

FIDELIO

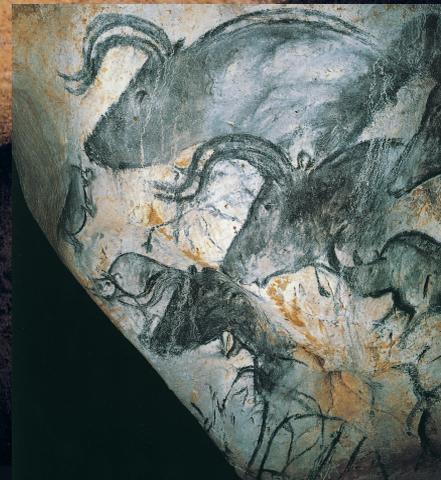
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The Antiquity of Human Cognition



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Cave drawings from Chauvet, France, dated at c. 30,000 B.C., convey motion and perspective by use of superposition and shading, to achieve the communication of ideas characteristic of true artistic expression.

A simply biological distinction between man and higher ape, as biology is defined today, is virtually impossible. The only valid standard for human life, is evidence which bears upon the presence of human cognitive activity, as distinct from the lower capability which we share with lower animal life, the capability for learning, as chimpanzees, for example, do.

The case of a report, implicitly dating the existence of human activity in Germany, to as early as 600,000 B.C., is exemplary. In this case, the crucial evidence involves throwing spears found

in a site so dated. The design of these spears was based upon principles of design, therefore the product of cognition, rather than animal-like powers, of even human beings, for mere learning. Similarly, the evidence of the controlled and task-oriented use of fire in certain archaeological sites, shows the product of human cognition, rather than mere learning. The discovery of datable cave-paintings which qualify as actual art, rather than crude symbolic images, often demonstrates the antiquity of humanity to prehistoric datings in the order of somewhere between 50,000 and 100,000 years.

The human species, as defined by modern man's distinction from the beasts,

has lived on this planet for perhaps a million years, or even much more. Our species not only lived here already long ago, but did not exactly waste all that intervening prehistoric time. Cultures were developed, and even, no later than tens of thousands of years ago, what we would classify, without exaggeration, as art. Millions of years of solar-orbit-determined glacial cycles, and their effects, have obscured most of the physical traces of human existence deep into prehistoric millennia, but we can infer certain among the incontestable, beneficial effects of the human cultures bequeathed to us from the lost shards of those earlier cultures.

—Lyndon H. LaRouche, Jr.
from *Prometheus and Europe*

FIDELIO

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

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

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On the Cover
Rembrandt Peale, *Rubens Peale with a Geranium* (1801). The painter's brother, a naturalist in the Humboldt tradition.
(© Board of Trustees, National Gallery of Art, Washington, D.C.)

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Now Is the Time for a New Bretton Woods!

We devote the editorial space of this issue of Fidelio to two Schiller Institute calls for urgent, emergency action.

The first is a call for the formation of an Ad Hoc Committee for a New Bretton Woods, which was initiated on April 7 in the context of the

EDITORIAL

NASDAQ and other “New Economy” financial markets throughout the world. The second is a

related, urgent call, issued April 14, for emergency action to save the 16 million people now threatened with famine conditions in the Horn of Africa.

Ad Hoc Committee for A New Bretton Woods

The governments of the G-7 nations, have repeatedly demonstrated their unwillingness and inability to prevent the threatened collapse of the global financial system, through a prompt, and thorough reorganization of the system. This renders it urgently necessary that those in all countries who recognize the devastating consequences of a systemic financial crisis, raise their voices.

We, the signators, refer to Lyndon LaRouche, as the economist, worldwide, who has analyzed the causes of the systemic crisis in greatest depth, and for the longest time, and who, at the same time, has elaborated a complete package of measures to be taken, to overcome it: the anti-crisis program for a New Bretton Woods.

We, the signators, take note of the recent initiative of members of the European Parliament, which states:

Object: Real Economy and Financial Economy

THE EUROPEAN PARLIAMENT:

WHEREAS the 1944 agreement of Bretton Woods mechanisms has contributed to the realization of the monetary stability and to the post-war economic reconstruction;

WHEREAS there is the separation between the real economy and the financial economy after the decoupling of the dollar from the gold reserve system;

WHEREAS the financial crises exploded in different parts of the world since 1997;

WHEREAS the international monetary and financial institutions in carrying out their tasks are malfunctioning;

WHEREAS it has been ascertained that the “speculative bubble” has had devastating effects on

the economies of the developing countries, transforming completely the structures of the world economy, and reaching the level of at least \$300 trillion, compared to the world GDP of about \$40 trillion;

INVITES THE EUROPEAN PARLIAMENT:

- A) to propose the convocation of a new Conference, similar to the one at Bretton Woods, with the aim to create a new international monetary system to eliminate gradually the mechanisms which have led to the “speculative bubble”;
- B) to evaluate the possibility of anchoring the currency values to an element of real reference and to better and more completely control the movements of currency rates;
- C) to propose the creation of new credit lines oriented to develop investments in the sectors of real economy and to define infrastructure projects of continental dimensions.

The most dangerous absurdity of the present situation is underlined by the fact, that the so-called “New Economy” is being celebrated by the White House in the U.S.A. and by government leaders of the European Union, as a great success, at the very same moment that the financial bubble, blown up with this myth, is bursting! Far from advancing growth and development of the world economy, so-called “globalization” has in reality shown itself to be a form of unbridled predator capitalism, which has opened wide the divergence between financial titles and real economy on the one hand, and rich and poor, on the other, in an intolerable manner—both on the national and the international plane.

Considering the increasingly accelerating systemic crisis, we, the signators, have decided to constitute the Ad Hoc Committee for a New Bretton Woods.

Indictment of Western Policy Toward Africa

Starvation in Ethiopia— Why Was Nothing Done In Time To Prevent It?

1. The starvation-catastrophe in the Horn of Africa, which has escalated for 16 million people, especially in Ethiopia and Somalia in recent weeks, proves once again that the economic policies of liberalization and structural adjustment, enforced by the International Monetary Fund (I.M.F.) and the World Bank, is a complete failure. The Ethiopian government has been implementing so-called “economic reforms” under pressure from the West since 1992, reforms which are also called structural adjustment policies. The government in Addis Ababa has been praised as the new model student of international financial institutions for that reason.

If, after eight years of implementing the recipes of the international financial institutions, eight million people are in acute danger of starving, then the question has to be finally posed, what sense these so-called market-economy reforms have in Ethiopia and other Africa countries. The occurrence of climatically-induced drought in the Horn of Africa is historically known. So, why did Western policy for this region not insist, over the 1990’s, on building the necessary infrastructure to protect the population from the consequences of the climatic cycles, such as the drought, which have lasted for three hundred years?

Instead, the G-7 governments have fanatically held to their policy of globalization, and have thus destroyed the efforts of the Ethiopian government aimed, within the constrained economic possibilities, at the economic development of the country. It would have been necessary to aggressively promote large-scale transportation and water infrastructure, as well as the development of agriculture. **But, Western governments, the I.M.F., and the World Bank insisted mercilessly on the repayment of old debt.** Ethiopia was forced to pay more than \$1.2 billion since 1992. The country’s debt increased nevertheless, from \$9.1 billion in 1991 to \$10.1 billion today. Under such conditions, how is it supposed to be possible for Ethiopia to free itself from poverty and to be able to combat natural catastrophes?

2. The aid, which has begun all too slowly to flow from the European Union (E.U.), the United

States, and the United Nations Organization, will rescue a larger segment of the population, but the question still has to be posed, why our governments again responded too late. The first call of the Ethiopian government goes back to December 1998. The United Nations also warned, at the latest since mid-1999, that millions of people in the Horn of Africa were threatened by starvation. In December 1999 and in January 2000, the Ethiopian government again issued a call for help to the world public.

3. The criticism launched against the Ethiopian government, especially by the sanctimonious media, on account of the tragic war with Eritrea, that it did not do enough to counter the drought itself, is hypocrisy. **For the West is itself largely responsible for the conflicts in this part of Africa, which is due to the fact that the British government and parts of the U.S. government have developed a geopolitical front against Sudan over a number of years, in Uganda, Ethiopia, and Eritrea.** The sovereignty of African nations did not count in Western policy, but only the potential to influence political leaders in the direction of a strategy of conflict. This policy of the West led to catastrophe in the Horn of Africa as surely as it did in the Congo, in the Great Lakes region, and in Angola. The strict refusal of the current leadership in Eritrea to accept compromises to end the war, is the price paid for this failure of Western policy toward Africa.

4. **We call upon the United States and the E.U., to take the present proposals of the Ethiopian government, to rapidly alleviate the urgent need, seriously, and that they respond magnanimously to the requests.** That would require some \$450 million in the next months for a million tons of food, and comprehensive measures to assure supplies of water and health care. According to the Ethiopian government, the ports of Djibouti and Aden on the southern coast of the Gulf of Aden could provide the necessary infrastructure, in addition to the airlift now necessary into Ogaden.

5. People are now dying in the Horn of Africa for lack of water. Just a few weeks ago, people in Mozambique and in southern Africa were drowning in flood waters. **The crucial question in both cases, is why the economic infrastructure of these countries is not capable of protecting the population against such foreseeable catastrophes.** The answer is to be found in

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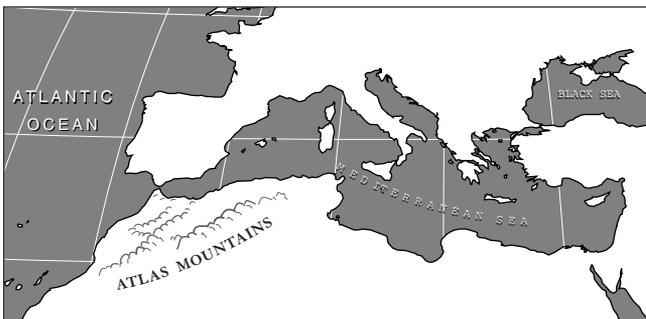
Prometheus And Europe

by Lyndon H. LaRouche, Jr.

Man imagines his gods according to a conception of the universe which coheres, functionally, with man's image of himself.

Aeschylus's Prometheus did not simply defy the pagan gods; he pointed toward a real God, the same God identified in Plato's *Timaeus*, upon whose justice for mankind Prometheus implicitly relied. A Prometheus image was, artistically, a necessary idea, which contributed an essential role during the recent thousands of years of emergence of the best features of modern European civilization today.

July 7, 1999



As cited in works of Classical antiquity, the Prometheus myth derives from historical legend of a revolt against tyrannical rule in the Atlas Mountains region of North Africa, c. 10,000 B.C.

The U.S.A. will not be capable of choosing those decisions on which its survival now depends, unless there is, now, a rapidly renewed influence of Classical thinking. This renewal must occur within a citizenry which had become, predominately, disastrously illiterate, and often wildly irrational, even relative to the standards of twenty-five years ago. The strategic purpose of the present, like related earlier reports, is to prompt those who are able, to educate broader circles among their fellow-citizens. Their task, like that of *EIR*,* is to communicate ideas which must become influential, if this



Corbis-Bettmann

Left: "The god Prometheus brings fire from the heavens to mankind." Above: "Panel of the Lions," Chauvet cave, France, c. 30,000 B.C.

nation is to outlive the presently accelerating global crisis.

Effecting such a result, within the relatively short time now available, will not seem an impossible chore to those who are encouraged, as I am, by study of similar efforts in the Americas, and elsewhere, during certain critical earlier periods of, in particular, U.S. and European history.

The required method, is the same method used successfully during the middle to late

Eighteenth century, by our Benjamin Franklin, and by Lessing and Moses Mendelssohn in Europe, and by the Fifteenth-century Renaissance, earlier. The method is based on provoking not only prominent, but also so-called ordinary people, into facing those facts which force them to overcome the ignorance which has been recently, habitually embedded in them. The ignorance which must be overcome, is typified by present-day, widely and strongly

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held, but destructive popular prejudices. The proven method, from those cited and other notable cases of cultural renaissances from past history, is the method which *EIR* is applying to this work today.

The policy is, to educate a small minority of the citizens, who will, in turn, educate others, who will, in turn, educate still more. We should recognize, from comparable, successful experiences of the past, that those who participate in learning to teach others, in this chain-letter sort of organizing process, will be, together with their children, among the leading citizens of our republic during the years to come. That happy outcome assumes, of course, that our republic survives the presently ongoing succession of crises, that during the months preceding the next U.S. general election.

The principal obstacle preventing such happy results earlier during recent times, has been that such a proposed, rapid success, in bringing up the level of the morality and intellect of an entire people, occurs only as the poet Percy Shelley described this process, in his celebrated "In Defence of Poetry." In ordinary times, such an uplifting of the intellectual and moral level of even a small portion of the population, often appears to be a thankless, if necessary, tiresome drudgery, an effort enjoyed only by a few stubbornly exceptional thinkers and their pupils. Only under special conditions of profound crisis among nations, as now, do the preconditions exist, for a sudden upsurge of the general power of people *for receiving and imparting, profound and impassioned conceptions, respecting man and nature.*¹

At present, the world as a whole is gripped by one of history's greatest instances of the kind of period of rising crisis to which Shelley referred. During recent months, especially since the past winter's mad effort to carry out a political lynching of President Clinton, and since the associated succession of financial crisis and war which followed the Washington G-7 meeting of last October, the political and economic situation now deteriorates at an accelerating rate. As a result of this turn, there has been a perceptible, now accelerating quickening of the minds, spreading among more strata of the population. More and more of an increasingly fearful population smells the approaching death of the existing economic order. It smells that odor of doom emanating, world-wide, from the proverbial "old regimes." In past history, this kind of window of

opportunity now opening up, has been small. In such brief intervals as this one, we must then soon seize that opportunity, or lose it forever.

Any alert, reasonably well-informed observer, can see such a crisis, erupting, as if seismically, around the world today. If, and only if, that relatively brief opportunity is seized appropriately, and quickly enough, our nation can, and will land safely on the safer, far side of the presently rising storm. Otherwise, past comparable periods of history should have forewarned you, that without using that approach, of which this present report is an integral part, this nation will not survive during your children's lifetimes.

If you had any doubt that our nation has been sinking into a quicksand of functional illiteracy, ask: What percentile of the pupils in local schools are being turned into virtual zombies, even killers, by programs of stuffing the pupils with the disassociative, mind-deadening drugs, such as Ritalin, Prozac, and dexedrine, and so-called "information," instead of knowledge? What does that tell you about the kind of education being delivered to those victims, those pupils, by our schools, and by the Internet?

Ask, then: Is the content of mass media output much better, or, perhaps, even worse, than that destruction of our young, presently ongoing within our schools? Compare today's schoolroom and popular readings with those of twenty-five and fifty years ago. Compare the most popular and other racks of bookstores today, with the offerings of twenty-five and fifty years ago. This nation has adopted many enemies, either real, or merely imagined; the most deadly among the real enemies, is the present "New Age's" spread of illiteracy, and of moral and intellectual numbness, within both the leading ranks of politics and business life, and all ages of the population in general.

How Citizens Fool Themselves

In proceeding as I do now, I forewarn you once more, not to allow yourself to be so microscopically small-minded, as to make the commonplace mistake of recent, increasingly illiterate decades in our nation's life. Do not fool yourself into thinking that the topic presented here is relatively unimportant to the practical side of life in your local community today.

Perhaps some readers will be tempted to think, mistakenly, that I am referring to some "secret doctrine" known only to puppet-masters who control politics on stage from behind the curtain. Those readers should free themselves from such, or similar illusions.

Real politics operates on three levels.

1. "A Defence of Poetry," *Shelley's Poetry and Prose: Authoritative Text, Criticism* (New York: W.W. Norton, 1977). Shelley himself emphasized that John Keats was the greater master as a poet; but it was Shelley who helped us better to understand the genius expressed by Keats.

On the lower level of thinking, even that practiced at what most people would consider the levels of high office, ordinary politics operates on the basis of certain relatively superficial, axiomatic presumptions. People, at this lower level, cling to assumptions which operate inside their minds, pretty much as do the definitions, axioms, and postulates of a traditional classroom Euclidean geometry. Most politics—cheap political tricks, for example—functions on the basis of exploiting most people’s customary blind faith in those assumptions.

Suddenly, when a crisis like that now erupting world-wide, begins to reshape events, those axiomatic assumptions break down. This is true even for many people in relatively high positions of politics and finance, as today. They are suddenly perplexed by a rapidly changing world. Those changes are being controlled according to new rules they do not understand. That is what more and more plain citizens, and leading business and political leaders, are discovering now. This will become worse, that rapidly, during the coming weeks and months.

In such times, a new kind of political leadership must emerge. It must replace the style of leadership which was generally accepted, during a period of decades, or even longer, until now. Those who will be effective political and business leaders, under those conditions, will operate on one, or both of two levels of new thinking about policy-making.

On the first of these higher levels, the second level, the new assortment drawn from a retooled combination of both former and new leaders, will simply learn the appropriate new rules, to replace those failed definitions, axioms, and postulates which had seemed to be effective in earlier times.

However, the most effective leaders, will be those who look at this business of political axioms from a still higher, third level. That third level, is represented by those who have come to understand the way in which successive changes in ruling political axioms come about. These are the kinds of thinkers from which the world, in any time, obtains its greatest poets and scientists, and also the best qualified political leaders. This third level represents the quality of leadership which is indispensable for a time of great crises.

It is those other citizens, and their current political leaders, who resist understanding what I have just said in these immediately preceding paragraphs, who will fail us during the presently onrushing world crisis. Like hysterical passengers clinging desperately to what they thought they knew—their failed axioms, their sinking *Titanic*—their leadership, if we permitted it to do so, would take

us all down—with the sinking ship.

So, it was, when Abraham Lincoln warned you, that most of our citizens are—as still today—fooled most of the time. He referred to the blind side of those who are so often fooled, because, to speak plainly, they wished to be fooled. Thus, often, in times of crisis, they wish to cling to their blind faith in beliefs which will fail them, even destroy them—as in the case of people occupied in the folly of “financial derivatives” trading today.

The “blind side” of the typical American (among other people), lies in his, or her indifference to subject-matters with which “I don’t wish to be bothered.” Nothing has caused greater suffering to ninety percent of the people of the U.S.A.—the underdogs—during the past thirty-odd years, than their own desire to limit their attention to so-called “practical questions,” or, so-called “bread and butter” issues of daily life. Usually, it is what they do not wish to see, which hurts them most. Faced with actually important matters, the typical American says, “Please, let’s change the subject!”

Thus, disaster creeps up upon them, step by step, always catching them by surprise. That is how they were caught by surprise, by economic disaster which hit the financial markets in October 1987, in October 1997, in October 1998, the Brazil crisis of February 1999, each of which I had forecast beforehand, and also the most recent bail-out crisis of June 1999. In each and all of these cases, the crisis had crept up, year by year, during the past thirty-odd years, to become the situation of ninety percent of the U.S. population today. Now, the “big one” is coming soon, and most people will have said, “No, it won’t happen; they [the so-called authorities] would never let it happen!”

Usually, the “blind side” which makes today’s all-too-typical U.S. citizen fair prey for fresh disasters, lies within the domain of his customary cynicism, his so-called “popular”—or, *populist*—disdain for principles of science and Classical art. So, we must now do away with populism, and its cult of “libertarianism,” and go on to real politics.

In the following pages, I call your attention to one of the most important topics in all political science, the way in which political axioms are radically changed under conditions of severe political and social crisis. See why one of the most powerful political leaders the U.S. has had, operating during a period of the greatest crisis our republic has known up to now, President Abraham Lincoln, taught his Cabinet political lessons of master-politics, passages from the tragedies of William Shakespeare.

Lincoln’s celebrated late-night lectures to his war-time Cabinet, on Shakespeare, are not an exception to the kind

of practice to be found among the greatest political leaders, in all parts of the world. All of the most successful doctrines of military science, are also derived, and used to be taught, from the standpoint of the Classics, reaching back to ancient Greece. All of the greatest military leaders gained much of their competence in being educated, as masters of real politics, in that way. Much of the knowledge we have about really serious politics, we have from the greatest art inherited from what are sometimes seemingly remote depths of earlier history.

The ancient myth of Prometheus, our subject here, contains one of the most fundamental, and important of those Classical lessons in grand political—and military—strategy.

1. What Art Must Teach Politics

Turn now, once again, to real politics: the nature of man. This time, I present that subject from an indispensable standpoint, the method of Classical artistic principle as such.

As I have stated the reason for this in a recent report: Personalized accounts of experience, on the subject of the elementary form of cognitive relations among groups of individual persons, provide the only mental images by means of which the discovery of validatable, universal artistic, or scientific principles, can be competently reported and argued.² Any different sort of discussion of such matters, is merely rhetoric. The difference between the cases of artistic and scientific principles, is that, whereas the subject of universal physical principles pertains to man's masterful comprehension of the material universe, the subject of universal principles of Classical art, is the individual's explicitly cognitive, rather than sensory, relationship to the sovereign individual cognitive processes of other minds. The clinical evidence of Classical tragedy illustrates this point.³

Classical forms of art put human individuals on its stage, and force the meaning of the interrelations so displayed there, to be made visible within the audience's powers of cognitive insight. In this way, Classical art, such as tragedy, impels the individual members of the audience, to experience a prescience of the pairwise cog-

nitive interactions of the deepest interior of those minds presented on stage.⁴

Successful such artistic compositions, force the mind in the audience, to look beyond the diversions of sense-certainty. They shift the audience's focus, to insight into the seemingly spiritual, shaping, orbital force exerted over the drama's battlefields. They show, thus, how real history is shaped by ideas.

This force is revealed in the interaction of the cognitive processes represented on stage. The sensitive audience recognizes, from that artistic experience, that the same principles demonstrated by great Classical art, are the principles by which peoples must shape the destiny of their nations. Thus, in this way, as the playwright and historian Friedrich Schiller defined the standard of competence for Classical tragedy, the audience must leave the performance of the Classical tragedy better, more insightful people, than had entered the theater a few hours earlier.

That is real politics, as practiced by the only people who are truly serious about the outcome of current history. That, conversely, is the political mission which supplies Classical forms of art its unique legitimacy, its moral purpose.

The real-life incident which I shall put on stage, here, occurred nearly fifty years ago, during the year 1950. This was during the closing years of a time of my occupation with, among other projects, a comparison of the treatments of the natural (i.e., *bel canto*) vocalization of the poetry of Johann Goethe, by such composers as Mozart, Beethoven, Schubert, and Hugo Wolf. Already, then, I sensed, more and more, that those composers understood the principle of composition of ideas within Goethe's poetry distinctly better than Goethe himself. Nonetheless, I had also come to know that Goethe was perhaps the most elegant composer of short Classical poetry in modern times, the one quickest and slickest to provoke in me a hilarious sense of truly Classical metaphor.

Therefore, in assessing Goethe's poetry insofar as I knew it, I compared him not only to Keats, Shelley, Heine, and Shakespeare; but, I also included the setting of short Goethe poems, as *Lieder*, by the composers

2. Lyndon H. LaRouche, Jr., "How To Save a Dying U.S.A.," *Fidelio*, Fall 1999 (Vol. VIII, No. 3).

3. I.e., those of Aeschylus, Sophocles, Shakespeare, and Schiller, most notably.

4. Or, in Classical musical compositions based on the notion of obliging the singing and instrumental voices to interact polyphonically in a *bel canto*-driven, well-tempered mode, the contrapuntal principle of inversion, combined with the voice-species registration, uses dissonance and register-shift, to force singing out of the monotony deemed appropriate for the oompah-band, into a relentlessly driving sense of true musical thorough-compositional development. To free music of the monotony of noun-ness, into a domain of living verbs. To force the singers to sing "between the notes" in this way.

