ignorant of the opposing current in the history of science. While they cannot ignore Kepler, they can and do ignore Nicolaus of Cusa; their discussion of Leibniz is cursory at best; and there is scant mention of the Continental successors of Leibniz, who did not conform to the peculiar logician/warlock tendency exemplified by Newton.

Levenson often seems to be flirting with the idea of a more profound examination of the questions he raises. At one point he asserts that “both science and music, any art, are ultimately aesthetic endeavors.” But he stops short of any more rigorous examination of this promising topic (which has, of course, been examined with tremendous rigor by Friedrich Schiller). Instead, he is content to regale us with interesting stories about the development of diverse instruments, and to conclude each section with a little musing.

Music of the Spheres

Jamie James, on the other hand, takes on the serious challenge of examining the entire history of the relationship between science and music in his *The Music of the Spheres*, in order to determine what caused the two to diverge. The results are disappointing.

James is a man who has had sufficient education to know that, as he says in his book’s preface, “there was a time when the universe was believed to cohere, when human life had a meaning and purpose.” He seems genuinely annoyed that music and science have been divorced from one another, referring to this state of affairs as “this psychotic bifurcation in our civilization,” although he hastens to add that he does not have any hope that this situation will ever change. His book is certainly not likely to change it, because his version of the history of ideas is afflicted with all manner of academic misreadings and distortions, such as to mirror



**The Music of the Spheres:
Music, Science, and the
Natural Order of the Universe**
by Jamie James

Grove Press, New York, 1993
262 pages, hardbound, \$20.95

the process that produced the “psychotic bifurcation,” without contributing any insight as to how it happened, or how to correct it.

It seems strange that James so persistently misses the boat on this, since in the course of his book he traverses most of the history of ideas, looking in many of the right places. He often reflects the standard academic idiocy, that ideas which are not susceptible to logic are therefore mystical: “While Newton had actually crossed over the line straddled by Kepler before him, perceptible only in retrospect, which divides the age of classical thought and the modern era, the point at which natural philosophy began to be governed by logic rather than belief, he still yearned to maintain a spiritual connection with the seers of antiquity.” The key, missing concept is found in the *Republic*, where Plato suggests that what might be called “belief” and “logic” are two relatively inferior modes of thought, subordinate to Reason (the *soaring* referred to by Poe).

Since James does not conceive of mental activity outside of the categories of “logic” and “belief,” his tendency is to look toward “esoteric” or downright mystical models in his search for some kind of unity (here the logician/warlock phenomenon recurs). Although he cannot discuss Plato or Kepler without

squirming a little, he expresses unbridled enthusiasm for Freemasonry, and devotes a rather tedious chapter to the “Hermetic Tradition.”

Because James does seek, in his own way, a universalizing quality in music, he takes a relatively dim view of Romanticism, although he concedes that he has difficulty establishing a rigorous definition of it. He associates it with an excess of individuality; a far more rigorous approach would be to associate it with the point where *eros* supercedes *agapē* as the driving emotion (which would end all the silliness about Beethoven, Chopin, *et al.* being Romantics). He refers to Romanticism as a “sea change,” when perhaps a clearer metaphor were that of a musical “low tide,” which would account for the aroma. However, James’ affinity for Hermeticism causes him to then turn around and embrace Schoenberg and other moderns, because they profess to address universal themes in their works, albeit using compositional methods that demonstrate just how mutually antagonistic Logic and Reason can be.

The *reductio ad absurdum* of this antagonism is typified by the contemporary composer/mathematician, Iannis Xenakis, whom James describes as follows: Xenakis believes that the history

of European music is the audible record of scientific and philosophical “attempts to explain the world by reason.” The music of antiquity, he says, was causal and deterministic, “strongly influenced by the schools of Pythagoras and Plato,” and in support he quotes the *Timaeus*: “For it is impossible for anything to come into being without cause.” Then, he declares, there was a revolution. Causality underwent “a brutal and fertile transformation as a result of statistical theories in physics.” In other words, science discovered that, in point of fact, the *Timaeus* was dead wrong: things generally come into existence with no causality whatsoever. Genes mutate randomly, and subatomic particles decay according to no fixed program. Ultimately, the whole notion of an orderly cosmos ruled over by a Divine Intelligence is just a sentimental delusion. Xenakis would make the mathematics of chance work on behalf of art, to give musical compositions the same inevitable and absolute correctness as a mathematical expression in physics.

