

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Whig issues, like a national bank, Federal support of internal improvements, and a protective tariff,” were “out of date” by the time Lincoln assumed the mantle of sole Whig congressman from Illinois in 1848.

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

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

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

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

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

—Anthony K. Wikrent

Musical ‘Classroom Mathematics’

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

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

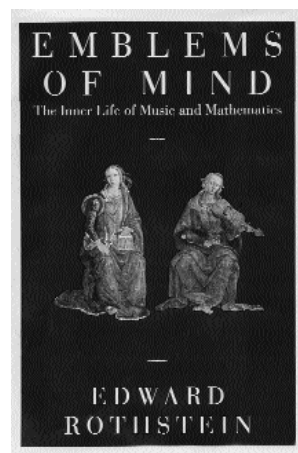
Musical Discontinuities

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

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

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

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



Emblems of Mind:
The Inner Life of Music
and Mathematics
by Edward Rothstein
Times Books, New York, 1995
263 pages, hardbound, \$25.00

that music is superior to mathematics as a language of discovery.

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

years, like a Newton, voyaging in a strange sea of thought . . . Palestrina, Bach, and Wagner—the names strike the same awe into musicians that mathematicians find in the names of Gauss, Cantor, Von Neumann”—a passage which prompts the question how anyone, who isn't deliberately lying, or a complete fool, can link Beethoven, with Newton; or Bach, with Wagner; or Cantor and Gauss, with Von Neumann?

Emblems of Mind is riddled with this sort of shameless deception and falsehood. For example, Rothstein holds up as true, the thoroughly discredited view of Hermann Helmholtz, that musical theory can be derived from the physics of vibrating strings—something LaRouche and his collaborators have shown to be a total lie in the Schiller Institute's *Manual on the Rudiments of*

Tuning and Registration, since all musical development begins with discovering the properties of the human singing voice.

This falsehood is compounded by Rothstein's reverence for the mathematics of Leonhard Euler, whose attacks on G.W. Leibniz were directly orchestrated by Venice's Abbott Antonio Conti. Euler insisted that any mathematical discontinuity could be made equivalent to an infinite arithmetic series, such as his representation of the transcendental number *e* as an infinite arithmetic series, that the infinite series and the sum were identical—something Leibniz, like Nicolaus of Cusa before him, demonstrated to be absurd. Rothstein further misleads the reader by making the unconscionable claim that Leibniz and Euler's views

on this matter were the same.

Perhaps most revealing of Rothstein's incompetence is that he wastes virtually half the book propounding a theory of beauty based on the mind-numbing writings of that enemy of creative thinking, Immanuel Kant. Nowhere does he mention the aesthetical writings of Friedrich Schiller, whose creative discoveries inspired not only the greatest musicians, but also laid the foundation for the great accomplishments of Nineteenth-century German science and mathematics.

Any reader who wants to explore this fascinating subject, shouldn't waste time on this book. Instead, assemble the last four years' issues of *Fidelio* magazine, and work through the writings of LaRouche and his collaborators.

—Bruce M. Director

Apostle of a New Dark Age

While Conor Cruise O'Brien's book is an apology for the British monarchy, it serves a useful purpose: O'Brien acknowledges that the world is entering the end of an era; that the prevalent underlying assumptions of most people no longer function; and that a fundamental change must be made if we are to survive the Third millennium.

However, O'Brien lies. In his view, this great cataclysm was heralded by a successful "Alliance for the Repeal of the Enlightenment"—between the power-hungry Vatican, led by Pope John Paul II, and "Islamic fundamentalism"—to stop the September 1994 U.N. population conference in Cairo, Egypt.

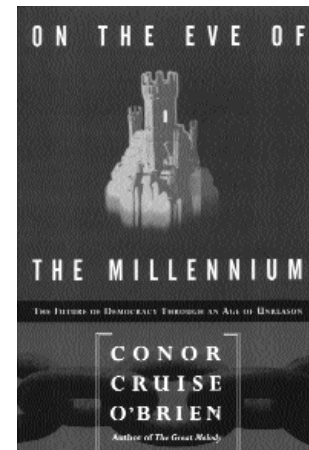
It is not true that there was an alliance between the Vatican and Islam, whose purpose was to prevent the organizers of the Cairo conference from "liberating" the world's people from the yoke of ignorance about "sexuality and reproduction." Because, as early as a year before Cairo, the Schiller Institute had launched a mobilization against the aims of the conference, which were to impose a genocidal U.N.

dictatorship over the world's sovereign nation-states.

The truth of the Institute's campaign was recognized not only by the Vatican, but also by many Muslim nations, and by U.S. President Bill Clinton, who, since his break with the British "special relationship" in June 1994, has worked in tandem with the Vatican to bring peace to the Middle East; to the former Yugoslavia; and to Northern Ireland (which O'Brien denounces as bitterly as, in *October 1989*, he denounced the prospect of German reunification).

War on John Paul II

O'Brien (who is, incidentally, a professed Catholic), does not hide his sentiments: "Let me pause here to take a breath. . . . I frankly abhor Pope John Paul II. Hardly a day passes that I do not murmur to myself the prayer . . . 'May his days be few and may another receive his bishopric.'" And later, "John Paul II is not about to embrace Islam. But he is not averse to giving the impression that he may be about to do so, by stressing the values which Catholicism shares with Islam. The notion of his possible conversion to



**On the Eve of the Millennium:
The Future of Democracy
Through an Age of Unreason**
by Conor Cruise O'Brien
Free Press, New York, 1995
166 pages, paperbound, \$12.00

Islam serves the holy cause of the Counter Enlightenment."

What darkens the day of this Irish arch-Anglophile is that the principle behind such initiatives as President Clinton's peacemaking, is not "showbiz" (as he claims in the second two chapters), but a principle that was described by Pope John Paul II in his Nov. 14, 1994 letter *As the Third Millennium*