Mozart, Beethoven, Schubert, and Hugo Wolf, masters of Classical poetic composition in their own right.⁵

It was an incident which occurred during that year, which prompted me to reach a certain crucial political conclusion, concerning a crippling epistemological defect which lurked behind the customary Classical elegance of Goethe's form of poetic composition.

The incident which then provoked my judgment to this effect, involved a poetic soliloquy, excerpted from the draft of one of Goethe's plays, a soliloquy which came to be recognized as the celebrated Goethe poem "Prometheus."⁶ [SEE Box, p. 10] That soliloquy reflects the influence of the ideas of Classical artistic composition, those of Aeschylus, Sophocles, Plato, and Shakespeare, which Gotthold Lessing had revived in Germany. The crux of the discussion on this 1950's occasion, was the examination of the Goethe poem itself, within the setting of that soliloquy, "Prometheus," provided by the music critic and composer Hugo Wolf. Wolf's instinct for the musical side of vocalization of poetry often, happily, overwhelmed deliciously his factitious practice of musical Romanticism.

During 1950, I had been introduced to personal acquaintance with Vincent _____, and his wife, who had become known to me previously only from Vincent's reputation spilling over, as if from the other side of the fence, from a decade earlier, as having been a philosophical anarchist from Lynn, Massachusetts' circles of left-wing politics and poetry. During the period of the several occasions on which I was occasionally their guest, they were living in the quaint, celebrated Massachusetts fishing town of Gloucester, a few miles up the New England coast from Lynn.

This was during a time, my 1947-1952 years, when my activities included the occasional composition of poetry in the Classical mode, a preference which my host and I shared, but on which we differed. He was a

true artist, and therefore expressed no difference with me on the principles of composition of poetry as such. Rather, the gist of his view on this account, was that the audience's current *Zeitgeist* required so-called progressive, modernistic forms. Differences, on both politics and poetry, made the discussions the more interesting; the fact that we were serious about ideas, in Plato's sense of ideas, made these occasional visits attractive, and fruitful encounters in respect to their by-products. As study of Plato should have taught each of you, disagreements over principle, situated in a pleasant social setting, have often been, for me, as for many others past and present, the most profitably stimulating grist for creative work.

In this setting, in one of the informal seminars held at Vincent's residence that year, it became my turn to contribute a theme. I brought up the subject on which I had been reflecting for some time: both the Classical idea of Prometheus, and, with it, both the Goethe poem and its Hugo Wolf setting. My reaction to the outcome of my presentation, and our discussion, on that occasion, contributed in a marginally significant way to shaping that approach to both science and Classical artistic composition, which was embodied within my subsequent, 1952, initial articulation of what were to become known worldwide, later, as the principles of the LaRouche-Riemann Method.

Sometimes, the correction of a seemingly small error, even a seemingly tiny error, if it involves a point of principle, can shape a great matter. So, as Carl Gauss showed for the case of the asteroid Ceres, a seemingly infinitesimal error in the Gauss-Riemann characteristic of Earth's orbit, would have been sufficient to doom our planet, long ago. The crucial importance of what might appear, mistakenly, as a mere subtlety of my understanding of the deeper importance of the Classical Greek conception of Prometheus, was forced upon my reflections during the weeks following the discussion which I had shared with my hosts and other participants in the informal seminar.

The participants in that seminar, had emphasized, that my rendering of the content of the Goethe poem, in English, was more successful artistically, than the Wolf setting.⁷ I often recalled, later, how I was startled by that response. Over the following days, I thought about that criticism, and was soon satisfied that they were correct. After a well-prepared presentation of a subject, during a seminar among serious people, you

5. The use of the term *Lieder*, as distinct from the commonplace use of the same German word for song, is used here in the restricted sense of conformity to the form of well-tempered *bel canto*, polyphonic composition set into motion by Wolfgang Mozart's composition of "Das Veilchen." See, *A Manual on the Rudiments of Tuning and Registration*, Book I, (Washington, D.C.: Schiller Institute, 1992). One of the most celebrated discoveries of universal principle in music, was that of Mozart's reading of Bach's *A Musical Offering*. Mozart's reading, and further development of a musical true metaphor in counterpoint, by Bach, in that work, led into the kind of compositional revolution in music toward which Haydn had been yearning in his Opus 33 string quartets. See, Lyndon H. LaRouche, Jr., "Norbert Brainin on *Motivführung*," *Fidelio*, Winter 1995 (Vol. IV, No. 4).

6. *Goethe: Selected Verse*, ed. by David Luke, with plain prose translations of each poem (Harmondsworth: Penguin Books Ltd., 1964).

7. For that occasion, I presented the recorded performance, using a eminently qualified singer, as supplied from the HMV pressings of the Hugo Wolf Society.

may have reason to smile in acknowledgment of the fact, that you sometimes taught yourself more than you had taught the others.

The process of individual discovery, and refinement of one's own knowledge of universal principles, takes the form of a dialogue within one's self. It is the experience of that self-critical process of change, the which is generated by such internal dialogues, which should lead one to a more refined sense of one's inner self. Such a dialogue on some specific paradox, may be recurring over days, weeks, or longer. On one occasion,

it is with others. On another occasion, it is with oneself. Nonetheless, on every occasion, it is always, primarily, with oneself.

It is one's insight into the process of change, associated with the outcome of repeated efforts to perfect such dialogues, through which one's private self-image is elevated. One may be transformed by such habits, away from the self-conception of a fixed thing, into a conception of oneself as a process of changing, a continuing process of becoming a better person. So, in Plato's *The Republic*, the leading figure, Socrates, argues for truthfulness and jus-

Prometheus

—Johann Wolfgang Goethe

Bedecke deinen Himmel, Zeus,
Mit Wolkendunst
Und übe, dem Knaben gleich,
Der Disteln köpft,
An Eichen dich und Bergeshöhn;
Mußt mir meine Erde
Doch lassen stehn
Und meine Hütte, die du nicht gebaut,
Und meinen Herd,
Um dessen Glut
Du mich beneidest.

Ich kenne nichts Ärmeres
Unter der Sonn als euch, Götter!
Ihr nähret kümmerlich
Von Opfersteuern
Und Gebetshauch
Eure Majestät
Und darbtet, wären

Nicht Kinder und Bettler
Hoffnungsvolle Toren.

Da ich ein Kind war,
Nicht wußte, wo aus noch ein,
Kehrt ich mein verirrtes Auge
Zur Sonne, als wenn drüber wär
Ein Ohr, zur hören meine Klage,
Ein Herz wie meins,
Sich des Bedrängten zu erbarmen.

Wer half mir
Wider der Titanen Übermut?
Wer rettete vom Tode mich,
Von Sklaverei?
Hast du nicht alles selbst vollendet,
Heilig glühend Herz?
Und glühtest jung und gut,
Betrogen, Rettungsdank
Dem Schlafenden da droben?

Ich dich ehren? Wofür?
Hast du die Schmerzen gelindert

Je des Beladenen?
Hast du die Tränen gestillet
Je des Geängsteten?
Hat nicht mich zum Manne
geschmiedet
Die allmächtige Zeit
Und das ewige Schicksal,
Meine Herrn und deine?

Wähtest du etwa,
Ich sollte das Leben hassen,
In Wüsten fliehen,
Weil nicht alle
Blütenträume reiften?

Hier sitz ich, forme Menschen
Nach meinem Bilde,
Ein Geschlecht, das mir gleich sei,
Zu leiden, zu weinen,
Zu genießen und zu freuen sich,
Und dein nicht zu achten,
Wie ich!

Prometheus

Cover your sky, Zeus, with vaporous clouds, and try out, like a boy knocking the heads off thistles, your strength against oak trees and mountain-tops: you still must leave me my earth standing, and my hut which you did not build, and my hearth for whose warm glow you envy me.

I know of no poorer thing under the sun than you gods! Wretchedly you feed your majesty on sacrificial offerings and the breath of prayers, and you would starve if children and beggars were not fools full of hope.

When I was a child and did not know which way to turn, I would raise my misguided eyes to the sun, as though up beyond it there were an ear that would hear my complaint, a heart like my own that would have pity on me in my anguish.

Who helped me against the overweening Titans? Who saved me from death, from slavery? Did you not accomplish all this yourself, oh my holy glowing heart? And in your youthful well-meaning error did you not glow with gratitude, for your deliverance, to that Sleeper up there?

I, honour you? Why? Did you ever

allay the agony that weighed me down? Did you ever dry my terrified tears? Was I not forged into manhood by almighty Time and everlasting Destiny, my masters and yours?

Perhaps you thought I should find life hateful, and run away into wildernesses, because not all my dreams blossomed to maturity?

Here I sit, making men in my own image, a race that shall resemble me, a race that shall suffer and weep, and know joy and delight, and be heedless of you, as I am!

Reprinted from *Goethe: Selected Verse*, ed. by David Luke, by permission of Penguin Books Ltd.

tice. It is in such experiences, and their outcome, that a truthful conception of the nature of both man and the universe is molded.

If ever this Socratic process of change of one's perception of universal principle, for the better, ceases, it is for the body as if a certain kind of willful death of the soul has set in, after which that still-living, emptied body only passes time.

Just so, in my later reflections upon that evening's discussion, it dawned upon me, that, from the evidence contained within the internal features of that song, Goethe and Wolf, each in his own way, had expressed the wrong conception of the so-to-speak real-life Prometheus, and also of man.

A little less than two years after that discussion, I had occasion to put forth my corrected view on the subject of Goethe's "Prometheus." About a year after that, I came to emphasize, that Brahms' setting of I Corinthians 13, in the conclusion of his *Four Serious Songs*, was a better poetic address to the actual issue posed by the Prometheus theme, and much better music. Both qualities had been achieved by Brahms without the epistemological flaw.

This reference to Brahms was prompted by my reflections upon a young baritone's, Dietrich Fischer-Dieskau's recorded presentation of the Brahms.⁸ Reflections upon strongly motivated, repeated study of that recorded performance, implicitly confirmed some crucial features of the correction of my 1950 estimate respecting the poetic and musical answer to the problem posed by Goethe's "Prometheus." I learned years later, and was not surprised by that report, that the greatest conductor of this century, Wilhelm Furtwängler, had had a hand in the polishing of young Fischer-Dieskau's performance of the Brahms.

How To Read A Poem

All this about a poem? As I shall demonstrate afresh, here, Shelley was right, when he proclaimed poets the true legislators for mankind.⁹ To know the laws which govern the reshaping of the direction of history, you must know Classical poetry, as the point is illustrated by the sense of that discussion of "Prometheus," in Gloucester, back in 1950.

As I have already forewarned you, do not allow your-

self to be so small-minded, as to think that such cultural issues are relatively unimportant to the practical side of life in your community today. The fate of you and your family might now depend upon your grasp of these issues.

The trouble is, very few people today, including most professional actors, know how to read a poem, such as the legislative work of Shakespeare's tragedies.¹⁰ Those with a formal university education in literature and the arts, are perhaps not the worst, but usually, like that poorer quality so painfully common among a large ration of today's technically proficient, professional musical performers, today's university graduates are the least likely to free themselves from foolish, pride-filled defense of their stubbornly adopted bad habits. Thus, the latter often prefer an interpretative reading of the literal text itself, rather than, as Furtwängler's conducting did, emphasizing the music, the cognitive ironies which must not be buried under the mere text.

Most public recitations of the poetry I love, drive me from the room, unless I am held there by loyalty to the efforts of a student's recitation, his, or her effort, thus, to learn what real poetry is. The performance of Shakespeare by most professional actors, disgusts me by its plain travesty! When such offenders deliver such poetry, they are posturing for effect; their offense lies in the fact that they are not even seriously attempting to "put across" the contrapuntal play of ideas which is the subject of every good Classical poem produced.

The essence of all great Classical art-forms, is a polyphonic interweaving of ironies, metaphor. The essence of poetry, is, that words as such could not contain the meaning of ideas. Relative to any literal statement in words, no matter how sincerely those words are chosen, reality is always ambiguous: the mere words leave something important out. It is not the reality itself which is ambiguous; it is the literal use of words which is always false to reality. Classical art corrects the error, to bring the idea corresponding to reality into the mind of the hearer, where the mere literal words could not. In poetry, as in all Classical art, the artist uses ambiguities about the use of not only words, but commonly known ideas, in order to impart to the mind of the hearer a sense of the reality which literal use of words could never accomplish.

8. Johannes Brahms, *Vier ernste Gesänge*, Op. 121, Dietrich Fischer-Dieskau (baritone) and Hertha Klust (piano), Decca DL9666 (1953). The recording has been re-released as part of the Deutsche Grammophon Centenary Collection CD 13, catalogue no. 459012.

9. *Op. cit.*

10. His *Richard III*, which Shakespeare based chiefly upon the documentation of that crucial period of English history by Sir Thomas More, and his father before him, is key to understanding how the terrible Wars of the Roses were superseded by the conception of the modern sovereign nation-state, pioneered in France by Louis XI, and introduced to England under Henry VII.

In Classical sculpture, for example, the principle of ambiguity is the same. Thus, back in 1946, I was delighted by lectures on the work of the great Classical sculptors Scopas and Praxiteles, which made clear to me, how all Classical composition functions.

In contrast to the tombstone-like quality of Archaic forms of earlier Greek and Egyptian sculpture, Classical sculpture captures a body in mid-motion, as if off balance. Thus, to the mind, the Classical sculpture ceases to be a mere symbolic work, but rather communicates a sense of the body in mid-motion to the mind of the viewer. Thus, the ambiguity in the sculpture, is recognized by the mind as an image which is nearer to reality than the merely literal representations of inferior, symbolic representation.

It is most informative, to look at the way in which the same problem addressed by Classical sculpture appears in Classical Greek, as opposed to inferior Latin notions of space-time. The Roman conception, like that of Hobbes, Descartes, and Newton, is of a rectilinear universe of matter (objects) roaming in space and time. The ancient Greek Classical thinkers, such as Plato, looked at the physical universe as Scopas and Praxiteles defined Classical sculpture. The real universe, including the view by Classical Greek astronomy, was not seen as rectilinear in form, but as a curved universe, just as the angular measurements of the ancient astronomers defined the universe as a whole as a more or less spherical one.

The function of all Classical art is the same as that. Literal meanings are always false to reality. It is through focussing upon the ambiguities posed by attempting to explain the world in terms of literal statements, that the human mind discovers the real universe hidden behind the deceptive screen of rectilinear-like, literal statements.

When the educated person recites a Classical poem atrociously, but apparently according to some academically accepted rule, he misses the purpose of art entirely.

In the case of Hamlet's much-celebrated Act III soliloquy, "To be, or not to be . . .," the soliloquy addresses a conflict between two states of mind at war within the same person. Whether to cling to his present habits of behavior, which he knows will doom him and his nation, or, to leave the folly of his accustomed ways, for what is for him the unfamiliar alternative, the choice which might save him. He then pleads his excuses, his awestricken fear of the unfamiliar, and announces thus his intent to march to his doom. Thereafter, the audience follows his fateful decision to its natural outcome, his chosen doom.

Those are among the ironies of the drama; that is the

metaphor, the idea of the tragedy of that Prince and his kingdom. That is what the poetry provides the actor the means to do: to put across to that audience, that idea, and its accompanying passions. On this point, most of the most famous actors fail miserably. They are so occupied with parading themselves on stage, that they leave the real poetry, the ideas, if they ever had them, behind, in the dressing room.

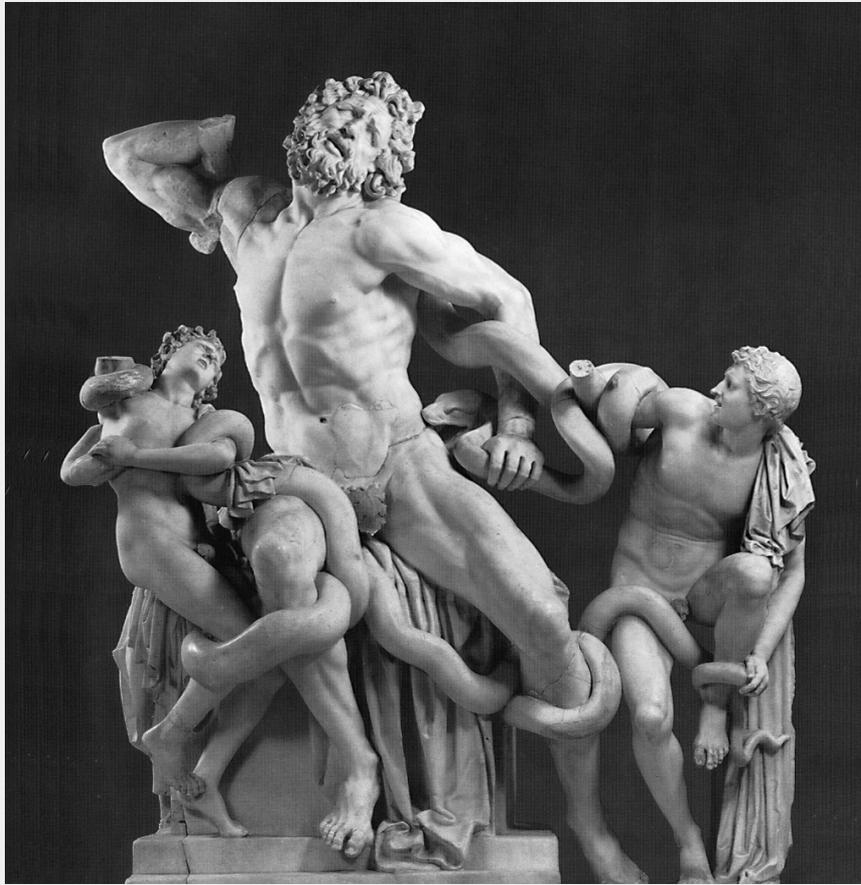
What must be imparted by the performance of a Classical tragedy, to the insight of the audience, is that stream of irony, whose subsuming metaphor is the idea to be conveyed by the reading of the poem. It is the same with music. In music, sight-reading is an indispensable capability, but when it is abused by the formally-trained user's temptation to sing and interpret the literal score of a worthwhile composition, as if symbolically, rather than the music, the result of public performance must be a saddening one.

The poor pedant never grasps the essence of either true science or Classical art. He resists the notion, that ideas do not reside within any literal language itself. All decent poetry is premised upon the principle of Ideas. All ideas, whether in science or Classical art, are metaphors, whose existence lies entirely outside any literal reading of language itself. The symbol-minded conceit, that one might cause the idea to appear, like a Genie from Aladdin's lamp, by stroking the spoken language of the poetry or musical score itself, is the rule of performance most likely to assure a pitiable sort of result, in any language, in any choice of artistic medium. The attempt to replace a lack of comprehension of the actual artistic idea, by some ruse of interpretive reading of the words, or notes, of the written text, is the practice, which like illiterate efforts of Roman sculptors to replicate Greek sculpture, is most likely to succeed in transforming a pitifully sterile, literal performance, into an vividly pathetic one.

Poetic ideas are generated, not from language, but, as Goethe did, or Keats, or Shelley, by absorbing the human cognitive processes' experience of the real world. As Dante Alighieri showed, art is generated, as the expression of those ideas, by forcing the language to dance, as it may be possible to force it to do so. Language must dance to the tune set within a domain of the mind into which language itself could never intrude. Indeed, one of the traditional auxiliary functions of Classical poetry, such as Dante's celebrated *Commedia*, has been to transform the use and forms of expression within the language itself, for this very purpose.

Nonetheless, for all that, ideas are not the property of any language or custom. Ideas are imparted by the artist who has mastered the method of making his particular

How Classical Art Communicates Ideas



The Vatican Museums

In poetry, as in all Classical art, the artist uses ambiguities about the use of not only words, but commonly known *ideas*, in order to impart to the mind of the hearer a sense of the reality which literal use could never accomplish. In Classical sculpture, the principle of ambiguity is the same.

‘The work of the great Classical sculptors Scopas and Praxiteles make clear how all Classical composition functions. In contrast to the tombstone-like quality of Archaic forms of earlier Greek and Egyptian sculpture, Classical sculpture captures a body in mid-motion, as if off balance. Thus, to the mind, the Classical sculpture ceases to be a mere symbolic work, but rather communicates a sense of the body in mid-motion to the mind of the viewer. Thus, the ambiguity in the sculpture, is recognized by the mind as an image which is nearer to reality than the merely literal representations of inferior, symbolic representation.’

Left: *Laocoön*, 41–21B.C.

choice of language his obedient slave, as Dante did, as Goethe mastered this much, and more than a bit more.

The ideas of Classical European art are derived essentially from the Classical Greek notion of ideas as such. This is a notion expressed in the great art of the Golden Age of ancient Greece, and of Plato’s Academy up through the time of Eratosthenes. Modern European Classical art, and every renaissance in European history, was built upon the foundation of replicating the same notion of ideas earlier stated in this Classical Greek.

The ideas themselves belong to none of those particular languages. None of them can be brought forth from within the language itself. It is the ideas, as they exist independently of the language used as a medium, which are the content and subject of art. It is as Dante Alighieri emphasized in his work, ideas which must shape language to their need, not permitting the mere current, vulgar, or other customs in use of language, to be imposed upon ideas.

It is this fact, that the idea rises above differences in

spoken and written languages, which chances to empower Classical musical composition, since Johann Sebastian Bach, with a degree of immediate prescience of universality, which is not achieved in any other nonplastic medium.

Actual communication of ideas, including artistic conceptions, occurs as if directly from mind to mind, not as “information” embodied within some transmitted literal message. It is the image of an idea, existing in one mind, generated, and thus reproduced, within another mind, which is scientific and artistic communication of principled ideas. Artistry—and true scientific thinking—lies within the developed capacity to see, and also to cause others to see, an idea of this quality, as such, in its non-verbal, non-literal form, as an idea in its own right.¹¹

11. *Performing artistry*, as distinct from its essential basis found only in the artistry in the mind, lies in the development of the means to effect this expression with a certain degree of perfection.

In rule-of-thumb usages, we may refer to this capacity for direct communication among minds by indirect means, as “insight.” True artistic composition begins with the non-literal idea in the mind of the composer; the words or notes are then selected as they seem, to the composer’s mind, to fit the intent to evoke a corresponding generation of the same source-idea within the cognitive processes of another mind.

For example, if two actors rendering Shakespeare’s celebrated Act III Hamlet soliloquy, both proceed, independently, from a competent, cognitive comprehension of the same idea of both the play and soliloquy, that fact of such underlying agreement, will be recognizable to a sensitive audience, even if the specific style of delivery differs from one actor’s presentation to the other’s.

For example, conductor Furtwängler’s conception of what is sometimes described as “performing between the notes” is so distinctive in its benefit to presenting the composer’s idea, that, in earlier years, I have often recognized its distinctiveness on hearing even glimpses of his recorded conducting. This startlingly superior conducting, which I first recognized with astonishment on hearing an HMV recording of a Tchaikowsky symphony under his baton, in early 1946, evoked the same sensation as I later experienced in the first hearing of a Fischer-Dieskau performance of the “Four Serious Songs,” especially the final song, during the early 1950’s.

In music, otherwise, this is the singular quality which I later recognized in the work of the Amadeus Quartet, led by Primarius Norbert Brainin, and of outstanding other violinists in the Boehm-Joachim-Flesch-*et al.* tradition. It was much the same kind of distinction achieved by Pablo Casals, as both ’cellist and conductor. I have often referred to this as placing the emphasis on performing the “verbs,” rather than the mere nouns.