In this thinking, form achieves a total victory over content. It does not matter what you say, because there is nothing worth saying except what can be proved by logic, and that, by definition, is what is obvious and hence need

not be said. Tragically, to such ravings, James can only respond with mild annoyance, and moral indifference: “I do not say that [Xenakis’] music is not worth performing, only that very few people would care whether it is performed or not.”

Response to LaRouche

In the January 4, 1991 edition of *Executive Intelligence Review*, there appeared an essay by Lyndon H. LaRouche, Jr., entitled “The Science of Music: Solution to Plato’s Paradox of ‘the One and the Many.’” In the space of a few pages, LaRouche systematically addressed and resolved the questions that baffle authors Levenson and James. This essay was subsequently republished as the foreword to the Schiller Institute’s *A Manual on the Rudiments of Tuning and Registration, Vol. I*, which appeared in 1992. This *Manual* was received with great enthusiasm by leading performing musicians, and has sparked a revival of interest in the Renaissance principle of the coherence of all human creative activity. The fact that *Measure for Measure* and *The Harmony of the Spheres* appeared shortly thereafter, no doubt signifies a need on the part of the intellectual Establishment to respond.

—Daniel B. Platt

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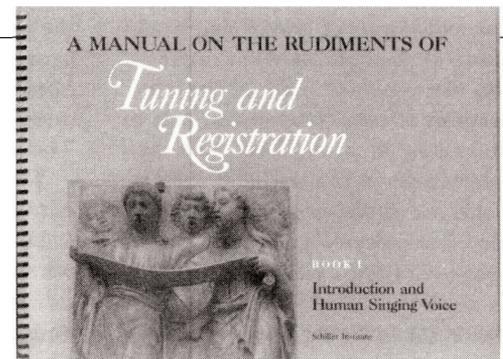
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—Norbert Brainin, founder and first violinist,
Amadeus Quartet

Man as Artist and Creator

The “Self-Portrait” of Albrecht Dürer (1471-1528), known as the “Self-Portrait As Christ,” was selected for the cover of this issue of *Fidelio*, because it so uniquely conveys the idea of the Artist as in the living image of the Creator.

The painting is one of four Dürer self-portraits which are accompanied with inscriptions. The first is a drawing, with an inscription in his native dialect: “I painted this after my own image from a mirror in the year 1484, when I was still a child.” The second, done in 1493, contains an inscription in the Strasbourg dialect: “My affairs go as is decreed above.” The third, completed in 1498, has an inscription in High German: “I painted this from my own image. I was 26 years old.” The inscription to the “Self-Portrait As Christ,” is in Latin: “I, Albrecht Dürer of Nuremberg, fashioned [effingebam] myself thus, in my own undying colors, at the age of 28 years.”

We see in this sequence, Dürer’s own process of filiation, his progress from being a child to becoming a man in the image of God. The inscriptions themselves move from native dialect, to the dialect of a foreign city, to High German, and finally to the more universal Latin. We are reminded of St. Paul’s first *Letter to the Corinthians* 13:11-12: “When I was a child, I used to talk as a child,

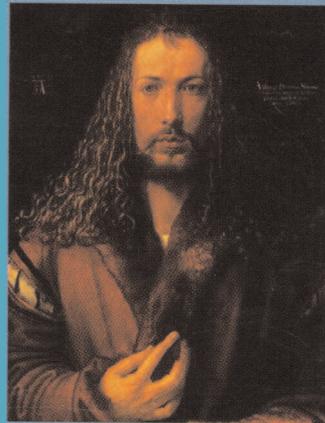
think as a child, reason as a child; when I became a man, I put aside childish things. At present we see indistinctly, as in a mirror, but then face to face. At present I know partially; then I shall know fully, as I am fully known.”

In his first three self-portraits, Dürer depicts himself in a three-quarter pose; but in the final one, he portrays himself face to face, a position previously reserved in Northern European paintings only for members of the Trinity.

During the Fifteenth Century, such painters as Jan van Eyck and Petrus Christus, influenced by the ideas of the Brotherhood of the Common Life and the *Imitation of Christ* of its founder Thomas à Kempis, had portrayed the face of Christ frontally, so as to encourage the viewer to imitate Christ by looking directly into the soul of the Son of the Creator.

Significantly, Dürer’s Latin inscription does not use the verb for “paint,” but rather a word meaning “to fashion, form, or create” [“effingere”]. The emphasis in the painting—primarily on the painter’s eyes, and secondarily upon the right hand and forefinger with which he fashions himself in the image of Christ—conveys that creativity is not primarily physical: rather, the physical hand is directed by the painter’s creative intellect.