Never permit the mere notes, or words, or a particular choice of language, to impose their will upon the process by which one person’s mind prompts the generation of its idea from within the insightful mind of another person. Never do what I have often heard uninspired religious professionals do in their sermons: let the Romanticized, repeated, sensual mouthing of a noun chosen as the theme of the sermon, take over the occasion. True art never substitutes the fakery which is symbolism, for cognitive thinking.

Such issues are also the essence of the Classical-humanist method of education. It is the essence of communication in Classical artistic compositions. In contrast, the athletically well-trained musical performer, for example, like the modernist stage director, will follow the footsteps of Franz Liszt at his Romantic worst, to use sensual effects as a method of diverting the audience’s

attention away from the lack of actual artistic idea-content in either the performance, the composition itself, or both. Thus, the cognitively impaired performance, which is typical of the Romantic or modernist, aims, through symbolism, at the bestial passions of sense-perceptual experience, rather than reaching toward the human mind.¹²

Thus, the Romantic, modernist, or post-modernist composer or performer, often has one leaving the concert feeling that one has passed the evening listening to the singing of one who first learned to sing after he was dead, or, worse, perhaps, as in the case of modernists of the Frankfurt School of Theodor Adorno, never actually born. In such cases, the human feeling uniquely associated with cognitive insight, the cognitive resonance of the sound of the soul singing, is wanting.

So, as Mozart, Beethoven, and Schubert proved, and, Schiller, too, showed, they each understood the principles of musicality implied by Goethe’s poetry, better than Goethe.¹³ The same issue is that raised by Wilhelm Furtwängler, under the rubric of “reading between the notes.”¹⁴ This issue of the musicality of poetry, and of Classical forms of poetry, as the origin of all developments leading into the origins of music, is the point of reference from which I proceed here.

That view of the matter of reading a poem, or reproduction of a musical composition, defines the medium in which to situate the outcome of the discussion of “Prometheus,” the which occurred at Vincent _____’s residence.

2. Three Views Of Prometheus

The various, reasonably well informed, but conflicting appreciations of the Classical Greek image of the figure Prometheus, may be assorted among three broad moral

12. Remember the old gag about the famous Bible-thumping, much “in your face” parson, who had died. When his zealous devotees used the occasion, to peek at last into that parson’s celebrated, well-thumbed, much-pounded Bible, they often found repeatedly, in the words pencilled into the margin beside some heavily underlined portion of scripture, the phrase: “Meaning unclear: shout like Hell!”

13. See Chapter 11, “Artistic Beauty: Schiller versus Goethe,” *A Manual on the Rudiments of Tuning and Registration*, *op cit.*

14. See my fuller discussion of the superiority of Furtwängler’s approach in the following locations: “Behind the Notes,” *Fidelio*, Summer 1997 (Vol. VI, No. 2); “The Substance of Morality,” *Fidelio*, Winter 1998 (Vol. VII, No. 4).

classifications. This leads us toward a still more profound conception, one of great importance for understanding the crisis of extended European civilization worldwide, today. Bear in mind, that these three views of Prometheus are mutually opposing political views, representing, collectively, the standpoint from which the critical issues of politics, throughout modern European civilization, are to be understood, still today.

All views concur with the version which identifies that figure of Classical art, Prometheus, as an immortal, ranking among the gods and demi-gods. His offense was to teach human beings such forbidden arts as the use of fire, among the other technologies by means of which the human species might be able to save itself from the unpleasant destiny intended for it by the ruling gods of Olympus. Since the mythical Prometheus was, according to the sundry accounts, an immortal, the pagan gods could not kill him, but they submitted him to captivity and perpetual torture, instead. His refusal to capitulate to his captors, even under torture, was considered by the latter his greatest offense.

The first of the three contrasted views of Prometheus, is a morally repulsive one. To be specific, it is the reactionary conservative's view of Prometheus, as from an oligarchical standpoint. It is fairly summed up, as judging Prometheus as, either guilty of the crime of *hubris* against all of the pagan gods, or, as a tragic figure fallen victim to his own error of tactical indiscretion, of breaking the "club rules" of the oligarchical game.¹⁵ That view includes the argument, that Prometheus, unlike Galileo, was guilty of refusing to make a reasonable submission to the authority of his tormentors.¹⁶ On that, and other premises, Galileo is clearly not "my kind of person."

The second view of Prometheus, which also appears as a mistaken reading of the Homeric character Ulysses, is the view of Prometheus as, perhaps a tragic figure shaking his angry fist, expressing thus a supposedly noble spirit of revolt, by the oppressed, against the bad gods. This is one permissible reading of Goethe's soliloquy as

such, and is certainly Wolf's apprehension of Goethe's intent. This second was the view which prompted some contemporaries of Karl Marx as a young man, to portray him, inappropriately, as a Prometheus-figure.

The third view, which is introduced by Aeschylus's *Prometheus Bound*, defines the tyrant Zeus, not the hero Prometheus, as the tragic figure of the drama. Zeus is that tyrant and crooked judge whose beastly defiance of the immortal Prometheus brought doom, upon not only Zeus, but all of the gods of Olympus. It is this reading of Aeschylus's *Prometheus* trilogy,¹⁷ upon which contemporary European republican opinion modelled its references to Benjamin Franklin as a "new Prometheus." They spoke of Franklin in terms of "God's sparks." The latter reference is that adopted so famously by Friedrich Schiller in his "An Die Freude," and by Beethoven for his Ninth Symphony. This is also Schiller's pervasively implied conception of the Prometheus image itself.

The view presented by Aeschylus, as imperfectly echoed by Goethe's poem, was, for a time, my own, a view of Aeschylus's *Prometheus Bound* which I had adopted, largely, under the influence of Goethe himself. If one recalls the moral self-degradation into which most of my fellow-veterans sank during the half-dozen, cultural-pessimism-ridden, post-Roosevelt years, it might be recognized, that my reaction against that then-pervasive stench of cultural pessimism, influenced the reading I tended to project upon the Goethe poem. Although that projected view erred only by virtue of what might be misread as a very small margin, since that error involved a matter of principle, it included a critical error of principle, even if a humanly understandable error. Until the aftermath of the referenced evening at Vincent's, the still deeper, nobler implications of the Prometheus image had not yet been brought home to me.

Had we today the last two, mostly lost parts of Aeschylus's *Prometheus* trilogy, the deeper implications of the Prometheus theme would, doubtless, be more widely understood, studied against the background of Aeschylus's own sometimes perilous relationship to the irate keepers of the Eleusinian mysteries.¹⁸ Lacking the lost parts, we must place the greater responsibility upon other evidence, in our searches into the meaning of the continuing, deep relationship between the Prometheus image and the political history of European civilization.

17. Only fragments of the later two parts survive today.

18. Location of Aeschylus's family origins, and the center of the oligarchy expelled from Athens by the great republican reforms of Solon. The mysteries, which Aeschylus was seen as betraying, are among the relevant topics to be included in understanding Aeschylus's *Prometheus* trilogy.

15. That has been the frequently expressed view of this writer among spokesman of the oligarchy. One leading member of the British-American-Canadian intelligence establishment made the point, immediately after my imprisonment: "He tried to make policy without having paid his dues, and for that he got the punishment he deserved." Such is the nature of the oligarchical "establishment" which has usurped our nation's powers of government today.

16. Thus, when true evidence of guilt of the accused is lacking, today's crooked Federal judges and prosecutors in the tradition of English Justice Jeffreys' Bloody Assizes, shift to trying their innocent victims for the alleged crime of insolence, the crime of being unwilling to confess, and repent.

If, as I shall show, the Prometheus image is of such crucial importance in the political history of extended European civilization, still today: What is the historical and artistic truth of the matter? Who, if anybody, was the real-life Prometheus, and what is the specific nature of the importance of this issue for current history? *What is the validatable universal principle of politics involved?*

On that account, I reference several sets of evidence here. First, there are chronologies in which various ancient reporters situated their real-life Prometheus. Second, there is the critical, scientific reading of those chronologies, the first that of Plato, the second my own. Finally, there is the view which overlaps my appreciation of Plato's work as a whole, including his celebrated *Timaeus*, which looks at Christianity and its legacy, as the location in which the role of the Prometheus image must be situated for comprehension of the principles *which are demonstrated by the transition of the Mediterranean region, from ancient times, into the emergence and development of modern European civilization as such.*

The obvious chronologies, include those referenced by Plato and those of Diodorus Siculus,¹⁹ as these might be compared with the work of Herodotus.²⁰ Taken together, all these chronologies, tell us a story. We must listen to the narrators of the chronicles with what Theodore Reik, for example, identified as our "third ear."²¹ Is the story truthful? Is the account attributed to the ancient Egyptian authority Manetho, to be taken as factual?

When these accounts are situated circumstantially, within the hard evidence bearing on the broadest physical and closely related features of the recent 12,000-odd years of life in the Mediterranean region, we are confronted by a case of alarming verisimilitude.

First, summarize the chronologies, which run to the following effect.

About 12,000 years ago, or somewhat earlier, a flotilla of ships arrived from the Atlantic Ocean, to found a colony in the region of modern Morocco, near the Straits of Gibraltar, in the vicinity of the Atlas Mountains. The colonists found there a relatively primitive culture, that of the ancient Berbers, whom the colonists educated in methods of agriculture, and made subjects of the colony. After a time, the sons of a royal concubine, Olympia, con-

spired to murder the tyrannical ruler, and seize power for themselves. The leading figure among these revolting sons of Olympia, was Zeus.

Prometheus was one of the legitimate heirs to the power of the colony. He joined the Olympians in the opposition to the tyranny itself, but fought against the brutalizing new tyranny which the patricidal sons of Olympia imposed upon the Berber population, over the corpse of Zeus's butchered father.

This occurred within the same, Peoples of the Sea, colony of the Atlas region, which extended its cultural impact throughout the Mediterranean littoral, to the included effect of participating in the founding of Egypt at a time now about 10,000 years ago.

Once we recognize, despite British frauds over the subject of "Linear B," and so on, that the populations of the period of Greece prior to its usually referenced "Dark Age," were the same "Greeks" who had, as Peoples of the Sea, populated that area, and Cyrenaica, as elsewhere, during the millennium preceding that "Dark Age," we begin to close the gap between 12,000 B.C. and the emergence of Ionian sea-power as rivals to Phoenician maritime power. If we take into account some great catastrophe, perhaps a natural catastrophe, which wiped out much of the culture pre-existing about 10,000 B.C., the conceptual gap between 12,000 and 600 B.C., if not the actual lapse of time, shrinks. We may view this interval of nearly 10,000 years, as knowledgeable people today think of the Norman Conquest, Charlemagne, the birth of Christ, the great dynasties of ancient Egypt, and Vedic astronomers in Central Asia during the interval between 6,000 and 4,000 B.C.

The legacy of these events in the ancient Atlas region, and the policy-fight between Prometheus and the Olympians, persisted so, somehow, over the intervening millennia, to emerge as the pagan mythology of Olympus, as reflected in such places as the Homeric epics.

Such, in summation, is the chronicle and its setting.

Is that account a plausible one? First of all, the worst thing which can be said about it, is that, in no way does it appear to conflict with what is presently known. It corresponds in its adducible internal characteristics, and circumstantially, to the long existence, over millennia, of the cultural phenomenon known to early historical times as "Peoples of the Sea."

Secondly, most of the argument against the possibility of such a history, stems from the unfortunately widespread influence of what are known to have been academic frauds, concocted, chiefly, by Eighteenth- and Nineteenth-century British hoaxsters. Those known frauds, include the absurdity, foisted by so-called "Biblical

19. *Diodorus Siculus*, Volumes 1 and 2, Loeb Classical Library (Cambridge, Mass.: Harvard University Press).

20. *Herodotus: The Histories*, trans. by Aubrey de Sélincourt (New York: Penguin Putnam, 1954)

21. Reik was a prominent U.S. immigrant and psychiatrist, whose emphasis on the point was presented in his book, *Listening with the Third Ear: The Inner Experience of a Psychoanalyst* (New York: Farrar, Strauss, Giroux, 1948).

archaeologists,” and others, which claimed that not only the world’s civilization, but also the existence of the human species, began in Mesopotamia after 4004 B.C. Similarly, these hoaxsters shifted the actual dating of Egypt’s history several thousand years closer to the present, as a way of defending claims for planet-wide, Mesopotamian precedence.

Contrary to the British monarchy’s habit, in its adopted tradition of the Code of Diocletian, of encouraging its dupes not to think, there is relatively massive evidence of sophisticated human cultures existing in Europe 50,000 years ago, and crucial physical evidence, from European sites, showing evidence of human behavior as early as 400,000 years—the corresponding number of ice-age cycles—ago. There is also evidence of some devastating crisis throughout the Mediterranean region, or more widely, about 10,000 B.C., as well as awesome seismic events, such as the explosion of Thera, during the later period leading into the prolonged “Dark Age” of Greek civilization.

Consider the fact, that there is much evidence of a high degree of cultural development of solar astronomical calendars, and the languages related to those calendars, prior to the melting-phase of the last great glaciation in the northern hemisphere. This is part of the evidence pointing to the dominant role of transoceanic, especially trans-Atlantic, trans-Pacific, and Indian Ocean maritime cultures, prior to the present interglacial period.

Consider the fact, of the rising of the relative levels of the seas and oceans by as much as 300-400 feet, sometimes at catastrophic rates, sometimes with accompanying, massive deluges, between the onset of the melting phase of the last ice-age and the present level reached about 2,000 years ago. This is to be taken into account in respect to those coastal sites of relatively denser, and higher levels of quality among some populations.

These circumstances thus reflect developments during the period since approximately 50,000 B.C., until 12,000 years ago, or even a later point of catastrophic climatic, seismic, and related crises afflicting what had been the most technologically advanced cultures of the immediately preceding times. Not only the rising of sea-levels, but also the effects of climate changes, in North Africa, Central Asia, and so forth, as a result of the unfolding of the present interglacial interval, are also to be emphasized, in looking back to the cultures which existed between 12,000 and 2,000 years ago.

Also take into account, the fact, that the medieval falsehoods, which taught that the world is flat, or that the sun orbits the Earth, were inherited by medieval and modern Europe as intentional frauds. These had been

introduced, as enforced delusions, to late-Hellenistic Europe under the culturally deprived influence of the Roman Empire. Such was but one of the many cultural calamities which medieval and early modern European culture suffered, despite contrary efforts of Christianity, from the legacy of what Christians of that time knew as “the New Babylon.”

For those who know the actual circumstances of Christopher Columbus’s rediscovery of America, this occurred as a by-product of the reopening, by leading Fifteenth-century scientists associated with Cardinal Nicolaus of Cusa, of the previously known feasibility, as by Eratosthenes of Egypt, of circumnavigation of the planet. Columbus’s voyage was the direct result of the rediscovery, by Cusa’s circles, of the same astronomy which emerged from a long “Dark Age” imposed by the legacy of Roman culture. Take into account the fact, that European civilization today, is still suffering cultural disorders introduced to the eastern mediterranean’s civilization 2,200 years ago, a cultural catastrophe which began about the time of the Roman butchery of the great Archimedes.

The notion, that the cult of Olympus has an historic basis in fact, and the myth of Prometheus, too, is a much more probable view of the indicated chronologies, than any cuckoo hatched under the wings of the modern British monarchy. The ambiguities left unresolved by the foregoing types of evidence, may be cleared away by adducing the principle which underlies the pattern of transformations in the Greek view of gods and men, over the thousand of years or so preceding the missions of such Christian Apostles as John and Paul. Thus, in the end, we are advised to conceive the historical significance of the Prometheus image through the prism of Brahms’ “Four Serious Songs.”

Permit me to remind you again. Do not allow yourself to be so small-minded, as to think that such spans of cultural ties over many thousands of years, are relatively unimportant to the practical side of life in your local community today.

How Men See Their Gods

Look at the images of the pagan gods of Mesopotamia, or of ancient Egypt. These were gods portrayed in the Archaic, tombstone-like images of something worse than beasts. Contrast these proffered Mesopotamian and Egyptian deities, in the forms of beasts or polymorphs, to the all-too-human gods of Olympus, as these appear in the Homeric epics, and, appear again, as viewed differently in the tragedies of Aeschylus and Sophocles. Then, consider Plato’s insistence, upon putting the issues posed

by the great tragedians, on a still higher level, that of Plato's *Timaeus*, for example. Finally, look at the Classical Greek culture of Plato, as the Apostles John and Paul viewed this.

It can be said, from the vantage-point of Christianity, that, as a matter of a general rule, man imagines his gods according to a conception of the universe which coheres, functionally, with man's image of himself. As the monstrosities of Mesopotamian theology forewarn us, the image of the gods is not, as a rule, a symbol-minded sophist's projection of the image of man; it is invariably a reflection of man's image of the universe within which man dwells as a subject of that which he imagines to be the ruling power. The characteristic mapping of the relationship of the gods to men, within the Homeric epics, as in contrast to the view of the Classical tragedian Aeschylus, and both in contrast to the view of Plato, underscores the point.

The question thus posed is, which image of God, if any, is a truthful expression of that latter principle of ruling power?

Herein lies, without doubt, the significance of the Prometheus image. Aeschylus's Prometheus did not simply defy the pagan gods; he pointed toward a real God, the same God identified in Plato's *Timaeus*, upon whose justice for mankind Prometheus implicitly relied. The evidence is conclusive, that a Prometheus image was, artistically, a necessary idea, which contributed an essential role during the recent thousands of years of emergence of the best features of modern European civilization today. That is the more easily proven of two facts.

The more difficult question, whether an actual, historical Prometheus, more or less cohering with such an image, ever existed, must be judged from determining whether or not a person corresponding to that image *necessarily should have existed*. It will be useful, as you shall soon learn, that, for our strategic purposes here, we should focus upon the second question first.

As Herodotus should be heard, and the role of the Islamic Renaissance's ibn Sina should be read, the fact is, that what is often regarded today as the land-locked Indian subcontinent did, at various intervals, play a powerful role in the development of European civilization. The role of the ancient Dravidian maritime culture in founding civilization in lower Mesopotamia, is but one instance. Nonetheless, even after such considerations are taken into account, the development of European civilization over the recent three thousand years, during which Classical art of Scopas, Praxiteles, Leonardo da Vinci, and Raphael Sanzio, superseded the Archaic sculpture of Egypt and earlier Greece, represents a functional-

ly distinct phase-space within the emergence of modern history world-wide.

Our focus here is upon that phase-space, and on certain circumstances, and validatable universal principles, which clearly exerted an impact of exceptional significance in that process. *The image of Prometheus contributed a necessary political, artistic principle to creating that phase-space. There is only one way in which this cultural phase-space can be defined: in terms of an emerging conception of the nature of man, a nature defined, functionally, in terms of man's willfully changing ability to change the relationship of the universe to ourselves.* The conception of man implicit in the third perception of the Prometheus myth, is the crucial point on which to focus.

For reasons emphasized in an earlier report, this is the only way in which competent judgments as to principle, can be adduced in a way consistent with the requirements of proof. As specified there, the proof of any hypothetical universal principle, whether a physical principle, or one of Classical art, must meet the Riemannian standard of a *unique experiment*.²² The only means by which this requirement can be satisfied, respecting the universal artistic principles reflected in man's changing the relationship of the universe to the human species, is the empirical standpoint embodied within my approach to a science of physical economy.

For related reasons, the matter of the Prometheus conception figured as a crucial element in my initial development of my contributions to that branch of physical science. In return, that branch of physical science enables us to unravel some of the mystery attached to the two questions I have underlined above.

From what we know with certainty today, the increase of the potential relative population-density of any past or present culture, is defined, as a movable upper limit, by a culture's submission to self-government by certain validatable kinds of universal principles. At the outside, these limits are defined by universal physical principles. Yet, the fostering of the discovery and employment of those physical principles, is shaped by those kinds of validatable universal principles typified by the principles of Classical artistic composition.

Mankind's physical power in the universe, is a matter of actions taken according to valid, universal physical principles. However, the ability to discover those physical principles, and, also, the ability of society to cooperate in use of those discovered principles, depends upon principles which are unique to the human mind itself. The principles of Classical artistic composition are the form in

22. Lyndon H. LaRouche, Jr., "How To Save a Dying U.S.A.," *op. cit.*

which the principles of discovery and cooperation are preserved and taught.

In physical science, we are prompted to discover new, validatable universal physical principles by means of ambiguities arising in those unsuccessful attempts to explain reality, which arise because of the errors inhering in literal statements borrowed from currently accepted general classroom principles of mathematical physics. These ambiguities are identical in form to the true ambiguities of great Classical artistic compositions. Just as the Classical poet uses the principle of metaphor to prompt an hypothetical solution to that metaphor by the sover-

eign, creative cognitive processes of the individual mind, so the scientific discovery generates the validatable hypothesis which becomes a new universal physical principle. In sharing such a latter discovery with another mind, the scientific discoverer employs the same methods of cognitive interaction which define the relationship between the great artist and his audiences.

Thus, the principles of Classical Humanist education, are an expression of the same principles as met in Classical art. Without those latter principles which are best represented in the form of Classical artistic compositions—such as great Classical tragedy—a progressive form of civilized

Prehistoric Man and Cognition

Contrary to the lying ideology that man has been essentially a “primitive being” for most of his biological existence, and that the social, technological, and intellectual accomplishments of civilization are but a recent overlay on a primitive past, recent archaeological discoveries provide increasing evidence that early man was, like ourselves, a creature of self-conscious cognition.

The recent decades’ advent of new research technologies for more precise dating, refined chemical and micro-physical analyses of trace remains, and use of radar, sonar, infrared, and other imaging technologies from satellite and other platforms, has provided us with powerful tools with which to search out, not merely the artifacts of man’s prehistory, but the *ideas* implied within the production of these physical objects. Here are some of the recent discoveries, made to the amazement of the so-called “experts,” that show human cognition to be very ancient indeed:

- “Humans of 400,000 years ago were sophisticated big-game hunters. Complete hunting spears discovered in a German coal-mine puncture the idea that these people hadn’t the technology or foresight to hunt systematically.” These were a rare find, of well-preserved wood, fashioned into properly balanced javelins, i.e., aerodynamic, long-distance ballistic weapons, rather than mere thrusting

spears. (*Nature*, 1997)

- “Clay shards display the outlines of the world’s oldest known examples of woven material, pressed into the clay while it was still wet, around 27,000 years ago. The sophisticated twining methods apparent in the impressions attest that weaving had reached an advanced state much earlier than most researchers have assumed.” (*Science News*, 1995)

- “Middle Paleolithic [earlier than c. 40,000 years ago–RW] flint tools are usually considered to be rudimentarily made using unsophisticated techniques. . . . Studies based on micro-trace analyses, however, have shown that handles did exist at those times.” This is the first evidence of glue being used in the manufacture of tools. (*Nature*, 1996)

Even people of the so-called Upper Paleolithic period, which is known for its revolutionary breakthroughs in technology and art, have been wildly underrated. The famous cave paintings of France and Pyrenean Spain were always claimed to be relatively recent end-products of a long development from cruder attempts. The most

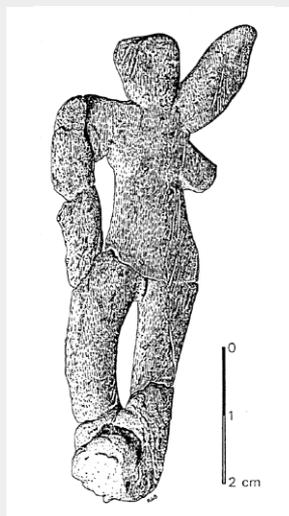
famous of these paintings, from caves at Lascaux and Altamira, date from the latest parts of this period, c. 12-15,000 years ago. But the recently discovered Chauvet cave in France, not only gives us artists some 30,000 years ago, but provides us with art more advanced than the newer examples—art which conveys both depth perspective and the idea of dynamic motion [SEE inside front cover, this issue].

Similarly, a figurine found at Galgenberg, Austria, dated at c. 31,000 years ago (long before any such ideas were deemed possible), provides us with a sculpture in hard, difficult-to-work stone, shown in delicate mid-motion—i.e., displaying the “motion of the mind”—with fully sculpted limbs, utterly

unlike the previously known, iconic statuettes called “Venuses,” whose prime use has been to bolster the modern myth of “primitive sexuality.”

It’s time to acknowledge that the creative human mind goes back to the dawn of mankind, and to stop claiming otherwise.

Richard Welsh



Galgenberg “Dancing Figurine,” 31,000 years old: captured in mid-motion.

cooperation in society would not be possible. The transmission of valid discoveries of universal physical principle, from one generation to the next, depends upon methods of education which are identical with the principles of Classical artistic composition. Scientific progress would not be possible without those principles best known to us in the forms of Classical artistic composition.

Here lies the unique debt of the whole of extended European civilization to the Greek classic. Here is the key to the uniqueness of that European phase-space which was generated from precisely these Classical-Greek contributions to the foundations of science and Classical artistic composition.

The pinnacle of that contribution of ancient Greek civilization to modern civilization is that notion of the *idea*, as expressed in stone by Scopas and Praxiteles, the notion as made transparent by the dialogues of Plato. The kernel of this Classical Greek notion of the nature of the *idea*, is expressed as the impact of the Prometheus myth.

My specific contributions to science, as expressed by the LaRouche-Riemann Method, lie precisely here. See the Prometheus myth from the standpoint embodied in my discovery. It is, thus, in my work to that end, that it has become possible to show the necessity for the existence of an historical model for the Prometheus of Aeschylus.

Science As Art

The entirety of physical science depends upon correlating the knowledge developed, essentially, from the standpoint of study of four distinct areas of empirical inquiry: astronomy, microphysics, the distinction between living and non-living processes, and the distinction between the human species and all other living processes.

The first known science was the development of solar astronomical calendars. This had achieved the level of rather precise measurements of such long-term phenomena as equinoctial cycles long before the Dravidians established the first rudiments of civilization, Sumer, in lower Mesopotamia. In tandem with this development of early astronomy, there was transoceanic navigation based in such astronomy. From such foundations in construction of solar astronomical calendars, ancient Egypt and other locations provided the foundations, upon which ancient Greeks founded what developed into the foundations for the modern European science launched by Cardinal Nicolaus of Cusa.

It was these foundations which provided us the notion of universal physical principles, principles associated with a notion of measurement itself rooted in the angular measurements of astronomy, as the premise for a notion

of measurable regular curvature, and with this the notion of universal laws inherited by physics in general. The work of one of Cusa's and Leonardo da Vinci's successors, Johannes Kepler, provided what became the link to modern physics and microphysics, as Leibniz's concept of *monadology* led his followers to the notion of elementary forms of regular curvature of action in the microphysically small.

Ironically, although we have yet to define an absolute physical difference between the nature of what can be clinically distinguished as living and non-living processes, the work of Classical Greece had already bequeathed us the foundations for a rigorous, absolute notion of the functional distinction between human and other living processes. This distinction, as defined in spite of such hoaxsters as Immanuel Kant, is the notion of cognition, as the content of what we have defined here as both Classical artistic principles, and universal physical principles.

On the premises just stated, a simply biological distinction between man and higher ape, as biology is defined today, is virtually impossible. The only valid standard for human life, is evidence which bears upon the presence of human cognitive activity, as distinct from the lower capability which we share with lower animal life, the capability for learning, as chimpanzees, for example, do.²³

The case of a report by Thieme,²⁴ implicitly dating the existence of human activity in Germany, to as early as 600,000 B.C., is exemplary. In this case, the crucial evidence involves throwing spears found in a site so dated. The design of these spears was based upon principles of design, therefore the product of cognition, rather than animal-like powers, of even human beings, for mere learning. Similarly, the evidence of the controlled and task-oriented use of fire in certain archaeological sites, shows the product of human cognition, rather than mere learning. The discovery of datable cave-paintings which qualify as actual art, rather than crude symbolic images, often demonstrates the antiquity of humanity to prehistoric datings in the order of somewhere between 50,000 and 100,000 years.

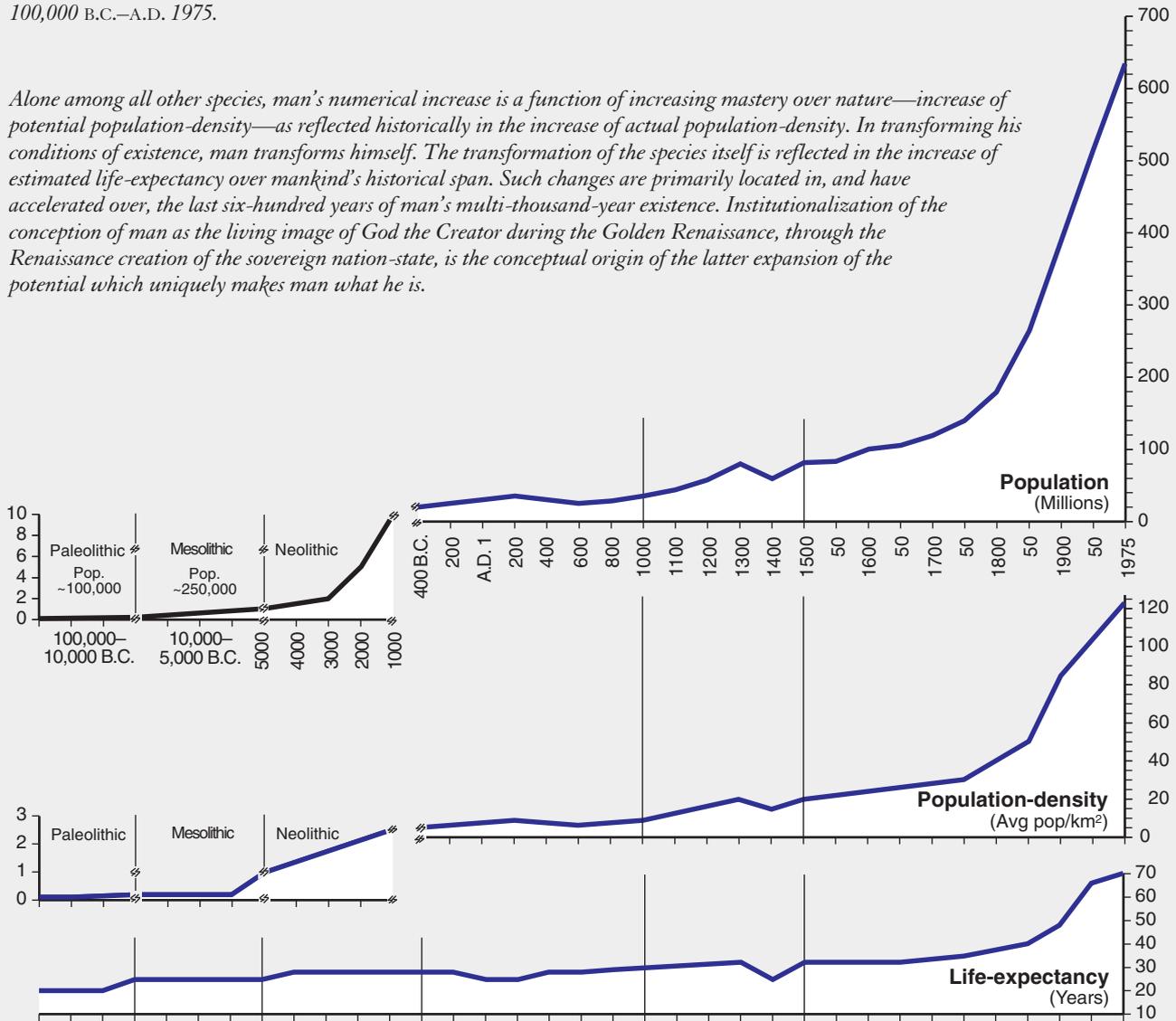
The human species, as defined by modern man's distinction from the beasts, has lived on this planet for perhaps a million years, or even much more. Our species not only lived here already long ago, but did not exactly

23. Thus, although Immanuel Kant claimed to be human, he, as the central point of Kant's *Critiques*, like his followers, defined himself, categorically, as not a cognitive being, and therefore not human.

24. Hartmut Thieme, "Lower Paleolithic Hunting Spears from Germany," *Nature*, Feb. 27, 1997, pp. 807-810.

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.

Figure compiled by Kenneth Kronberg

Note breaks and changes in scales.

waste all that intervening prehistoric time. Cultures were developed, and even, no later than tens of thousands of years ago, what we would classify, without exaggeration, as art. Millions of years of solar-orbit-determined glacial cycles, and their effects, have obscured most of the physical traces of human existence deep into pre-historic millennia, but we can infer certain among the incontestable, beneficial effects of the human cultures bequeathed to us from the lost shards of those earlier cultures.

When we look at the distinguishing characteristics of

human populations over long periods, we are confronted by the phenomenon of increases of *potential relative population-density*, as I have defined that term.²⁵ [SEE Figure 1 and Table I] This shows the effect of a fundamental distinction of the human species from all lower forms of life. That long-term view shows us two most significant general facts. First, man is the only species which has been

25. E.g. Lyndon H. LaRouche, Jr., *So, You Wish To Learn All About Economics?* 2nd ed. (Washington, D.C.: EIR News Service, 1995).

TABLE I. *Development of human population, from recent research estimates.*

	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 km²	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 km²	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/km²	"Agricultural revolution"	10
Bronze Age B.C. 3,000-1,000	28		10/km²	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+/km²	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/km ² 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+/km²	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+/km²	"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 43 40 44 48 53 62 41 73	90+/km²	Life expectancies: "Industrialized," right; "Pre-industrialized," left	1,200 2,500
1970 United States West Germany Japan China India Belgium		71 70 73 59 48	1975 26/km ² 248/km ² 297/km ² 180/km² 183/km ² 333/km²		3,900

Table compiled by Kenneth Kronberg

able to willfully increase, successively, what I have defined as its potential relative population-density. Second, the greatest rate of such increase has been a product of the cultural changes introduced into and by European civilization beginning the great, Golden Renaissance of the mid-Fifteenth century.

Looking at those two facts more closely, it is the establishment of a cultural-political revolution, the institution of the sovereign form of modern nation-state, beginning France under Louis XI, which has been the source of that fostering of scientific and technological progress, out of which the recent centuries' acceleration of increase of potential relative population-density was generated.

There are some notable exceptions to that happier trend. World Wars I and II have proven a demographic catastrophe for Europe generally. Since the aftermath of the assassination of President John F. Kennedy, the willful, top-down, destruction of the institutions of the modern sovereign nation-state, including the willful uprooting of the promotion of scientific and technological progress, has produced both a demographic catastrophe in Europe, North America, and elsewhere, and an economic catastrophe among what had been, until then, the world's leading economic powers.

This downward trend, resulting from the combined replacement of the modern nation-state through so-called "globalization," and the accompanying, willful suppression of scientific and technological progress, now threatens to become a global demographic catastrophe, a global "New Dark Age" of humanity, perhaps as catastrophic as that which struck the mediterranean region, in particular, during some time after 10,000 B.C.

Call these combined effects "The Catastrophe of the Twentieth Century." It is also known by other names. During much of this passing century, it was referred to by its utopian advocates as "The New Age," or "The Dawning of the Age of Aquarius." During the post-Kennedy 1960's, it became widely known as the "cultural paradigm-shift" of the "rock-drug-sex counterculture," and also proclaimed as either "the technetronic society" by Zbigniew Brzezinski, or, as a utopian "post-industrial society" more commonly.

This lunacy produced the 1972 launching of the world-wide "environmentalist" conspiracy, in furtherance of the aims of the World Wildlife Fund and "1001 Club" co-founded in 1961 by Prince Philip of England and Nazi-SS-veteran Prince Bernhard of The Netherlands. This produced such dangerous military lunacies of Newt Gingrich, Al Gore, and the Tofflers as "The Third Wave" and "Air-Land Battle 2000." It produced the programs leading into the recent Littleton horror, too.

What you behold in these catastrophic Twentieth-cen-

tury developments, is a real-life re-enactment of Aeschylus's *Prometheus Bound*. The modern version of a self-styled "gods of Olympus," centered around the Anglo-American-Canadian-Dutch oligarchy, has demanded the suppression of a real-life Prometheus, the suppression of the principle of betterment of the general condition of mankind, through fostering those kinds of cultural institutions which, in turn, ensure the benefits of scientific and technological progress. That today, has become the only war worth our fighting, a war to bring to an end the tyranny of such evil, would-be gods, the twilight of the gods. Let our courage, like that of Aeschylus's Prometheus, bring about the effect known as "the twilight of the gods." That result could not come too soon for humanity at large.

My contributions to the science of physical economy, have the specific historic importance, of showing, for the first time, how universal cultural principles must necessarily dominate the development of scientific and technological progress in effecting the improvement of the conditions of mankind as a whole.

When I, so to speak, came on the scene, it had become customary opinion, especially in the universities, to adopt the neo-Kantian irrationalism of Germany's Nineteenth-century reactionary, Savigny, in insisting upon the absolute separation of physical science from art and statecraft. Kant's and Savigny's lunatic folly of "art for art's sake," reigned, both in the arts as such, and in politics. Classical art was in the process of becoming lost art. Populations were becoming increasingly irrational.

Then, it became worse. Since the anti-science "cultural paradigm-shift" of the late 1960's was introduced to the U.S.A., both art and science rapidly lost their grip on the new generations of university graduates, and the society as a whole became more and more irrational, and self-destructive, each year. To any typical American or European visitor arriving by time-capsule from the late Nineteenth century, or even the close of World War II, the world of the past thirty years' trends "makes no sense."

When we consider what we know today, of both history and pre-history in the large, we should be warned against the popular delusion of something like an irrational "invisible hand" in the shaping of human existence as a whole. Without the recurring intervention of the virtual Prometheuses of both historic and pre-historic times, the human race would have gone nowhere, except, as now, toward its own destruction at the hand of forces such as either its own children, or the oligarchical "Olympian gods" of past and present times. The kind of creativity and dedication represented by the mythical Prometheus is an indispensable factor in the progress, even the survival of the human species.

Looking at the broad-brush features of ancient Greece's history and legacy, all that occurred for the better within that culture, was of a pro-Promethean quality. When we trace the emergence of the role of cognition in society, from the Homeric epics, through the Classical period, through Plato, and when we look at that result through the eyes of the Apostles John and Paul, or Augustine later, we recognize the specific importance of the idea of Prometheus as a special element of importance within the legacy of Greek culture, the element which sparked that culture into producing the foundations upon which all the best of modern European culture depends.

Somewhere in the pre-history shrouded by the millennial mists of the melting glaciation, there was a real Prometheus, by whatever name he were known in those times. Without some concretization of a Promethean tradition, resisting the deadening effects of a parasitical, Olympus-style oligarchy, Ancient Greece could not have achieved its unique role in generating Classical culture, and with it, the foundations on which Cusa and others based the emergence of modern European science.

In that sense, a Prometheus had necessarily existed. This was clear to me from reflecting on what I had discovered.

During adolescence, when I had adopted Leibniz, and recognized the importance of discrediting Kant, I had already understood the principle of cognition, as distinct from the dead hand of formal logic. In the immediate post-war period, when I was startled by my recognition of the danger to civilization embedded in Norbert Wiener's promotion of the radical-positivist notion of "information theory," I returned to my earlier upholding of Leibniz against Kant. In my concern to define cognition for the specific purpose of pointing out the fraud of "information theory," I chose the subject of Classical artistic composition as the way of demonstrating how the idea of cognition itself can be shared among persons.

Once we recognize that the physical profitability of production comes from a continuing factor of technological progress, and know the connection between the experiments proving a scientific principle and the generation of new technologies from that experiment, the general picture is clear.

Reflections on Immortality

However, this required an additional step. How do we define scientific and technological progress as a whole from the standpoint I had adopted respecting the relationship between Classical art and discovery of physical

principle? Riemann supplied the key to solving that problem. But, then, another final step remains. The Riemannian edifice I assembled worked. The question was, what motivated that assembly into action? *Why should we—anyone—choose to progress in this way?*

What motivates us, as individuals, and groups of individuals, to devote our sense of identity to such work? The Apostle Paul's I Corinthians 13 supplies the gist of the answer: Plato called it *agapē*, a term which survives as a mere, commonly misunderstood English translation, as "charity." It is, as Prometheus was charged by Zeus: love of mankind, rather than what is called today "the establishment."

Now, state that same point a bit differently.

What quality must a person have, to be able to sustain that love of mankind in such a fashion, even when under the pain of immortal torture by the ruling oligarchy? Who would not play the contemptible, doomed role of a Hamlet under such fearful threat? Who would die, rather than recant and desist, as moral weaklings always do?

The answer lies within the domain of cognition itself. If we can see ourselves as we are, then we know that our mortal life is a talent given to us to spend in a way that the benefit we contribute shall be greater than that we have been given. When we recognize that the improvement of the condition of mankind, morally as physically, depends upon an endless stream of additions of newly discovered valid universal principles, of both Classical art and physical science, to the stock of mankind's power within and over the universe, our best hope for our brief mortal life is to add something of durable value to the mankind which comes after us.

Once that sense of one's proper true identity is acquired, you have the necessary motive to act as you must, to become the kind of person who can confront mortality with a smile. Anyone who has achieved that correct understanding of his, or her most vital personal self-interest, will not think differently about such matters than I do.

The trouble is, people who are not certain that their existence is really of any value to mankind, settle for lesser, even foolish questions, such as "I am too busy taking care of my family, my personal interests, and my community, to be bothered with such things. First things first!" Such small-minded people are the most foolish among the fooled people to whom President Lincoln referred.

Out of the parting mists of mediterranean pre-history, came the necessary idea of Prometheus, the idea which sparked the birth of what became European civilization. People with such ideas, must win, in some way or another.

John Milton's Blank Verse and the Republican Spirit in Poetry

by Paul B. Gallagher

Percy Bysshe Shelley wrote that poets are the unacknowledged legislators of the world; when revolutionary movements shake people from their commonplace opinions, prejudices, and self-love, then the “legislation” of great poetry summons them toward truth and justice. In the period of the American Revolution and its aftermath, the influence of “poet-legislator” John Milton was felt throughout the English-speaking world. His poetry was most widely beloved among Americans, and a towering influence upon England’s great “American” poets, Shelley and John Keats.

Milton died in poverty, blindness, and virtual exile in 1674, after the failure of the English Commonwealth which he had served, and the British oligarchy’s restoration of those degenerate “merry monarchs,” the Stuart kings. But, he lived on through the great influence of his epic, *Paradise Lost*, particularly in colonial and revolutionary America, where it was thought uniquely to combine the beauty of poetry with the virtue of freedom.

First published in 1667, *Paradise Lost* was the most powerful work of English poetry from Mil-



The Granger Collection

Paradise Lost.
A
POEM
IN
TWELVE BOOKS.

The Author
JOHN MILTON.

The Second Edition
Revised and Augmented by the
same Author.

LONDON,
Printed by S. Simmons next door to the
olden Lion in Alderjate-street, 1674.

Title-page of second edition.

SAMSON
AGONISTES,
A
DRAMATIC POEM.

The Author
JOHN MILTON.

Arifot. Fact. Cap. 6.
Tragedia de imitatio allianis scilicet. &c. Per misericordiam &
morum perfectioris rationis officium legationem.

LONDON,

Printed by J. M. for John Starkey at the
Mitre in Fleetstreet, near Temple-Bar.
MDCLXXI.

John Milton, with
title pages of his epic
“*Paradise Lost*,” and
tragedy “*Samson
Agonistes*.”

ton’s death (1674) until the American Revolution. It was read in the American colonies from the pulpit like Scripture, used in the schoolroom like a primer, cited by political leaders, and read aloud and recited in homes. President John Adams wrote of “the divine, immortal Milton,” that “[he] will convince any candid mind, that there is no good government but what is republican.”¹ John Quincy Adams quoted in his speeches the man he called simply, “the poet,” and whose poetry he had taught in his Harvard College lectures.

Milton’s “conclave in Pandemonium” in *Paradise Lost*—the conclave of the fallen angels thrust into

*Reflections on the ‘American’ poets
John Keats and Percy Shelley*

Hell and become devils—became for American republicans the defining metaphor of British aristocracy's plots to subjugate them, and defined European *oligarchism* in general, as titled and privileged Satanism.

Even more important was Milton's influence, as "poet-legislator," upon other great Classical poets, in particular upon John Keats and the republican Shelley himself. To them, the "blank verse of Shakespeare and Milton" was an ideal for which to strive—the most difficult form of verse for the poet's art to create; the easiest for the reader to recite beautifully, truthfully, naturally. There is no rhyme to adorn the verses or to assist in remembering them. But, without the distraction of rhyme as a mental stop-sign at the end of each verse, the poet's *thought* is free to flow suspended over many verses, changing and developing, yet holding the sustained attention of his audience. Like Shakespeare and Milton, Shelley knew that the greatest ideas of freedom and justice, human intelligence and creativity, could be expressed most beautifully in this form and those poetic forms most like it.

Blank verse was considered ugly by the so-called English Enlightenment, the two centuries between the lifetimes of Shakespeare and Shelley; as Shelley wrote, "Milton stood alone in the age that he illumined." Enlightenment poetry degenerated into little else but clever rhyming, devoid of ideas or real passion. Court poets did not scruple to rewrite Shakespeare's plays and Milton's epics all in rhyming couplets, until the originals became almost unknown.

But to Shelley Milton was, with Homer and Dante Alighieri, "the third among the sons of light"—epic poets of the rise of mankind and of mankind's best creation, the republic, as Shelley expressed this in his poem "Adonais":

—He died,
Who was the Sire of an immortal strain,
Blind, old, and lonely, when his country's pride,
The priest, the slave, and the liberticide,
Trampled and mocked with many a loathèd rite
Of lust and blood; he went unterrified,
Into the gulf of death; but his clear Sprite
Yet reigns o'er earth; the third among the sons of light.

An Unacknowledged Legislator

In the Twentieth century, Milton became once again an *unacknowledged* legislator, the effect of the promotion of the attacks on him by the "existentialist" poets, led by the Tory T.S. Eliot and the pro-Mussolini Fascist Ezra Pound. Their anti-Milton campaign, while more success-

ful, was built on the attacks on the poet by Dr. Samuel Johnson and Voltaire in the Eighteenth century, and by the Stuart monarchs' court poet John Dryden in the Seventeenth. All wanted to eradicate the influence of *Paradise Lost*, chief among Milton's great works. To Eliot, launching existentialist poetry in the 1920's, Milton's poetic style was "the great problem of our poetic sensibility these two-and-one-half centuries." More vitriolic, the pro-Fascist Ezra Pound cursed America's republican founders for their love of Milton:

Milton's real place is closer to Drummond or Hawthorn-
den [a forgotten local poet] than to 'Shakespeare and
Dante,' whereto the stupidity of our forefathers tried to
exalt him."²

They attacked, as we will see, the very poetic principle that gave Milton's blank verse its profound impact on the *American* poets of England, Shelley and Keats.