Dürer was also influenced in this self-portrait by the ideas of another exponent of à Kempis’ Brother-



Blauel/Gnamm—ARTOTHEK

hood—Nicolaus of Cusa—in particular by Cusanus’ *On the Vision of God* (1453), where he writes that God’s face is the Exemplar and Truth of all faces, and that therefore, the true self-image is the one in which the artist’s face conforms as an image to its Exemplar, the Creator. For this reason, Dürer

portrays his face in exact geometrical proportions, thus conveying the idea that the Logos is the Form of all forms, the Face of all faces. As Cusanus writes: “In all faces the Face of faces is seen in a veiled and symbolic manner.”

In the final chapter of *On the Vision of God*, Cusanus portrays God Himself as a Painter painting His own Self-portrait: “You, O Lord, who work all things for Your own sake, created this whole world on account of the intellectual nature. [You created] as if You were a Painter who mixes different colors in order, at length, to be able to paint Himself—to the end that He may have an image of Himself wherein He Himself may take delight and His artistry may find rest.”

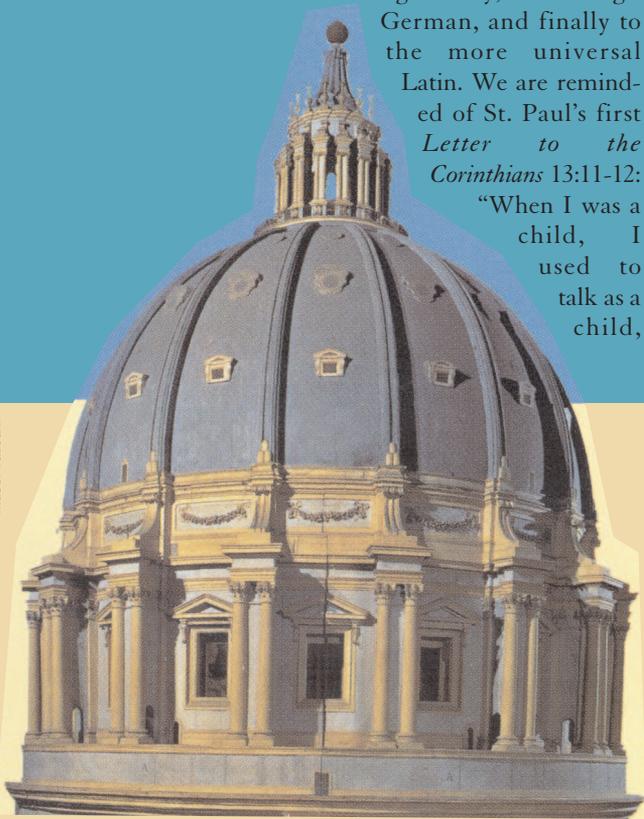
Thus, through a *self-portrait*, Dürer develops a universal message: All men and women can become adopted sons of God. You need only do as Dürer has done—ascend beyond bodily vision, to the level of creative intellectual vision. From this state of mind, it is possible to see God, and to do His work.

—William F. Wertz, Jr.

Renaissance Models: New Era for Mankind

Fourteen scale models made by Italian Renaissance architects were assembled at the National Gallery of Art in Washington, D.C., together with related engravings, medals, and paintings. The museum setting heightens the Socratic dialogue evoked in Italian art by “architecture within painting,” “painting within sculpture,” and “sculpture within painting.”

Left: Model of one-half of the drum and dome of St. Peter’s, c.1558-61, after Michelangelo, Giacomo della Porta, Luigi Vanvitelli



Musei Vaticani

What Is God, That Man Is in His Image?

In defending Pope John Paul II's critique of Buddhism, Lyndon H. LaRouche, Jr. addresses the question,

“What are the aspects of the religious belief of the citizen whose demonstrable truthfulness has had a positive, even essential impact in shaping the independence, the Federal Constitution, and the development of the United States?”



Scala/Art Resource, NY



EIRNS/Stuart Lewis

The Conservative Revolution And the Ideology of the Nazis

Helga Zepp-LaRouche exposes the philosopher Martin Heidegger as a Nazi, in practice as well as theory. The fascist philosophy personified by Heidegger, underlies ecologism, “Liberation Theology,” and the Conservative Revolution of Newt Gingrich and Phil Gramm.

The Method of Learned Ignorance

Modern science was launched by a single individual, Cardinal Nicolaus of Cusa, with his ground-breaking book *On Learned Ignorance* (1440). William F. Wertz, Jr. explores the Platonic method employed by Cusanus, in shaping his concepts of God, the physical universe, and the person of Jesus Christ.