By pamphlets, speeches on education and religious freedom, poetry and diplomacy, John Milton was an inspirer of the English Commonwealth, and he is often damned with the Commonwealth's failure under Oliver Cromwell, whose diplomatic secretary Milton was in the early 1650's. In the aftermath, the "restored" Anglo-Dutch mercantile oligarchy retook a total grip on the British Isles, reestablished the Anglican state-church worship Milton had hated and denounced, and attempted to destroy the new republican institutions in America.

But in the American colonies, Milton had collaborators, correspondents, and readers who regarded him as more the Commonwealth than Cromwell. These included Connecticut Governor John Winthrop, Jr., the Rev. Hugh Peters of Massachusetts, leader of Boston's ministers including John Cotton and his grandson Cotton Mather; and Roger Williams of Rhode Island. The Mather family library contained all Milton's works; their protégé Benjamin Franklin, when he established his first Philadelphia bookshop, sold Milton's writings and urged that they be used in the schools. Later, in the 1760's and 1770's, when Jonathan Mayhew and other Massachusetts ministers were preaching American freedom and independence, they preached from Milton's works, both *Paradise Lost* and his works on civil and church freedom. Mayhew wrote, in a letter of 1760³:

If I understand Milton's principles, they are these. That government, at least our government, is by compact. That a king becoming a tyrant and the compact thereby broken, the power reverts again to the constituents, the people, who may punish such a tyrant as they see fit, and constitute such a new form of government as shall then appear to them to be most expedient.

School texts published in the revolutionary decades drew on Milton to teach public speaking and writing, religion, and morality. Still later, in the 1790's, the Federalists fought the Jacobin Clubs, which had sprung up in imitation of the anarchy of the French Jacobins and through manipulations by their agents. In this fight, the portrayal of the devils' conclave in *Paradise Lost* was used as a metaphor for the Jacobins' targeting of the new American republic.

Master Musician

When Percy Shelley was eighteen, and coming under the influence of all these "sons of light," future American President John Quincy Adams published the *Lectures on Rhetoric and Oratory* (1810) which he had given for several years at Harvard College. He drew on Milton's works to show the power of classical speech, as his father had done to show the principles of religious freedom. John Quincy Adams focussed on that quality of Milton's writing which had drawn the attacks of Samuel Johnson and the Enlightenment's leading lights. This was Milton's unique ability to express a single, strong poetic idea over many verses "without stopping" (at the verse-endings), yet still give poetic *music* to those verses, still give distinct force to the beginnings and endings of the lines. John Quincy Adams—a classical scholar who knew that the Greek classical poets began their verses with the most important words—said:

The device of placing the most emphatic word in the front in prose . . . enabled [Milton] to invigorate his thoughts by exhibiting occasionally the strong word at the head of the sentence; but he multiplied the use of this artifice [in poetry—PBG] by presenting it in the front of the line, where its effect is equally striking, and where he could more frequently and easily sweep away from before his frontispiece the rubbish of articles, auxiliaries, pronouns, and prepositions.

T.S. Eliot, after twenty years' attacks on Milton in publications and lectures, was forced to acknowledge the same thing, in a 1947 British Academy lecture:

It is the period [a poetic unit usually of four lines—PBG], the sentence and still more the paragraph, that is the unit of Milton's verse; and emphasis on the line structure is the minimum necessary to provide him a counter-pattern to the period structure. . . . It is his ability to give a perfect and unique pattern to every paragraph, such that the full

* Milton's original spelling, unique in its day, has been preserved. Milton used spelling to indicate how the language ought to sound.—Ed.

beauty of the line is found in its longer context, and his ability to work in larger musical units than any other poet—that is the most conclusive evidence of Milton's supreme mastery.

We will see later how laughable Eliot's "attack" on this, wherein he complains that Milton's poetry must be read once for the music—the sound—, and then back through again, this time for the meaning; as if the human mind were incapable of such a sweep of beautiful thought. The blank verse of Shakespeare and Milton made poetry's essence clear: not sound, rhyme, rhythm, or other adornments; but the beautiful expression of *ideas*, metaphors expressed as freely as powerfully, in a meter of verses which measures the rate of change and development of thought. Here is an example from *Paradise Lost*, an extended image of the mind of Satan as he steals into the Garden of Eden. Not just the beginning of each verse, but more especially the end, is an emphatic word yet nearly always projected into the next verse as well:

Begins his dire attempt, which nigh the birth
Now rowling, boiles in his tumultuous brest,*
And like a devilish Engin back recoiles
Upon himself; horror and doubt distract
His troubl'd thoughts, and from the bottom stirr
The Hell within him, for within him Hell
He brings, and round about him, nor from Hell
One step no more then from himself can fly
By change of place: Now conscience wakes despair
That slumberd, wakes the bitter memorie
Of what he was, what is, and what must be
Worse; of worse deeds worse sufferings must ensue.

—Book IV, lines 15-26

Milton's Satan is one of literature's most controversial characters, and Milton himself was attacked by his literary enemies as a Satanist, because he portrayed Satan not as an implacable, primordial evil force, but as the greatest of fallen angels. He is worst and lowest because he was once the noblest, and gave over the good for pride and power. He exists in evil despair because he will not repent, nor change, and must pull down mankind in order to rule. He is the pure oligarchy, willfully evil for the sake of power; and he is sin itself. How do these lines evoke the torment and tumult hammering at his mind, and the great danger such a mind threatens? Imagine yourself *listening* to these lines, or read them aloud to yourself. Your ear picks up the meter of the verses, the repeated length of ten syllables; your mind expects thoughts to complete themselves in the lines, as in the familiar Shakespeare sonnet:

When, in disgrace with Fortune and men's eyes,
I all alone bewep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate, . . .

But no—at the end of nearly every verse, Milton ambushes and surprises your mind with a powerful verb or noun which *sounds as if it were concluding one thought, but simultaneously begins to draw a second thought out of the first*. Your mind repeatedly “thinks again” as the verse-endings echo and re-echo. These verse-endings are distinct, emphatic, here some are fiercely pronounced—yet they also make continuous speech and thought with the verse following. The music of the verse pauses; the thought rushes on, unfolding.

To see the force of this poetic style of Milton, rewrite these same lines, retaining every expression, but constraining every thought to end with the meter of a line. Hear how the continuous development of the poetic thought in Milton, becomes retarded and begins to break into pieces:

And now his dire attempt begins to roll;
At birth it boils in his tumultuous breast,
And then recoils back upon itself,
Like a devilish engine of doubt and horror;
His troubled thoughts distract, and from below
Stir up the Hell that in himself he brings;
For Hell is deep within and round about him,
He cannot fly a single step from Hell,
No more than from himself, by change of place.
Now conscience wakes his slumbering despair,
The bitter memory of what he was,
Of what he is and what worse he must be,
For from worse deeds, worse suffering must ensue.

You hear a steady, rocking *rhythm* creeping in, which slows your thought, your mind tending to stop and *lose the train of thought* at the end of each verse. Now, worse, add rhyme-endings, two-by-two, and you will have the Enlightenment style dominant in English poetry for three hundred years—and you will be asleep, although your eyes may keep moving back and forth over the lines. John Dryden, the most celebrated Enlightenment poet, re-wrote *Paradise Lost* in exactly such rhymed couplets *while Milton still lived*, and published his version as *The Loss of Innocence* in 1670, to try to strangle in the cradle Milton's epic and the influence it would have.

Milton's poetic style of “suspension between the verses” sustains the entire twelve books of *Paradise Lost*, and its exemplars are everywhere. From the famous “prayer to light” opening Book III, in which the blind poet asks the help of his Muse:

Hail holy Light, offspring of Heav'n first-born,
Or of th' Eternal Coeternal beam
May I express thee unblam'd? since God is Light,
And never but in approached Light
Dwelt from Eternitie, dwelt then in thee,
Bright effluence of bright essence increate. . . .
Before the Heav'ns thou wert, and at the voice
Of God, as with a Mantle didst invest
The rising world of waters dark and deep,
Won from the void and formless infinite.

—Book III, lines 1-12

At the most lyrical moments of the epic, Milton combines these suspensions with other, more deliberate verse-endings, internal repetitions, and slower rhythms, yet the ambiguities and echoes that make you “think again” at the suspended line-endings, are still there. Eve speaks to Adam, before their fall:

With thee conversing I forget all time,
All seasons and thir change, all please alike.
Sweet is the breath of morn, her rising sweet,
With charm of earliest Birds; pleasant the Sun
When first on this delightful Land he spreads
His orient Beams, on herb, tree, fruit, and flour
Glistening with dew; fragrant the fertil earth
After soft showers; and sweet the coming on
Of grateful Eevening milde, then silent Night
With this her solemn Bird and this fair Moon,
And these the Gemms of Heav'n, her starrie train: . . .

—Book IV, lines 639-649

At the most dramatic turns, the poetic ideas unfold with suspensions at the end and beginning of nearly all verses; as when Satan, the oligarch, first glimpses the upstart, new-created common man, “trespassing” on the angels' ancient Paradise:

O Hell! what doe mine eyes with grief behold,
Into our room of bliss thus high advanc't
Creatures of other mould, earth-born perhaps,
Not Spirits, yet to heav'nly Spirits bright
Little inferior; whom my thoughts pursue
With wonder, and could love, so lively shines
In them Divine resemblance, and such grace
The hand that formed them on thir shape hath pourd.
Ah gentle pair, ye little think how nigh
Your change approaches, when all these delights
Will vanish and deliver ye to woe, . . .
And should I at your harmless innocence
Melt, as I doe, yet public reason just,
Honour and Empire with revenge enlarg'd,
By conquering this new World, compells me now
To do what else though damnd I should abhorre.

—Book IV, lines 358-392



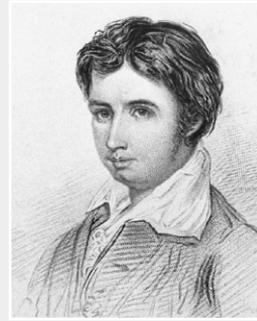
John Keats

The Granger Collection

Percy Bysshe Shelley



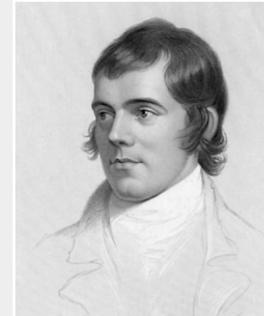
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Leigh Hunt

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Robert Burns



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Republican poets of the American Revolutionary period.

To an American leader like John Quincy Adams, a lover of the classics and believer in the creative power immanent in each human mind, Milton's poetry was the joining of musical, beautiful verse to forceful, natural public speech. This was oratory to awake and move citizens' minds. To T.S. Eliot, American expatriate who became a British Anglo-Catholic "aristocrat" and the Twentieth century's most famous existentialist poet, this quality was intolerable:

To extract everything possible from *Paradise Lost*, it would seem necessary to read it in two different ways; first solely for the sound, and second for the sense. The full beauty of the long periods can hardly be enjoyed while we are wrestling with the meaning as well; and for the pleasure of the ear, the meaning is hardly necessary.⁴

The same mind can, of course, hear music and the development of a *true idea* at the same time, and this is the source of the joy of poetry such as this.

Dr. Samuel Johnson, the Enlightenment's most celebrated literary critic and the leading enemy of Milton in the Eighteenth century, made the very same attack:

His [Milton's] variety of pauses, so much boasted by the lovers of blank verse, changes the measures of an English poet to the periods of a declaimer [an orator—PBG]; and there are only a few skillful and happy readers of Milton, who enable their audience to perceive where the lines end or begin.⁵

President Adams must have been one of those "skillful and happy readers of Milton," among so many Americans who were. One who reads the blank verse of Shakespeare or Milton *guided by the idea of the poet*, does not "lose" the meter of the lines the poet has used. One who dwells on the unexpected smile of the Mona Lisa, against the infinite distance of the landscape behind her,

does not "lose" Leonardo's structure of perspective lines and vanishing points—they are there. But Dr. Johnson's Enlightenment poetry, or the later Romantic poetry of Wordsworth *et al.*, is like a carefully constructed cross-grid of perspective lines—with little, or nothing, painted against it! And so Dr. Johnson had to rail against the verse of Milton:

Throughout all [Milton's] greater works, there prevails a uniformity of diction, a mode and cast of expression which bears little resemblance to that of any former writer; and which is so far removed from common use, that a reader, when he first opens the book, finds himself surprised by a new language.⁶

Milton, an accomplished musician and son of a classical composer, knew that he possessed a unique poetic ability, and called it "the inspired gift of God rarely bestowed, but yet to some in every nation . . . to inbreed and cherish in a great people the seeds of virtue and public civility." He understood that it dwelt in precisely what we have described here: the unique power to suspend poetic thought between verses and over many verses, against the counter-melody of the individual line meter with its inversions and repetitions. He also understood that this was no "new language," but the ancient language of classical poetry which Dryden and his ilk were destroying. Knowing about Dryden's vicious rewrite of *Paradise Lost* into rhymed couplets, Milton made himself clear with this Preface placed before the second, 1674 edition of his great epic:

THE VERSE: The measure is English heroic verse without rhyme, as that of Homer in Greek and of Virgil in Latin, rhyme being . . . the invention of a barbarous age, to set off wretched matter and lame meter. . . . Not without cause, then, some both Italian and Spanish poets of prime note have rejected rhyme both in longer and shorter works,

as have also long since our best English tragedies, as a thing, of itself, to all judicious ears trivial and of no musical delight; which [delight] consists only in apt numbers, fit quantity of syllables, *and the sense variously drawn out from one verse into another*, not in the jingling sound of like endings, a fault avoided by the learned ancients both in poetry and all good oratory. [emphasis added—PBG]

Milton's words have the hard ring of old truth in Y2000 America, where poetry has degenerated to the aggressive shouting of senseless strings of rhymes, from bar and nightclub stages or recording studios, and politicians hurl one-line sound bites at focus groups as the modern form of "oratory."

'Sire of an immortal strain'

In the period of the worldwide impact of the American Revolution, Percy Shelley, John Keats, and Scotland's national poet Robert Burns, broke free of the two hundred years of cynical and foppish rhyming that was Enlightenment English poetry. It was the revolutionary time of which Shelley wrote, in his *Defence of Poetry*, that it suddenly made countless individuals capable of "communicating and receiving intense and impassioned conceptions respecting man and nature"; thus, open to the power of poetry.

In reviving a new classical poetry, Shelley and Keats went back to Milton (although also to Dante, Chaucer, and Shakespeare). Both conceived of new English epic poems which would recast *Paradise Lost* for this revolutionary time, in an ecumenical form outside the explicitly Christian conception of Milton's epic. Keats's was *Hyperion*, which he did not complete, but which, Shelley was sure, would have been his greatest work. Shelley's was *The Revolt of Islam* (1817), and then his re-working of the idea as a tragedy in lyrical verse, his famous *Prometheus Unbound* (1821). *The Revolt of Islam*, an epic of extraordinary beauty which closes with a celebration of the American republic, brought the British literary/political world down upon Shelley's head, and forced him to exile the last five years of his life in Italy. In its Preface, Shelley wrote:

I have adopted the stanza of Spenser (a measure inexpressibly beautiful) not because I consider it a finer model of poetical harmony than the blank verse of Shakespeare and Milton, but because in the latter there is no shelter for mediocrity; you must succeed or fail. . . . Should the public judge that my composition is worthless, I shall indeed bow before the tribunal from which Milton received his crown of immortality

Keats's particular genius was that he could use rhyme, even rhymed couplets, as if it were "the blank verse of Shakespeare and Milton." He grasped the Miltonian style of "suspending thought between the verses" so thoroughly, that his rhymes did not make *endings*, but rather served to emphasize *transitions*; they became verbs, by which the poetic idea changed and developed. The opening lines of another epic, his *Endymion*, give an example of this:

A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness; but will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'erdarkened ways
Made for our searching; yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. . . .

A listener or reader may notice only preconsciously, that the words rhymed are strongly contrasted: "joy forever," an abstraction, rhymed with an action, "will never pass"; another action, "will keep," rhymed with another abstraction, "a sleep." Although the verses suspend a single developing thought, emphasis on the end-rhymes creates more "second thoughts" in the listener; the apparently simple truism of the first line becomes an idea of *immortality* by the end of the first five-line "period."

Keats at eighteen had already written a sonnet showing his keen insight into this poetic principle, the sonnet to his political-prisoner friend and mentor, Leigh Hunt. Hear how the rhymed endings of lines 2-3, because of the way they are suspended in a thought (whose subject and verb they are, "yet has he . . . been as free"), lift the poem suddenly into the realm of passion and beauty:

Written on the Day that Mr. Leigh Hunt Left Prison

What though, for telling truth to flatter'd state,
Kind Hunt was shut in prison, yet has he
In his immortal spirit, been as free
As the sky-searching lark, and as elate.
Minion of grandeur! think you he did wait?
Think you he naught but prison walls did see,
Till, so unwilling, thou unturn'dst the key?
Ah, no! far happier, nobler was his fate!

In Spenser's halls he stray'd, and bowers fair,
 Culling enchanted flowers; and he flew
 With daring Milton through fields of air:
 To regions of his own his genius true
 Took happy flights. Who shall his fame impair
 When thou art dead, and all thy wretched crew?

In 1628, at about twenty himself, Milton had composed an extraordinary short poem in rhymed couplets, which already showed the power of his poetic style to suspend complex thoughts over musical intervals; fittingly, it was a poem of praise and wonder at Shakespeare's works. Written when the first monument to Shakespeare had been erected at Stratford-upon-Avon by his fellow playwrights, the poem appears to say what has been said a thousand times at the graves or monuments of great human beings: He needs no monument, his work itself is his eternal monument. The first eight lines say this, in four discrete rhymed couplets, almost in the style Dr. Johnson preferred. But *then*—over the remaining eight verses is suspended a single, surprising new idea: Shakespeare's true eternity is in his audience, the spectator struck motionless by thought awakening in his mind, "made marble" like a classical sculpture of a human being in thought. No king can have such a monument; it belongs to the artist alone, who brings us to truth through beauty:

On *Shakespear*. 1630

What needs my *Shakespear* for his honour'd Bones,
 The labour of an age in piled Stones,
 Or that his hallow'd reliques should be hid
 Beneath a Star-ypointing *Pyramid*?
 Dear son of memory, great heir of Fame,
 What need'st thou such weak witnes of thy name?
 Thou in our wonder and astonishment
 Hast built thy self a live-long Monument.
 For whilst to th' shame of slow-endeavouring art,
 Thy easie numbers flow, and that each heart
 Hath from the leaves of thy unvalu'd Book,
 Those Delphick lines with deep impression took,
 Then thou our fancy of it self bereaving,
 Dost make us Marble with too much conceaving;
 And so Sepulcher'd in such pomp dost lie,
 That Kings for such a Tomb would wish to die.

When Shelley, in "Adonais," wrote of Milton "who was the sire of an immortal strain," he knew that he himself, and Keats, were of that strain. "Adonais" was Shelley's reaction to the tragic death of Keats at 25, in 1821; when he finished it, Shelley wrote that in honor-

ing Keats, he had composed his own best work of poetry. It is clear that "Adonais" has that Miltonic style of expression which Samuel Johnson attacked as complex and Italianate, and which T.S. Eliot denounced as "translated Latin." Clear, also, that Shelley was thinking of Milton's poem, "Lycidas," a tribute after the death at sea of Milton's own youthful friend and fellow poet, Edward King.

from 'Lycidas'

For *Lycidas* is dead, dead ere his prime
 Young *Lycidas*, and hath not left his peer:
 Who would not sing for *Lycidas*? he well knew
 Himself to sing, and build the lofty rhyme.
 He must not flote upon his watry bear
 Unwept, and welter to the parching wind,
 Without the meed of som melodious tear. . . .
 Weep no more, woful Shepherds weep no more,
 For *Lycidas* your sorrow is not dead,
 Sunk though he be beneath the watry floor,
 So sinks the day-star in the Ocean bed, . . .

from 'Adonais'

Oh, weep for Adonais—he is dead!
 Wake, melancholy Mother, wake and weep!
 Yet wherefore? Quench within their burning bed
 Thy fiery tears, and let thy loud heart keep
 Like his, a mute and uncomplaining sleep;
 For he is gone, where all things wise and fair
 Descend;—oh, dream not that the amorous Deep
 Will yet restore him to the vital air;
 Death feeds on his mute voice, and laughs at our despair.

The Measure of Freedom

The composition of great classical poetry in each language, elevates that language to its highest level of literate expression, and becomes the possession of all its speakers. This is the subject of Dante's *De Vulgari Eloquentia* (*On the Eloquence of the Vernacular*); how great poetry thus acts for the betterment of mankind is developed by Lyndon LaRouche in *On the Subject of Education*.⁷ He emphasizes that poetry acts on the expressiveness of language, not through sounds, rhymes, rhythms, etc.; but through the way the poem brings its audience to *discover a new idea*—most especially, those ideas appropriate to the love of truth and of freedom of each individual to find and hold to the truth.

Among speakers of English, the rise of both literacy and freedom has been bound up most with great works of blank verse, through which the reader most easily

expresses and understands the new idea, the impassioned conception of the poet. Shelley named the great works of this tradition in his Preface to *The Revolt of Islam*, when he wrote of

the mighty intellects of our own country that succeeded the Reformation, the translators of the Bible, Shakespeare, Spenser, the dramatist of the reign of Elizabeth. . . . Milton stood alone in the age which he illumined.

And, in his Preface to *Prometheus Unbound*,

We owe the great writers of the golden age of our own literature to that fervid awakening of the public mind which shook to dust the oldest and most oppressive form of the Christian religion. We owe Milton to the progress and development of the same spirit: the sacred Milton was, let it ever be remembered, a republican and a bold enquirer into morals and religion.

Virtually the words of President John Adams twenty years earlier.

Freedom, then, to discover and hold to the truth, is what both Shelley, and President Adams, found expressed best in the blank verse of Milton. To hear this poetic voice used by Shelley, listen to the extraordinary verses which open *Prometheus Unbound*, whereby the chained and tortured benefactor of mankind, Prometheus, confronts the tyrant Zeus:

PROMETHEUS:

Monarch of Gods and Demons, and all Spirits
But One, who throng those bright and rolling worlds
Which Thou and I alone of living things
Behold with sleepless eyes! regard this Earth
Made multitudinous with thy slaves, whom thou
Requiest for knee-worship, prayer, and praise,
And toil, and hecatombs of broken hearts,
With fear and self-contempt and barren hope.
Whilst me, who am thy foe, eyeless in hate,
Hast thou made reign and triumph, to thy scorn,
O'er mine own misery and thy vain revenge.

What a pungent shock is delivered by the placement of that “But One” at the beginning of the second verse, completely changing the idea which the listener thought was concluded by “and all Spirits.” The same kind of transition occurs at the end of the second verse; and Shelley puts Zeus and Prometheus, slavery and freedom, in confrontation over the entire world, in three-and-a-half lines of verse!

The triumph of freedom of mind, over physical and material power and injustice, is also the conception of Milton’s beautiful tragedy in verse, *Samson Agonistes*,

well-known to Shelley. Now, listen to the opening of that tragedy, where the chained Samson, prisoner of the Philistines, describes his apparent fate:

O, wherefore was my birth from Heav’n foretold
Twice by an Angel, who at last in sight
Of both my Parents all in flames ascended
From off the Altar, where an Off’ring burn’d,
As in a fiery column charioting
His Godlike presence, and from some great act
Or benefit reveal’d to *Abraham’s* race?
Why was my breeding order’d and prescrib’d
As of a person separate to God,
Design’d for great exploits; if I must dye
Betray’d, Captiv’d, and both my Eyes put out,
Made of my Enemies the scorn and gaze;
To grind in Brazen Fetters under task
With this Heav’n-gifted strength? O glorious strength,
Put to the labour of a Beast, debas’t
Lower then bondslave! Promise was that I
Should *Israel* from *Philistian* yoke deliver;
Ask for this great Deliverer now, and find him
Eyeless in *Gaza* at the Mill with slaves, . . .

The same voice, even some of the same expressions, which came to Shelley for his Promethean tragedy. In the Twentieth century, poetry was written in every imitative form and style—but not this one, driven from the schools, stages, and bookstalls by the existentialists and critics. But it is the freest form, most governed by the rule of ideas. So, Shelley wrote:

I have sought therefore to write, as I believe that Homer, Shakespeare, and Milton wrote, with an utter disregard of anonymous censure.⁸

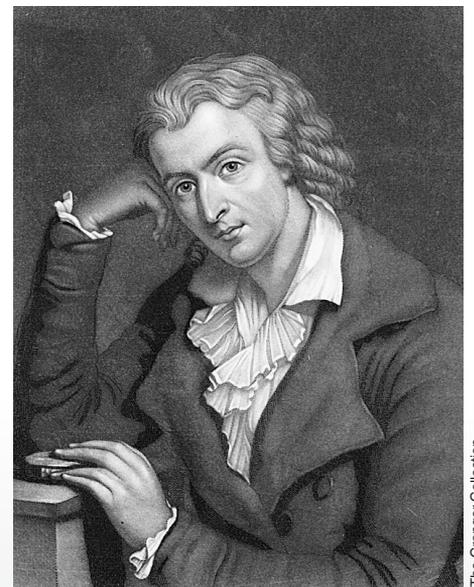
* * *

1. Letter quoted in Lydia Schulman, “John Milton’s American Legacy,” *The Campaigner*, July 1981 (Pt. 1) and October 1981 (Pt. 2) (Vol. 14, Nos. 4 and 7).
2. Ezra Pound, *The Egoist*, 1917.
3. Quoted in Barbara Dreyfuss, “John Milton and the American Republic,” unpublished ms.
4. T.S. Eliot, “On the Verse of Milton,” in *Essays and Studies* (London: Oxford University Press, 1936). What an irony, that those who have taken Eliot’s poetry seriously, must read *it* just as he describes. The first time through is for the “images,” sounds, and clever, tongue-in-cheek rhymes (“In the room the women come and go, / Talking of Michelangelo”). The second time—equipped with etymologies, mythologies, and anthologies, thesauri and encyclopaediae, dictionaries and commentaries, critical texts and subtexts—is to try to figure out, “What on earth does it mean?”
5. Quoted in Eliot, *ibid.*
6. *Ibid.*
7. Lyndon H. LaRouche, Jr., “On the Subject of Education,” *Executive Intelligence Review*, Dec. 17, 1999 (Vol. 26, No. 50).
8. Preface to *The Revolt of Islam*.

Johannes Brahms and Friedrich Schiller Instruct Us in Today's Civilizational Crisis

‘Dem Dunkeln Schoß der heiligen Erde’
from Schiller’s ‘The Song of the Bell’

by Cloret Richardson



Friedrich Schiller

The Granger Collection

Soprano 37



er - blü - hen soll zu schö - nerm, schö -

Alto



er - blü - hen soll zu schö - nerm, schö -

Tenor



Johannes Brahms



The Granger Collection



nerm Los.

nerm Los.

Johannes Brahms' unaccompanied four-part choral work, "Dem dunkeln Schoß der heiligen Erde," was given to us posthumously in 1927.¹ Urged on by its beauty, the author turned to examination of its theme for direction in resolving the present historical paradox: We stand poised on the threshold of a new Dark Age, or, conversely, that of a new Renaissance of global reconstruction. This concern coincided with the birthday of the "Poet of Freedom" Friedrich Schiller, from whose "The Song of the Bell" the Brahms text is drawn.²

Helga Zepp LaRouche's extensive discussion of Schiller's ideas, captured in "The Song of the Bell," fueled the desire to further investigate both Schiller's original poem, and the Brahms choral ensemble.³ The ocean of compositions penned by Lyndon LaRouche elaborating the essence of Classical art, especially that of musical composition, provide the means by which to become equipped to undertake a competent investigation of works lying in the joint domains of poetry and music.

Additionally, study of the Schiller Institute's "Music Manual" on the "rudiments of tuning and registration,"⁴ both Book I and the recently published Book II "Appendix" with an introduction by

Mr. LaRouche,⁵ makes clear to even the musical layman, how Classical compositions are born, and their ideas made transparent. These materials enrich one's ability to render more accurately the composer's ideas in performance.

* * *

In his “Aesthetic Estimation of Magnitude,” Schiller points out that,

If an object exceeds the idea of its species-magnitude, it will, to a certain degree, put us into a state of bewilderment . . . insofar as . . . the magnitude which we expected has been exceeded. We have derived this measure merely from a series of empirical experiences If, on the other hand, a product of freedom exceeds the idea which we establish for ourselves about the constraints of its cause, we will no doubt feel a certain sense of admiration. What startles us in such an experience is not merely the exceeded expectation, it is at the same time that the constraints have been cast off. There, in the earlier case, our attention simply remained on the product . . . ; here, our attention is drawn toward the generative force, which is moral, or at least associated with a moral being, and as such it must necessarily interest us.⁶

One may well experience the bewilderment and admiration that Schiller describes through a serious study of Johannes Brahms' choral work “Dem dunkeln Schoß der heiligen Erde.” In very few lines, his musical treatment rings true to the conception governing Schiller's twenty-nine stanza poetical work. From seemingly “very little,” does Brahms bring forth “so much.”

Through Brahms' dialogue with Schiller across time, we are able to travel the process Plato calls “hypothesizing the higher hypothesis.” This process holds the key to why, and how, Brahms' eight-line setting becomes a faithful rendering of the idea governing Schiller's much longer poem. As well, this process directs us toward the reason each of these compositions, in its own right, can play an instrumental role in elevating us above the mediocrity of the age in which we live.

Our noble endeavor to rescue civilization from its descent into a new Dark Age draws us, as active participants, into Brahms' dialogue with Schiller. Our journey traverses the many searchings of the past for truth concerning the nature of man: from Mozart, Bach, Beethoven through to the present searchings of Norbert Brainin and Lyndon LaRouche. Yet, as each of these many searchings prove to be a valid hypothesis, representative of a single adducible principle of truthfulness—a One, regarding the nature of man—they become insufficient until you and I, individually, employ that same capacity of reason in discovering, for ourselves, the prin-

Informed in this way, investigation of the specific Brahms and Schiller compositions proceeded on the most “rudimentary” level, yielding the enjoyment of innumerable hours of creative fun.

ciple through which that singular truth can be known. As an individual, can you, yourself, disprove the popular misconception that a human being is merely a poorly or better-trained animal? Can you demonstrate why the function of great art is to stimulate that faculty of man residing above the neckline?

On this note, the thoughts of LaRouche shape the measure by which the conduct of one's reasoning begins. In paraphrase: “Following a decent performance of Mozart, Beethoven, or Brahms, one cannot find a dry eye in the house. Conversely, after a performance of Wagner, there's not a dry seat in the audience.”

To recreate a performance of the former type, it is only necessary that our “inner ear” resonate with the principle of truthfulness sounded by both Schiller's “Song of the Bell” and Brahms' “Dem dunkeln Schoß.” We would aim to steer our thoughts on a course of collision—where the efficient past, present, and future collide. A course LaRouche identifies as the “simultaneity of eternity.”

For this journey, the musical and poetical compositions of great Classical composers form a map to guide us. These works lawfully assert the principle of man's dominion over nature, where artistic beauty supersedes the beauty of nature. This natural beauty includes the potentialities of the entire middle C=256 pivoted well-tempered system of 48 keys, colored by six distinct species of singing voice, the primary harmonic divisions of the musical scale and complimentary inversions, as well as modalities (Major, minor, Lydian/major/minor).

In the realm of Classical art, artistic beauty triumphs over natural beauty, for here, the artist's necessary and sufficient creative powers of mind lawfully bend nature to man's command. Yet, into this repertoire of principles, from which our map has been generated, another unique discovery has been integrated: the principle of motivic thorough-composition.

Work the good, and humanity's godlike plant dost thou
nourish
From the beauteous, thou strew'st seeds of the godlike
abroad.⁷

The function of the Classical mode of composition is to increase mankind's potential relative population-density, by virtue and in sake of fostering man's species-like-

ness to God (*imago viva Dei*). The substance of this method is the principle of change. For example, with the principle of motivic thorough-composition, the entire musical/poetical idea becomes efficiently stated in a condensed form at the very outset of the composition. This form of the idea is driven through a density of transformations, where each and every vocal part becomes a valid hypothesis, in itself, and in conjunction with the other, to resolve the original paradox. The future ending of the poetical/musical idea governs the increase of lawful transformations, within and across each part of the process of development, from beginning throughout the entire process.⁸

‘The Song of the Bell’

In her *Fidelio* discussion of “The Song of the Bell,” Helga Zepp LaRouche states: “That Schiller intended that this poem, with twenty-nine stanzas, work on us as music, already becomes apparent by the fact that he himself put the word ‘song’ in the title.”⁹ Unlike the composer Andreas Romberg’s setting,¹⁰ Brahms demonstrates a keen appreciation for Schiller’s talent and intention regarding the form and content of “The Bell.” How? Rather than make the entire Schiller poem the basis of his musical work, as Romberg did, Brahms selects out a single but key stanza of the poem, a hushed acknowledgement of that which Beethoven loudly states: “Schiller’s poems are very difficult to set to music. The composer must be able to lift himself far above *the poet*; who can do that in the case of Schiller? In this respect Goethe is much easier.”¹¹

Schiller advocates that both composer and poet be artists, who trace the laws “of the inner movements of human hearts,” and their necessity. He insists that the Classical artist provide something above the words and musical tones “which corresponds to these laws.” As a testament to this ideal, Schiller crafts his own works on the most rigorous principles of motivic thorough-composition, which “touches upon the essence of human creativity.” As elaborated and advanced by Mozart and Beethoven, this method pivots on the Platonic notion of paradox: “In composition, the process as a whole is the One which holds the Many together. The composer and the performing artist must always have this unity in mind, and formulate the individual parts as proceeding from it.”¹²

With his decision to use the “Dem dunkeln Schoß” strophe, Brahms demonstrates that he accepts Schiller’s challenge to the artist. How so? This particular strophe proves to function as the *punctum saliens*, the conceptual turning point, of the entire poem. And Brahms’ realiza-

tion that this is so, reveals that he has relived the processes of mind out of which Schiller generated the idea of the entire poetic composition.

In the larger poem, the construction of the bell serves as a metaphor for the unfolding process of man’s lifetime. We are taken through the life process of a mastercraftsman on three distinct levels:

1. The productive powers of labor, as viewed from the process of bell-casting:

Walled up in the earth so steady *line 1*
 Burned from clay, the mould doth stand.
 This day must the Bell be ready!
 Fresh, O workmen, be at hand!
 From the heated brow
 Sweat must freely flow,
 That the work may praise the Master,
 Though the blessing comes from higher.
 ...
 This it is, what all mankind graceth, *17*
 And thereto his to understand,
 That he in inner heart so traceth,
 What he createth with his hand.

2. The family unit, as a vehicle for transmitting impassioned and profound ideas to the individual person:

The passion doth fly. *102*
 Love must be enduring;
 The flowers fade by,
 Fruit must be maturing.
 The man must go out
 In hostile life living,
 Be working and striving
 And planting and making, . . .
 His fortune ensnaring.
 ...
 And indoors ruleth *116*
 The housewife so modest,
 The mother of children,
 And governs wisely
 In matters of family,
 And maidens she traineth
 And boys she restraineth,
 And goes without ending
 Her diligent handling,
 And gains increase hence
 With ordering sense.

3. The need to mould an appropriate social order (i.e., the sovereign nation-state), whose sole *raison d’être* promotes and furthers the growth of the productive powers of the individual, and hence those of the state:

Holy Order, blessed richly, 302
 Heaven's daughter, equals has she
 Free and light and glad connected,
 City buildings hath erected,
 Who herein from country dwelling
 The uncivil savage calling,
 Ent'ring into human houses,
 Gentler custom she espouses,
 With the dearest band she's bound us,
 Love for fatherland weaves 'round us.

Before the poem concludes, Schiller references the French Revolution's failure to bring a republican order to European shores, and stay the course of the American Revolution's earlier success:

Where senseless powers are commanding, 352
 There can no structure yet be standing,
 When peoples do themselves set free,
 There can no common welfare be.
 . . .
 Naught holy is there more, and cleaving 372
 Are bonds of pious modesty,
 The good its place to bad is leaving,
 And all the vices govern free.
 To rouse the lion, is dang'rous error,
 And ruinous is the tiger's bite,
 Yet is most terrible the terror
 Of man in his deluded state.
 Woe's them, who heaven's torch of lighting
 Unto the ever-blind do lend!
 It lights him not, 'tis but igniting,
 And land and towns to ash doth rend.

Prior to, and following the "Dem dunkeln Schoß" strophe, the Master's idea of the purpose and meaning of life is constantly challenged. Does his conception of life issue from that of "durable survival," in Lyndon LaRouche's phrase, or does he live merely in the moment? In the face of disaster, how does his idea of life stand up?

Hopeless all 207
 Yields the man 'fore God's great powers,
 Idle sees he all his labors
 And amazed to ruin going.

 All burnt out
 Is the setting,
 Of the savage storm's rough bedding;
 In the empty window op'ning
 Horror's living,
 And high Heaven's clouds are giving
 Looks within.

 Just one peek
 To the ashes
 Of his riches
 Doth the man behind him seek—

His wanderer's staff then gladly seizes.
 Whatever fire's rage has cost,
 One solace sweet is e'er unmoved:
 He counts the heads of his beloved
 And see! not one dear head is lost.

Without regret or reservation, the Master acknowledges that human existence is a much higher Good. Still, in what way will he now chart the course of his destiny? How will he confront the stated tasks: recasting the bell, itself; reconstructing the family's life process, following the death of a parent and spouse?

Above all: How will he meet the unstated task—that of constructing the nation-state, which has yet to be introduced into the poem? Does not this discussion resonate with relevance to the present array of existential crises facing each of us: The breakdown of a family-centered upbringing for children; the lack of a job—or, having to work too many jobs? An operational *coup d'état* against the elected President of the United States? The threat of world war, staged in the midst of the final disintegration and collapse of the world's financial and monetary system? The greatest decay of cultural and moral standards to occur since the last European Dark Age?

Through this rich process of transforming each individual hypothesis of his multi-layered idea, Schiller evokes the principle of "unity in multiplicity," addressed by Plato in his *Parmenides* dialogue.

* * *

Soft. Brahms' chorus now begins to emerge:

Dem dunkeln Schoß der heiligen Erde
 Vertrauen wir der Hände Tat,*
 Vertraut der Sämann seine Saat
 Und hofft, daß sie entkeimen werde
 Zum Segen, nach des Himmels Rat.
 Noch köstlicheren Samen bergen
 Wir trauernd in der Erde Schoß
 Und hoffen, daß er aus den Särgen
 Erblühen soll zu schönern Los.¹³

To holy earth's e'er-darkening womb
 Do we entrust our hands' true deed,*
 The sower doth entrust his seed
 And hopes, indeed, that it will bloom
 To bless, as Heaven hath decreed.
 More precious still the seeds we've stored
 With grieving in the womb of earth
 And hope, that from the coffin forw'rd
 'Twill bloom to a more beauteous destiny.¹⁴

* This line of Schiller's text omitted by Brahms.

But, “Hold on!” you say, “Brahms fails to give us the beginning or the conclusion of Schiller’s ‘Lied von der Glocke.’ You said the principle guiding all great works of art lies in its future ending.” Yes, dear friend, this remains true. Yet one needs to note the essence of the principle which shapes Brahms’ future design, to truly appreciate that which flows from it.

Having removed the stanza’s second line of text, Brahms’ verse conceptually bespeaks an “unheard” process. Though a single verse, Brahms’ choice yet echoes a unified conception of Schiller’s entire poem: “the process of Becoming, through which all things earthly fade away.” This “universal motif” of Schiller’s poetical works acknowledges the principle of change as the substance of the universe, wherein each phase of man’s progress requires a lawful change in the hypotheses governing his previously existing bounty of knowledge. We are drawn to reflect on the generative principle that places the human individual apart from, and above other living beings. We come to the realization that our true life possessions derive solely from our “species-likeness” to God the Creator: man’s potential for creative reason. Endowed by our Creator with the capacity to generate fully efficient ideas—hope, justice, optimism, love of Truth and Beauty, love for our fellow man—we are able to direct the movements and existences within the realm of the “here and now.” Our creative potential, employed this way, grants us the greatest dominion over nature, and the most efficient means of increasing the measure of our fruitfulness: the potential relative population-density of our species. This unseen, unheard capacity allows us to participate in the eternal, and a concordance between freedom and necessity develops.

Cultivation of man’s “innermost voice,” as the pathway to this concordance, develops as a “philosophical-poetic motif”—a *motivführung*, as it were, among the vast array of Schiller’s compositions. For example, in the poem “Hope”:

’Tis hope delivers him into life,
Round the frolicsome boy doth it flutter,
The youth is lur’d by its magic rife,
It won’t be inter’d with the elder;
Though he ends in the coffin his weary lope,
Yet upon that coffin he plants—his hope.

It is no empty, fawning deceit,
Begot in the brain of a jester,
Proclaimed aloud in the heart is it:
We are born for that which is better!
And what the innermost voice conveys,
The hoping spirit ne’er that betrays.¹⁵

Or, in a different, yet equivalent manner, “The Sower” is a reflective irony concerning the nature of man’s mortality:

See, full of hope thou entrustest to th’ earth the seed which
is golden
And expectest in the spring joyous the blossoming crop.
But in the furrow of time bethink’st thou thy actions to
scatter,
Which, by thy wisdom sown, still for eternity bloom?¹⁶

‘Dem Dunkeln Schoß’

*Heard melodies are sweet,
but those unheard are sweeter.*

John Keats

Let us now cross over, into the realm of “in-between-ness.” We seek to locate Brahms’ idea between the notes with which it is constructed. The poetry unfolds in a measured tread, where the rhythm of common time is shaped by Brahms geometrically. A sequence of expanding (larger: fifth and sixth) to contracting (smaller: thirds, whole, and half-step) musical intervals, intersperse with extended moments of “quietness” (i.e., rests), all juxtaposed within the “compression” or “broadening” of space-time. This expanding and contracting phenomenon, across the composition, breathes life into the entire conception. As if a living, breathing entity came forth into existence. Only a higher, nobler love captures the essence of creative tension which emerges as the idea unfolds in this manner; the emotion of *agapē*, as addressed by St. Paul in his 1 Corinthians 13.

The impression of “expanding and contracting” detected in Brahms’ musical setting can be traced back to Schiller’s harmonization of the German-language strophe’s “vowel-harmony” with that of its idea-content.¹⁷ Every aspect of the strophe issues from the ending phrase: “erblühen soll zu schönern Los” (literally, “shall bloom forth toward a beautiful destiny”). The phrase is primarily composed of long-sounding vowels: /y/, /u/, /ϕ/, /o/.*

* Phonetic symbols in slashes represent the following German vowels (and English approximate equivalents where such exist):

/y/ long ü	/O/ short o (hawed, cause)
/u/ long u (who, boot)	/eʏ/ diphthong ei (hay, bake)
/ϕ/ long ö	/aU/ diphthong au (how, bout)
/o/ long o (hoed, boat)	/A/ long a (hod, father)
/E/ short e, ä (head, bet)	/i/ long i (heed, beat)
/U/ short u (hood, put)	

See *A Manual on the Rudiments of Tuning and Registration, Book I*, footnote 4, pp. 175-179.

The wave of rising and falling vowel pitches grows from short /E/, /U/, /O/, to the diphthongs /eʏ/ (*heiligen*, *entkeimen*), /aU/ of the verbs *vertrauen* and *vertraut*, through to the long /A/ of *Tat*, *Saat*, and *Rat*. The diphthongs “add an extra dimension of musical inflection,” since they are “spoken largely on the first vowel, then inflected from that pitch to the closing pitch.”¹⁸ Out of this vowel sequence (and punctuation) emerges an increased expansion of the musical space: long vowel /A/ of *Tat* followed by a slight pause, then the diphthong /aU/ (of the verb *vertraut*), diphthong /eʏ/ (*seine*), long /A/ (*Saat*). Now the space contracts with the short vowel /O/ of the verb *hofft* (“hopes”), followed by another slight pause. Then long /i/ of *sie*, followed by the diphthong /eʏ/ (of verb *entkeimen*), expands the space once again only to again contract with a series of short vowels punctuated by another slight pause; which unfolds into the phrase “nach des Himmels Rat” (“according to Heaven’s decree”) governed by the long /A/.

In the concluding four lines, this process shifts to largely one of contracting short vowels, with a long vowel or diphthong appearing occasionally. That is, until we arrive at the phrase, “erblühen soll zu schönern Los.” The long-phrasing of the strophe’s idea-content now supplants the use of long-sounding vowels, as evidenced by the punctuation: only a single comma, a slight pause, occurs in the concluding four lines. Conversely, the earlier five lines call for three pauses.

With the entire strophe conceptualized from the ending phrase, the subtle vowel-shift occurring at “Schoß” also registers with the mind as a change that is completely lawful, although unexpected. At this shift, the concluding vowel pattern is altered. We expect the last four lines to end with vowels: short, long, short, long. However, the vowel of “Schoß” becomes an off-rhyme with that of “Los,” since the latter is long (/o/) and the former is short (/O/).¹⁹

The crucial idea lies in attempting to reconcile two mutually opposing notions: that of Destiny, or Fate—i.e., something “predetermined” or beyond man’s control—with the idea of the beautiful. Where does resolution to this paradox reside? In Schiller’s notion of the beautiful, that which appears to be “predestined” can be transcended through man’s willful act of cognition. Only man possess the potential powers of reason to change his condition of existence, that of other inferior species, and of nature surrounding him, for the better.

Another way to view what Schiller intends comes to mind with the aphorism, “to reap what you sow.” Our attention is drawn to this lesson by the alliteration introduced in the third line of the German “s,” *Sämann-seine-Saat*, which resembles an English-sounding “z.” In this

case, the “sowing” (*Saat*) of the “sower” (*Sämann*) becomes governed by that which “shall bloom forth toward a more beautiful destiny.”

In an essay entitled, “The Roots of Today’s Mass Hysteria,” Lyndon LaRouche develops upon the concordance this notion expresses for the unique relationship of the sovereign individual to his society:

The true [self-] interest is not merely the defense of particular ideas, but the defense of the process by which valid such ideas are generated, and their generation replicated by later generations. Since all ideas are produced by the sovereign, cognitive, creative powers of the individual mind, is it not the development of those minds, and the fostering of the process which their work represents, which is the true self-interest of every individual person? Is it not, then, the nurture of that individual quality in all persons, which is the duty impressed upon us by our receipt of the loan of mortal life? Is it not that which secures us a place in the simultaneity of eternity?²⁰

A Mould Cast by Beethoven and His Predecessors

The kernel of Brahms’ musical puzzle lies in the interval pairs juxtaposed on the opening phrase “Dem dunkeln Schoß” [SEE Figure 1]. Drawing our attention to this, Brahms directs all four voices (SATB) of the chorale to sing the interval pairs (a) in unison, and (b) with the same rhythm and directionality: upward a fifth, from D to A; up again by one step to B; then down a fourth, from B down to F#. On the ascent, the tenor alone remains planted in the first register. The soprano, alto, and bass each and all rise into their respective middle registers. On the descent by a fourth, the bass falls back into the first register.

Most striking to our “inner ear” is that the opening statement counterposes a rising fifth interval against the descending fourth. This suggests a state of “incompleteness.” Our mind demands elaboration, that more follow. Metaphorically, we hear the “uncertainty” concerning that which is yet to come.

Implied in Brahms’ initial hypothesis are counterposing inversions of harmonic divisions of D Major/D minor, B Major/B minor, C Major/C minor, G Major/G minor. Textbook musical theory might suggest only D Major as the home key of the composition. However, that assumption would completely ignore Brahms’ dialogue with Bach, Mozart, and Beethoven on developing new principles of *bel canto*-anchored motivic thorough-composition. Intrinsic to this process is mastery of the principle of inversion as it relates to Mozart’s and Beethoven’s discovery and use of the “Lydian/major-minor mode”

FIGURE 1.

„Dem dunkeln Schoß der heiligen Erde“

from Schiller's "Lied von der Glocke"

for mixed chorus

Johannes Brahms
(posthumous, published 1927)

The musical score is arranged for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major and 4/4 time. The tempo is marked *p m.v.* (piano, moderate). The score is divided into three systems, with measure numbers 5, 10, 15, and 20 indicated in boxes above the staves.

System 1 (Measures 1-15):

- Soprano:** Dem dun - keln Schoß der heil - gen Er - de ver - traut der Sä - mann sei - ne
- Alto:** Dem dun - keln Schoß der Er - de ver - traut der Sä - mann sei - ne
- Tenor:** Dem dun - keln Schoß der heil - gen Er - de ver - traut der Sämann sei - ne
- Bass:** Dem dun - keln Schoß der Er - de ver - traut der Sämann sei - ne

System 2 (Measures 16-30):

- Soprano:** Saat und hofft, daß sie ent - kei - men wer - de zum Se - gen nach des Him - mels Rat.
- Alto:** Saat und hofft, daß sie ent - kei - men wer - de zum Se - gen nach des Him - mels Rat.
- Tenor:** Saat und hofft, daß sie ent - kei - men wer - de zum Se - gen nach des Him - mels Rat. Noch
- Bass:** Saat und hofft, daß sie ent - kei - men wer - de zum Se - gen nach des Him - mels Rat.

System 3 (Measures 31-45):

- Soprano:** Noch köst - li - che - ren Sa - - - men, noch köst - li - che - ren Sa - men ber - gen
- Alto:** Noch köst - li - - - che - ren Sa - - - men ber - - - gen
- Tenor:** köst - li - che - ren Sa - - - - - men, noch köst - - - li - che - ren ber - gen wir
- Bass:** Noch köst - li - che - ren, noch köst - li - che - ren Sa - men ber - gen

Dynamic markings include *cresc.* (crescendo) and *p* (piano) throughout the score.

25 30 *f*

wir trau - ernd, wir trau - ernd, wir trau - - - ernd in der Er - de

wir trau - ernd, wir trau - ernd, wir trau - ernd in der Er - de, *f*

trau - ernd, wir trau - ernd, wir trau - - - - - ernd in der Er - de, *f*

p wir trau - ernd, wir trau - ernd in der Er - de *f*

35

Schoß und hof - fen, daß er aus den Sär - gen er -

in der Er - - - de Schoß und hof - fen, daß er aus den Sär - gen er -

in der Er - de Schoß und hof - fen, daß er aus den Sär - gen

Schoß und hof - fen, daß er aus den Sär - gen er - *p*

40 45 *pp*

blü - hen soll zu schö - nerm, schö - nerm Los, zu schö - nerm Los. *pp*

blü - hen soll zu schö - nerm, schö - nerm Los, zu schö - nerm Los. *pp*

er-blü-hen soll zu schö - nerm, schö - nerm Los, zu schö - nerm Los. *pp*

blü - hen soll zu schö - nerm Los, zu schö - nerm, schö - nerm Los. *pp*

[SEE Box, p. 46]. Neither Lydian, nor simply a combination of the major-minor mode with the Lydian mode, but an entirely new “mode” is conceived through integration of the Lydian interval. This interval now anchors the new major-minor “mode,” which grows from its tonic in both directions by ascending and descending fifths. This new expression of the musical universe causes an elementary interval to adopt a quality of ambiguity, whereby it serves numerous functions simultaneously.

Close examination of the crux of Brahms’ musical puzzle reveals that it derives from the composer’s intense study of Beethoven’s compositional method; in particular, an idea that emerges in seedling form in a series of Beethoven compositions spanning the years 1803-1806. Later, in 1812, this idea blooms forth as “the Beethoven revolution” in *Motivführung* with his Symphony No. 7 in A Major.²¹ Unlike many of his contemporaries—Wagner, Liszt, and Bruckner—Brahms devoted his musical talent to furthering a truthful investigation of the principles that govern the musical universe we call the well-tempered domain of *bel canto* polyphony. Within this historically determined curvature of musical outlook, it was destined that Brahms’ study of Beethoven’s artistic genius should occur.

Pause now. Let us touch upon the relationship these Beethoven compositions have with Brahms’ “Dem dunkeln Schoß.” It was Beethoven’s practice to design an array of musical “experiments,” each of which simultaneously investigated the same idea, but from different perspectives. Alternating between work on each of the compositions, “. . . never writ[ing] a work continuously, without interruption. I am always working on several at the same time, taking up one, then another . . .,” is how

Beethoven himself characterized his thought process.²² Brahms adopted a similar approach to working through his musical ideas. Moreover, he immersed himself in study of the revolutionary compositions of Bach and Mozart, even after having achieved social recognition as a composer. And, during the late 1850’s to 1870’s, he devoted a great deal of attention to studying the works of Beethoven.²³ In fact, many Brahms biographers state that he designed a piano arrangement of Beethoven’s Razumovsky Quartet No. 3, which composition was performed in 1867. (Presently, this composition is considered “lost” and has not been located among Brahms works.)

Briefly. Hear the emergence of Beethoven’s idea expressed in four distinct compositions, each of which kindles the pathway for Brahms’ “Dem dunkeln Schoß,” and his later revolutionizing of Beethoven’s method of *Motivführung*. For instance, in the main theme of Beethoven’s Leonore Overture No. 3, Op. 72 [SEE Figure 2], we hear the idea composed out of the key of C Major. Here the interval of the third is used as bridge between rising fifth and fourth intervals. This immediately is followed by a series of sequentially falling thirds which link descending fifths and fourths, respectively. After a brief pause, the third bridges its inverse, the sixth, with a rising fourth overlapped by a rising fifth. This is followed by the use of the fourth and sixth to link descending thirds. Variations on this process lead to the generation of an embedded Lydian interval: B \sharp -F \sharp . (Recall that Brahms implies this Lydian with the second of his opening interval pairs of “Dem dunkeln Schoß.”) This Lydian is formed within the unfolding of the interval of a sixth. The process of gen-

FIGURE 2. From Beethoven, *Leonore Overture No. 3*.

The image shows a musical score for Violin I from Beethoven's Leonore Overture No. 3. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of three staves. The first staff begins with a *pp* dynamic marking. Above the notes, various intervals are labeled with brackets: 3rd, 4th, 3rd, 3rd, 4th, 4th, 4th, 5th, 3rd, 5th, 3rd, 3rd, 3rd, 5th, and Lydian. The second staff starts with a *Lydian* label and includes a *cresc. poco a poco* marking. It features labels for 3rd, 6th, 3rd, Lydian, Lydian, 3rd, Lydian, Lydian, Lydian, Lydian, and 6th. The third staff includes labels for 6th, Lydian 3rd, Lydian, *f*, and *ff*. The overall structure shows a progression of intervals and modes, with the Lydian mode being a central focus.

erating overlapping fundamental singularities of change by means of the Lydian principle, recasts this interval as a higher-ordered singularity of change. This is energetically emphasized over the following fifteen measures. That Beethoven shouldered the responsibility to continue his predecessors' drive to increase the rate at which musical singularities could be introduced into a composition, enables him to deploy this increased power to generate an ever more complex universe of musical ideas *per* arbitrary unit of action. And, with the ambiguity of the whole process, he drives the development of the overture to its conclusion.

The opening intervals of Beethoven's Violoncello/Piano Sonata Op. 69 in A Major signal that the idea for Brahms' "Dem dunkeln Schoß" flowed directly from this work in particular [SEE Figure 3]. Unfolded through its opening 'cello passage are the rising fifth and descending fourth intervals employed in the opening of the Brahms choral. Beethoven scores the intervals in the bass voice out of the key of A Major, a fifth higher than Brahms' setting. Buried within the 'cello phrase inverting the first opening interval pair (A down to sustained E), and just prior to the piano's entrance, come the Lydian interval of the key of A Major: a \natural to d \sharp . The sonata's piano entrance generates the Lydian of D Major, d-g \sharp , the key of Brahms' choral. Meanwhile, the inverse relationship of the sixth and third play out in different voice registers. As well, Brahms quotes Beethoven verbatim as the canonical segment of his chorale begins to unfold

[Figure 1, measures 16-19, soprano and tenor voices]. This work furthers the development process of the idea initiated with the Leonore Overture.

Beethoven presents the same concept in two other musical environs: the Kyrie of his Mass in C, and the opening of his Symphony No. 7 in A Major. At the very start of both works, the idea progresses in its complexity more quickly than in the two previously mentioned works. Each work demonstrates Beethoven's increasing mastery of universal principles governing the multi-layered manifold of the *bel canto*-based well-tempered system. Beethoven generalizes all principled discoveries that preceded him, by treating the fundamental singularities of the system as universal characteristics which express its Oneness. Each new transformation allows us to hear an increasing density of multi-boundaries. This changes the way in which any single musical interval is "sounded"; even in repetition it is no longer the same, since all that surrounds it has changed. The context is new. Accordingly, Lyndon LaRouche has pointed out that Beethoven's Symphony No. 7 marks the composer's revolutionary advancement over the earlier discoveries of Bach, Mozart, and Haydn in this domain. Compare, for example, the oboe and clarinet voices in this passage from Symphony No. 7 [SEE Figure 4], with the violoncello opening in the Op. 69 sonata in Figure 3. Also compare the sequences of rising and falling fourths in Beethoven's Mass in C, Op. 86 [SEE Figure 5].

FIGURE 3. From Beethoven, 'Cello Sonata No. 3 in A Major, Op. 69.

The image shows a musical score for Beethoven's Cello Sonata No. 3 in A Major, Op. 69. It consists of two systems of staves. The first system has a Violoncello staff (bass clef) and a Pianoforte staff (treble and bass clefs). The Violoncello part begins with a 'p dolce' dynamic and is marked 'Allegro, ma non tanto'. The Pianoforte part enters later, also marked 'Allegro, ma non tanto' and 'p dolce'. The score includes various musical notations such as dynamics (p dolce, cresc., f), articulation (tr), and phrasing. Annotations above the staves identify 'Lydian of A Major' and 'Lydian of D Major' intervals. The second system continues the development of these parts, with the Violoncello part featuring a 'cresc.' and 'f' dynamic, and the Pianoforte part featuring a 'cresc.' and 'f' dynamic.

FIGURE 4. From Beethoven, *Symphony No. 7 in A Major, Op. 92*.

Brahms melds the method of motivic thorough-composition, pioneered by Mozart, Bach, and Beethoven, with his own individualized approach to composition. In Brahms, each voice of the composition freely unfolds an independent solution, while across the voices the principle of inversion and the Lydian unify a multiplicity of solutions into One conception. The legendary violinist Norbert Brainin identifies the Beethovenian curvature of this process: “In his late quartets, Beethoven writes a kind of four-voice counterpoint, in which the four voices are played or sung together, and yet each voice is treated entirely individually. . . . The most important element in this regard is the motivic thorough-composition [*Motivführung*], because the motifs which Beethoven uses all come out of the piece itself, and are connected.”²⁴

What is most significant about this group of Beethoven compositions is not that they reference the same intervallic relationships, or that each presents a sim-

ilar idea. The more interesting and striking peal of these related works issues from the manifoldness of possible solutions they present to a single paradox. In this vein, the method by which they are composed reflects a cohering connection with the processes of mind out of which the idea, itself, was conceived.

Bach to Brahms: Tribute to Creativity

In the Classical sense, all ideas, musical ones included, derive from a higher process, which presides “unheard” over the unfolding of the particulars and unit-idea of the entire conception. This subsuming process precedes the existence of the many transformations through which the germ-idea will unfold, note-by-note, word-for-word, to the listening mind. It presides over the idea’s every moment. This higher process, hypothesizing the higher hypothesis, occurs within the sovereign region of

FIGURE 5. From Beethoven, *Mass in C, Op. 86*.

FIGURE 6. Concluding measures of Brahms' "Dem dunkeln Schoß." Lydian intervals are noted.

The musical score for Figure 6 shows the concluding measures of Brahms' "Dem dunkeln Schoß." It features four vocal parts: Soprano, Alto, Tenor, and Bass. The key signature is G Major (one sharp), and the time signature is common time (C). The lyrics are: "er - blü - hen soll zu schö - nerm, schö - nerm Los, zu schö - nerm Los." The score includes measure numbers 37 and 42. The dynamic marking *pp* (pianissimo) is present in measures 41 and 42. Vertical lines connect notes in the Soprano and Alto parts, highlighting Lydian intervals.

Brahms' mind. From out of this "One," the Socratic puzzle flows, and it is this subsuming process which must govern the performance of the chorale prior to the first, and through to the last utterance of tones.

Although we perform the unit-idea in physical time from the beginning to the end, we know with our mind that the idea is actually generated from the future back to the present. In fact, the "incompleteness" at which the musical puzzle hints, urges that we proceed to the concluding section of the musical work, in order that our investigation may begin.²⁵

"In the twinkling of an eye," measure for measure, Brahms' elaborates a density of universal characteristics of the system: major third, minor third, fourth, fifth, sixths, the half-step, whole step. And, the Lydian interval. The concluding five measures are a truthful reproduction of Beethoven's method, as reconceptualized through the mind of Brahms [SEE Figure 6]. The original Beethovenian paradox now in development is sung by

Brahms' soprano. Within the bass part, transformed versions of Brahms' opening pairs appear in inversion both forward-reading and backward-, *a la* J.S. Bach [SEE Figure 7]. Generated across the voices (in the same five measures), are the Lydian G-C# within the key of G Major, and C-F#, C Major's Lydian. All of this develops intrinsic to the musical idea itself.

Rhythmically, in these concluding measures, Brahms' intervals have also evolved, beginning now on the down-beat. Although the metrical pattern partakes a little of that of the opening interval pairs, the conception now bursts forth in fewer tones (of longer duration) *per* measure, within and across voice parts. As if conveyed upon a soft breeze, we encounter our more beautiful destiny ("zu schönem Los," sung *pianissimo*). We are transported onto a "distant path of resolution," where a multitude of stated and implied musical characteristics reference each of the three modalities (minor, Lydian, and Major) simultaneously. Brahms creates a revolutionary realm, a new destiny for us.

The "unheard," that which is the generating principle (i.e., Brahms' thought processes) becomes the subject of development. The idea is cloaked in a hauntingly somber tenor which heightens as all but the soprano descend, remaining within the "dark" vocal register until the end. The generation of a more "extended" type of destiny (Los), a more beautiful destiny (schönem Los), is sustained over fewer and fewer notes; measure for measure, their duration increases.

With the form of the original idea and its emotional tension shifted in these concluding measures, a challenge to convey this profound difference arises for performers.

FIGURE 7. Inversions in soprano and bass voices in concluding measures of "Dem dunkeln Schoß."

The musical score for Figure 7 shows the concluding measures of Brahms' "Dem dunkeln Schoß." It features two vocal parts: Soprano and Bass. The key signature is G Major (one sharp), and the time signature is common time (C). The lyrics are: "zu schö - nerm Los." The Soprano part starts at measure 42. The Bass part has the lyrics: "zu schö - nerm, schö - nerm Los." The notes in both parts are inverted relative to each other.

FIGURE 8. *Hierarchy of Lydians above Bach quote in “grieving” section of “Dem dunkeln Schoß.” Lydian intervals are noted.*

To appreciate how this develops, let us skip a bit further back to a preceding phase of development [SEE Figure 8]. A phase bridging the descent into the dark, holy earth, with the discovery of our beautiful destiny: we are grieving (“wir trauernd”).

Brahms literally reaches into the grave of the past to construct a path to the “beautiful destiny.” A musical fragment of J.S. Bach’s *A Musical Offering*, slightly altered, unfolds below the mournful phrases of the voices above. Bach’s alto “comes alive” in its projection into the bass passage of Brahms’ chorus [SEE Figure 9]. Above this fragment, the mourning introduces all the elements of the characteristic features distinguishing the three modes from one another. Vertically across the voices, the entire hierarchy of Lydian intervals blooms forth. Still. As the wave of laments crescendoes, we discover that the registral changes of the soprano and tenor reach a high point,

while reference is made to the only two Lydians appearing at the chorale’s ending.

One pedagogical feature in this section is the canon-like entrances. This feature coupled with the more important emphasis upon inversion/registral differentiation across voice-species, is a tribute to Kappellmeister

FIGURE 9. *Brahms quotes J.S. Bach. (a) Bass voice, “Dem dunkeln Schoß,” contains alto voice fragment from six-part Ricercare in J.S. Bach’s “A Musical Offering,” shown in (b).*

FIGURE 10. *Brahms quotes Beethoven. (a) Beethoven’ Cello Sonata in A Major. (b) Brahms “Dem dunkeln Schoß” in D Major (mixed chorus). (c) “Dem dunkeln Schoß”: Past, future, and present collide with alignment of transposed (D Major) and inverted Beethoven Op. 69 opening interval pairs in A Major.*

Bach, who pioneered many of the “ontological principles” of musical composition. With the tenor solo entrance a measure earlier, measures 17-19 begin a canon at the fifth (in inversion). With conscious reference to life proceeding from a pursuit of securing our individual place within the simultaneity of eternity (“Noch köstlicheren Samen bergen wir”), Brahms causes the future, past, and present to meet. Inversions of

Beethoven’s Op. 69 intervallic pairs, sung thirds apart by the tenor and soprano, sequentially, form an ambiguity of a higher sort, where these intervals serve many functions simultaneously. Transformed in this way, the effect is entirely distinct from the Beethovenian pairs, the individual canonical entrance pairs, and the opening pairs of the entire “Dem dunkeln Schoß” [SEE Figure 10].

Amid these informed insights, we may now approach

Inversions and the Lydian Major-minor Mode

1(a). Inversion of Major mode generates different minor mode:

1 = whole step
1/2 = half step

1(b). Inversion of first five scale steps generates minor mode in the same key:

2(a). Lydian intervals embedded within Major and minor scales:

2(b). Lydian scale, with Lydian interval between first and fourth scale-step:

3. A related feature distinguishing Major from minor:

(a) The major thirds in the D Major scale are

D – F#, G – B, A – C#

Rearranged, they are members of an ascending sequence of fifths:

D – A – (E) – B – F# – C#

(b) The minor thirds in the D minor scale are

D – F, E – G, G – Bb, A – C

Rearranged, they are members of a descending sequence of fifths:

D – G – C – F – Bb – (Eb)

4. The Lydian interval serves as a bridge between Major and minor modes. The tones of the Major mode can be arranged from the lowest singable tonic, into a sequence of ascending fifths, and then extended further to the Lydian:

D – A – e – b – f# – c# – g#

Rearranged, these tones form a Lydian scale based on D:

D – E – F# – G# – A – B – C# – d

Similarly, D minor’s members can be arranged into a descending sequence of fifths, and then further extended to the Lydian Ab:

d – g – c – f – bb – eb – Ab

which, when rearranged, form a Lydian-like (Phrygian) scale:

D – Eb – F – G – Ab – Bb – C – d

—John Sigerson

the idea of “mourning” from a higher summit. Referring back to Figure 8, as the tension peaks in its intensity, experience its extremes in the laments of the tenor and soprano.

“Wir trauernd” echoes across the voices. The tenor is the first to utter the phrase (*piano*). He stretches his initial “wir trauernd” across two vocal registers (from chest to middle) on an ascending fourth interval, a-e’ [Figure 1, measures 24-25]. This places his “lamenting” right on the edge of the upper registral shift (f[#]). Momentarily, less than two measures later, he “cries out” the phrase a third and final time. Only now, “wir trauernd” extends across three tenor registers. The last part of the phrase is sung in a dramatic tenor vocal-region, the “head,” or third register [Figure 1, measures 27-29]. Now, examine the soprano line [Figure 1, measures 28-29]. See how the tenor’s “lament” sounds sympathetically to the previous and third “cry” of the soprano. How she stretches it over two soprano voice-registers? Singing on the interval of a rising fifth? This mournful region represents

the height of ambiguity within the entire composition: *In what key(s)/mode(s) do we mourn?* A type of eeriness permeates these six somber measures, where Bach’s contribution is swept forward on a wave of change by Brahms.

Coupled with Schiller’s text, such musical developments “cry out” to the listener, urging practice of Christian compassion, through deeds that find justice for the more than six million murdered Black Africans, or justice for the Serbian, the Albanian, or Iraqi citizen who finds his nation brutally bombed “back to the Stone Age.” We are urged to summon within ourselves that quality of love characteristic of one whose life revolves around the performance of selfless, universal acts of kindness toward his fellow man. In the present world crisis, witness the unyielding optimism Lyndon LaRouche manifests for awakening in each of us a universal and nobler personal identity. Let us, each and every one, join his march toward a Schillerian “Concordia” among the peoples and nations of the world!

1. Johannes Brahms, “Dem dunkeln Schoß der heiligen Erde,” aus Schillers “Lied von der Glocke,” für gemischten Chor (“To holy earth’s e’er darkening womb,” from Schiller’s “Song of the Bell,” for mixed chorus) (Posthumously published, 1927).
2. Friedrich Schiller, “The Song of the Bell,” trans. by Marianna Wertz, *Fidelio*, Winter 1995 (Vol. IV, No. 4). Except where noted, this translation has been used throughout.
3. Helga Zepp LaRouche, “The Question of Motivic Thorough-Composition in Schiller’s Poetry,” *Fidelio*, Winter 1995 (Vol. IV, No. 4). Quoted liberally by the author in the section entitled “The Song of the Bell.”
4. *A Manual on the Rudiments of Tuning and Registration, Book I: Introduction and Human Singing Voice*, ed. by Kathy Wolfe and John Sigerson (Washington, D.C.: Schiller Institute, 1992).
5. “The Case of Classical Motivic Thorough-Composition” an Appendix to “The Substance of Morality” by Lyndon H. LaRouche, Jr., compiled by Anno Hellenbroich *et al.*, *Fidelio*, Winter 1998 (Vol. VII, No. 4), pp. 29-111.
6. Friedrich Schiller, “Of the Aesthetic Estimation of Magnitude,” trans. by Susan Johnson, in *Friedrich Schiller, Poet of Freedom*, Vol. II (Washington, D.C.: Schiller Institute, 1988).
7. Friedrich Schiller, “Two Kinds of Action,” trans. by William F. Wertz, Jr., in *Friedrich Schiller, Poet of Freedom*, Vol. I (New York: New Benjamin Franklin House, 1985).
8. Lyndon H. LaRouche, Jr., “The Essential Role of ‘Time-Reversal’ in Mathematical Economics,” *Fidelio*, Winter 1996 (Vol. V, No. 4); also “Behind the Notes” (Introduction to Book II of *A Manual on Rudiments of Tuning and Registration*), *Fidelio*, Summer 1997 (Vol. VI, No. 2). A useful example is presented in Mindy Pechenuk, “Mozart’s *Ave Verum Corpus*,” *Fidelio*, Winter 1996 (Vol. V, No. 4).
9. See footnote 3.
10. Anno Hellenbroich, “Andreas Romberg’s Musical Setting of ‘The Song of the Bell,’” *Fidelio*, Winter 1995 (Vol. IV, No. 4).
11. Beethoven to Czerny, 1809, in *Thayer’s Life of Beethoven*, rev. and ed. by Elliot Forbes (Princeton, N.J.: Princeton University Press, 1967), vol. I, p. 472.
12. Zepp LaRouche, *op. cit.*, p. 41.
13. *German Lyrics and Ballads from Klopstock to Modern Times*, ed. by Bert J. Vos and Preston A. Barba (New York: Henry Holt & Co., 1925), p. 73 (lines 235-243).
14. This more literal translation is adapted from Marianna Wertz, *op. cit.*
15. Trans. by William F. Wertz, Jr., in *Friedrich Schiller*, Vol. I, *op. cit.*, p. 341.
16. Trans. by William F. Wertz, Jr., in *ibid.*, p. 316.
17. See *A Manual on the Rudiments of Tuning and Registration*, Chap. 10: “Synthetic Geometry of Composition,” *op. cit.*, p. 173.
18. *Ibid.*, p. 178.
19. John Sigerson, private communication to author, April 1999.
20. Lyndon H. LaRouche, Jr., “The Roots of Today’s Mass Hysteria” *Executive Intelligence Review*, Nov. 6, 1998 (Vol. 25, No. 44).
21. Lyndon H. LaRouche, Jr., “Food, Not Money Is Crisis,” *Executive Intelligence Review*, Nov. 13, 1998 (Vol. 25, No. 45), footnote 4.
22. Beethoven letter to Medical Inspector Dr. Karl von Bursy, 1816, in *Beethoven: The Man and The Artist, as Revealed in His Own Words*, ed. by Friedrich Kerst and Henry Edward Krehbiel (New York: Dover Publications, 1964), p. 28.
23. Malcolm MacDonald, *Brahms, A Biography* (New York: Simon and Schuster, 1993), p. 442.
24. “As Free, As It Is Rigorous: Beethoven’s Art of Four-Voice Composition,” an interview with Prof. Norbert Brainin, *Fidelio*, Fall 1998 (Vol. VII, No. 3). “Norbert Brainin made chamber music history as first violinist of the unforgotten Amadeus Quartet. This quartet’s activities revolved around the works of Haydn, Mozart, Beethoven, Brahms, and, especially Schubert. Following the death of the violist Peter Schlof in 1987, the Amadeus Quartet stopped giving concerts; its surviving members currently teach, and promote young quartets from around the world.”
25. Lyndon H. LaRouche, Jr., “The Essential Role of ‘Time-Reversal’ in Mathematical Economics,” *op. cit.*

Typesetting of musical examples by John Sigerson.

The Egg Without a Shadow Of Piero della Francesca

What we are attempting to do here is not to write one more academic commentary on this or that glorious period of the past. Rather, if today's world is to be able to extract itself from the most serious crisis of modern times, it will be because each of us has plunged into "docta ignorantia," that state of personal humility in front of knowledge and the Absolute, which predisposes us to increase our capacity to love and to act.

To do this, as Helga Zepp LaRouche has stressed for a long time, the philosophical ideas and political action of Nicolaus of Cusa (1401-1464) are central, for his method is the key to creating the geniuses of tomorrow. Any revolutionary who takes himself seriously, owes it to himself to study Cusa's ideas and how they revolutionized the world. This approach has been extremely fruitful, as evidenced by the geniuses that history has provided us. Luca Pacioli, Leonardo da Vinci, Johannes Kepler, Wilhelm Leibniz, and Georg Cantor; almost all have explicitly recognized their intellectual debt to Cusa, and it is my hope that tomorrow each one of you and your children should be able to do the same.

If we have chosen Piero della Francesca for our study, it is first because he took part in the political conspiracy of Cusa and his friends. But it is especially, because he translated Cusa's approach into a pictorial method of composition. With the work of Piero—and Leonardo will run headlong down the road opened by him—painting will reach a philosophical dimension never before attained. Piero's life and work, which cast light, unexpectedly, on an entire era that has been carefully hidden away, show him to be the Renaissance painter par excellence.



Erich Lessing/Art Resource, NY

The Key To a New Renaissance

by Karel Vereycken

*Piero della Francesca,
"Montefeltro Altarpiece"
("Madonna and Child with
Saints"), detail (1469-1474).*

This article is adapted from a presentation to the National Congress of Solidarité et Progrès, Paris, Sept. 18-19, 1999.

FIGURE 1. Michelangelo, "David" (1501-1504).



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FIGURE 2. Donatello, "Mary Magdalene" (1453-1455).



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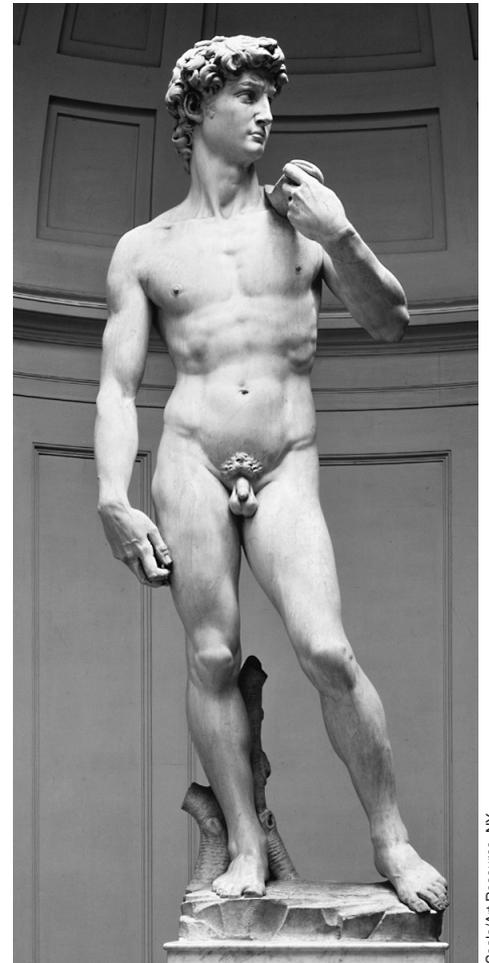
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Prologue: Renaissance and Pseudo-Renaissance

Before going into the heart of the matter, I would like to subject you to a little test of your preconceptions. If I were to show you two statues of the Renaissance, one, Michelangelo's David [SEE Figure 1], the other, the last work of Donatello, the Mary Magdalene [SEE Figure 2], and if I were to now ask you which is the statue that for you most represents the "Renaissance," I am almost certain that most of you would choose Michelangelo's work.

Three reasons explain this choice.

First, and here I am teasing you a little, I shall affirm that most of you look at the world with what Nicolaus of Cusa called the "eyes of the flesh," that first immediate judgment which—wrongly—possesses the good reputation of never failing you. After all, this Magdalene looks horrible, for she is in a state of terminal physical decay. As for the young David, he is young and beautiful, he is a conqueror. But, if you wish to know what is going on in someone's mind, which part of the body are you going to look at closely? The feet? The David incarnates the triumphal will of man over the fatality of nature. He hides nothing and affirms his state. He has conquered the *external enemy*. But what about the look in his eyes? Mary Magdalene, she too has won a battle, for she is a repentant prostitute. She has conquered her *internal*



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enemy. She incarnates the ideal of self-perfection of the individual, typical of the real Renaissance. Have you ever looked at the look in her eyes?

The second reason you would choose the David is, because schoolbooks have popularized this image, to make him the emblematic figure of the Renaissance, whereas Donatello has been relegated to lovers of art history.

The third reason, which encompasses the other two, is the fact that you have never had either the desire nor the courage to confront the fact, that the truth about this period has been deliberately kept hidden from you. You say no, no, this is not possible. Of course, there are *journalists* who would say anything, but not *historians*—they are serious people, they wouldn't make things up. Think about it.

Giorgio Vasari, Man of the Medici

The person who has left the greatest mark on the history of Renaissance art is without a doubt the painter-historian, and student of Michelangelo, Giorgio Vasari (1511-1574). The genesis of his main work can be summarized as follows. Around 1543 in Rome, Vasari met Bishop Paolo Giovio, a collector of artworks close to Pope Paul III (Alessandro Farnese). Giovio “suggested” that Vasari write the biographies of the great Italian artists. When, with the able assistance of a team of researchers, Vasari enthusiastically began writing the *Lives of the Great Architects, Painters, and Sculptors*, a generous commission from the Farnese family rewarded our intrepid historian. Michelangelo, praised by Vasari in a flattering biography, thanked him with a sonnet.

Published in 1550, the 4,000 pages of the *Lives*, a veritable compilation of all the diverse writings of the period, will forever leave their mark on the manner in which Renaissance art will be grasped by posterity. So it is useful, without creating too much of a caricature, to draw a schematic of Vasari’s vision of art. The collection of biographies is spread out in three volumes. The first, “infancy,” regroups the *primitives*: Cimabue, Giotto, Duccio, etc. These artists possessed the quality of *religious sentiment*, but painting was not yet a *science*. The second section, “youth,” relates the lives of the *transitional figures*: Ghiberti, Masaccio, Uccello, Piero della Francesca, Ghirlandaio, Alberti, etc. These artists, writes Vasari in the preface to the third section, understood nothing of great art, because: “*All these craftsmen put all their efforts into realizing the impossible in art, and especially in their disagreeable foreshortenings and perspectives, which are as difficult to execute as they are unpleasant to look at.*”

Only the artists who make it into the third part represent maturity, *the Renaissance*. The norm of their art opens with Leonardo, passing through Raphael and culminating with Michelangelo, whose

work is such perfection that, according to Vasari, after it art can only decline.

Even though the first edition of the *Lives* made Leonardo, not a representative of humanity as a whole, but a reflection of the divine origins of *Italian* art, this role would be reassigned to Michelangelo in later editions. According to Giorgio Vasari, this “*perfetta maniera*” (“perfect style”) is carried to its apogee by the students of Michelangelo and Raphael in Florence and in Venice: himself, Rosso Fiorentino, Giulio Romano, Domenico Beccafumi, Giorgione, Titian, etc. A visit to the Villa Farnesina in Rome, or to the Chateau de Fontainebleau in France, should suffice to admire the disastrous effect.

Our thesis shall be to demonstrate that it is the “transitional figures” who are the *real actors* of the Renaissance, and who are practically all linked to the international networks of which Nicolaus of Cusa was the epicenter. Therefore, if one really wants to divide history into “periods,” the Renaissance *ends* with Leonardo, and his departure for France during the winter of 1516.

With the exception of the great humanist Cosimo the Elder, the Medici family very quickly fell into the vanities of earthly powers. The pseudo-Platonic Academy of Lorenzo the Magnificent, which was led by Marsilio Ficino and Pico della Mirandola, discredited the Platonic current in Christianity, in order to draw it towards hermeticism and cabbalism. Isn’t it astonishing that Pico della Mirandola, who was supposed to be endowed with universal knowledge, manages to *not once* mention Nicolaus of Cusa, even though Cusa was being studied by everyone during that period? Marsilio Ficino, who christened his main work *Platonic Theology* (a title plagiarized from the major work by Proclus which Cusa studied) mentions Cusa’s name only once, and with dubious spelling at that. This Academy was so “Platonic,” that it spared no effort to show how the immoral theses of Aristotle could be reconciled with the humanism of Plato!¹

The Problem of Baldassare Castiglione

The Book of the Courtier, by Baldassare Castiglione [SEE Figure 3], a veritable manual of the aristocratic gentleman-warrior, appeared in Venice in 1528, echoing this pseudo-Platonism, which Castiglione learned through the works of his friend in the court of Urbino, the Venetian Cardinal Pietro Bembo. The latter is the originator of a terrible disease, “Bembism,” which will be transmitted throughout France, eventually becoming known as the “Pleiade.” Just as with Pico, the Christian Trinity becomes Love, Beauty, and Pleasure. *When the courtier becomes old, does he still have the right to love?* Bembo, who speaks throughout the *Courtier*, misrepresents Plato, to answer that, since the beautiful is no different than the good, the old beauty who wants to do good with young bodies should not be deprived.² The entire book, which incredibly was written by a Church official, is serenely, discreetly, but ever so surely, pagan.

Castiglione would later be scolded by his superiors for his inability to foresee the sacking of Rome by Spanish troops in 1527, during the time he was Papal Nuncio in Madrid. Later on, the Counter-

Reformation would zealously repress *The Courtier*, which was too openly pagan. What demonstrates the remarkable continuity in the education of members of the oligarchy, is that Vice President and Malthusian ecologist Al Gore, in his *Earth in the Balance* (1992), defends the same thesis of the *complementarity* between Aristotle and Plato.³ Gore even illustrated his book with the image of “The School of Athens,” the fresco which Raphael painted after a commission from the warrior-Pope Julius II, the mortal enemy of Erasmus and Rabelais, and patron of Castiglione.

In this giant fresco, Plato and Aristotle do not really oppose each other, but have their own spheres of influence in the different domains of philosophical speculation: Plato’s *Timaeus* for the science of the souls, Aristototele’s *Ethics* for earthly life.⁴ Diametrically opposed to the method of Nicolaus of Cusa, for whom transcendence participates in the earthly domain through the link (*copula*) which is Christ—at the same time, son of man and son of God, is Aristotelian dualism. Politically, it is under the arches of the planned cupola of the new St. Peter’s Basilica, that Plato and Aristotle unite. In one single place (the Vatican, which became *the new Rome* under Julius II), and in one single instant, the fruit of this union is to be found, that is, the greatest philosophers, geometers, and astronomers of all times, supposedly fertilized by this “dialectical complementarity.”

A recent study takes issue with the standard identification of Leonardo with the portrait of Plato in the “School of Athens.”⁵ In fact, it does seem far-fetched to imagine that Raphael would have wanted to adopt Leonardo as the model for Plato, since the theme of the fresco was imposed by Julius II, and since Castiglione, the patron of Raphael, spoke so ill of him, regretting

that one of the premier painters of the world despises the art in which he is unique, and has begun to learn philosophy, in which he has forged conceptions so



FIGURE 3. Raphael Sanzio,
“Baldassare Castiglione”
(1514-1515).

Erich Lessing/Art Resource, NY

strange and chimeras so curious, that he could not depict them in all his painting.⁶

Julius II ordered Raphael to take down the frescoes of Piero della Francesca and the young Bramante which decorated the *stanze*, and replace them with his own. We know nothing about the subject matter of those frescoes, except that they contained magnificent portraits, and that Raphael had them copied before their destruction, in order to give them to his first patron, the very same Paolo Giovio, art-patron of Vasari. There are reports that one of them was of Bessarion, the friend of Cusa and participant in the Council of Florence.

In this manner, Julius II and Leo X demonstrated their desire to erase the results of the Renaissance. Little by little, the Venetian oligarchy, which became the predominant proprietor and bankroller of the Papacy, would take control over all official iconography. The Council of Trent and the Counter-Reformation would later bring back the Inquisition and Ignatius of Loyola, to impose a theatrical and sanitized art: a prohibition against the fresh, against irony, and humor. “Such and such a subject shall be treated in such and such a manner, and no other.” From the “*perfetta maniera*” of painting would come mannerism, from baroque would come rococo, which is amusingly referred to in English as “the stylish style.” Aesthetics, deprived of a soul—which is to say, of *ideas*—would become a vulgar codification of forms.

It was therefore the Counter-Reformation and the Council of Trent that imposed the following *lies*:

Lie #1. The genius of the Renaissance was one hundred percent made in Italy, produced in Florence (in other words, by the Medici), and consumable there only. Consequently, this genius could not be replicated elsewhere, not even in Naples.

Lie #2. The “norm” of Renaissance classicism is incarnated by the triumvirate of Leonardo, Raphael, and Michelangelo. But, since Leonardo was

excluded from commissions by the Vatican, which the others did benefit from, he only produced a dozen or so works. Therefore, the iconography of the others will prevail.

Lie #3. The Renaissance is nothing more than *a return to the values of ancient Rome*, and Rome, the daughter of a Sparta triumphant over Athens, is and shall be the center and the essence of civilization. Thus, everything which exists elsewhere in the world, or which existed earlier, is nothing more than a sub-culture, which shall be called “primitive” or “Gothic” (Goths = barbarians), the “*maniera tedesca*” (“German style”).⁷

As a commentary on this, I would like to cite the Italian historian Fiorentino, who writes in *The Philosophical Renaissance of the Quattrocento*:

It would be an illusion to believe that our Renaissance represents nothing but a return to the ideas of antiquity; aside from the fact that history never repeats itself, a new branch has grafted itself onto the old Greco-Italian tree trunk: German thought. By neglecting this new factor which appeared in the history of speculative thinking, or by minimizing its importance out of some misplaced national pride, an inexact and unjust judgment is formed, and one would close off all possibilities of understanding the true beginnings of the new philosophy.

We should add that Nicolaus of Cusa, although well-versed in German thought, was not its representative; rather, he was the continuation of a tradition of universal speculative thinking he distilled out of a whole line of Platonic thinkers, from Proclus, to Plotinus, to St. Augustine, to St. Denis the Areopagite; from Ramon Llull, to Meister Eckehart, to Jan van Ruysbroeck and Heymeric van de Velde (de Campo).

Now that we have somewhat dusted off the eyeglasses of our subjectivity, we can better look at our subject.

Continued on page 56

A Cross-Fertilization of Ideas In European Renaissance Painting

The relationship between the painters of Northern and Southern Europe is best characterized as “cross-fertilization” [SEE Map I]. Contrary to Vasari—who nevertheless would be obliged, in the second edition of his *Lives*, to present the Flemish contribution, although he located it at a later period, with Antonello da Messina—the Flemish influence in Italy can be represented in general with the resounding arrival in Florence of Hugo van der Goes’ “The Adoration of the Shepherds” [SEE Figure 4]. Commissioned by Tommaso Portinari, the head of the Medici banking subsidiary in Bruges, whose portrait was painted by Rogier van der Weyden’s brilliant student Hans Memling, the triptych was transported to Florence, to find its place in the

Church of Sant’Egidio in 1483. It fascinated Botticelli, Filippino Lippi, and especially Ghirlandaio, who used the same structure in his “Adoration of the Infant by the Shepherds” of 1485 (Florence, St. Trinità, Sassetti Chapel). Van der Goes, who was associated with the religious community of Brothers of the Common Life at the Rouge Cloister near Brussels, prominently positioned within a conventional “*sacra conversazione*” (“sacred conversation”) some simple shepherds—in other words, laymen—in place of the usual Magi kings. Before the divine, all are equal, without consideration of rank, class, or origin.

In the South–North direction, it was Fra Angelico’s austere iconography in “The Lamentation” [SEE Figure 5], which inspired Cusa’s friend Rogier van der Weyden in his “Deposition” of 1450 [SEE Figure 6]. Supported by Cosimo de’ Medici, Lionello d’Este, and Federigo da Montefeltro, the painters of the North served as models to be copied. All the chronicles of the period bear witness to this, including the writings of Giovanni Santi, father of Raphael and friend of Piero della Francesca at the court of Urbino, who praises van Eyck and van der Weyden.

As far as the use of oils as the proper medium for the glaze technique which made possible the detailed rendering of objects so typical of Flemish painting, new research indicates the important role Piero played. Wanting to paint in the “Flemish manner,” he used an egg tempera/oil technique. Today, it is acknowledged that Antonello, who is usually credited with introducing oils into painting technique in Italy, met Piero around 1460.

FIGURE 4. Hugo van der Goes, “The Adoration of the Shepherds,” (1476).



Erich Lessing/Art Resource, NY



MAP I. *Flemish Paintings in Italy in the Fifteenth Century.*

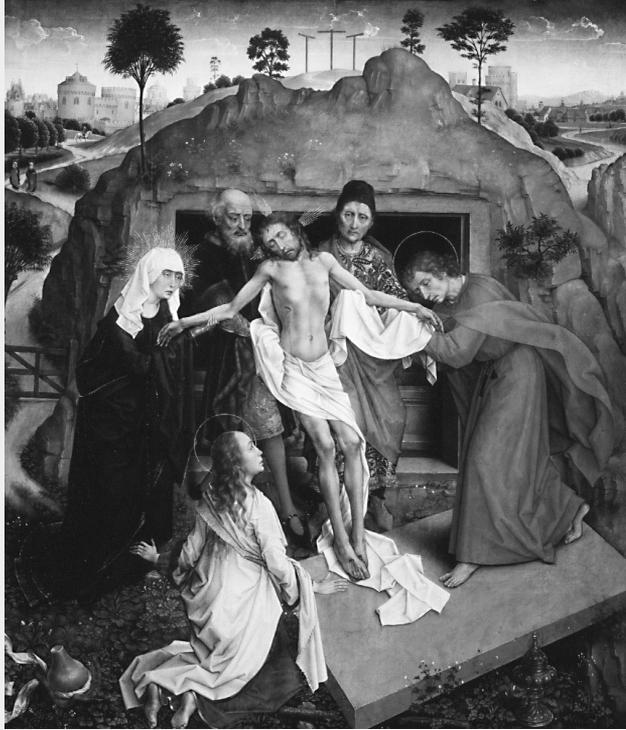
The presence of works by Northern artists gives evidence of the process of cultural cross-fertilization between Northern and Southern Europe during the Renaissance. Only those Flemish works whose presence in Italy is attested by historiographical sources from the Fifteenth and Sixteenth centuries are indicated.

FIGURE 5. *Fra Angelico (c. 1400-1455), "The Lamentation."*



Joachim Blauel—ARTOTHEK

FIGURE 6. *Rogier van der Weyden, "The Deposition" (1450).*



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Three Councils To Unite The Christian World

Any attempt to understand the work of Piero della Francesca requires understanding the most important issue of the Fifteenth century: the necessity that humanity succeed in uniting the Christian world.

Obviously, when trying to imagine today a situation in which two or even three Popes were fighting over the leadership of the Church, it is tempting to smile, because it is hard to imagine the consequences of this state of affairs for the entirety of society at that time. It was a situation of virtual civil war, in which every city, every community, every country, and every university, was divided down the middle. The University of Paris, for example, began its decline to the benefit of

Oxford, because the battle raged there, and those who did not think one way or the other were excluded. Imagine a situation in France or the United States, in which two Presidents declare victory in an election, and tear the administration apart. Among other things, each side had to confront the necessity of collecting the financial contributions necessary for the Church's functioning.

This internal division of the Christian world in the Fifteenth century was, and remained for a long time, a threat to the very survival of the Western world. "The Ship of Fools" by Hieronymus Bosch perfectly illustrates this concern [SEE Figure 7]. A drunken ship floats aimlessly. While the representatives of the religious orders fight each other over a piece of fat hanging from a rope—like suet left out for birds in winter—the rudder is left to its own devices. High up on the mast, taking advantage of the distraction of those who are lost in their petty squabbles, a thief nabs a chicken. The king's jester, technically out of a job because of the competition from those already on the scene, awaits the end of hostilities. Last, but not least, the Turkish flag flies over the ship.

The threat of an invasion by the Ottoman Empire was not merely a fantasy maintained by those nostalgic for the Crusades, but a very real danger. Running a real protection racket, the Venetians played a permanent geopolitical double-cross game. While renting the ships at exorbitant prices to the Crusaders, they at the same time supplied the cannon to the Turks to take Constantinople in 1453; all the while demanding that the Christians of the East pay to be protected—by Venice!

The report which Cusa's friend, the new Greek Cardinal, Bessarion, delivered on the Turkish exactions after the fall of Constantinople, inspired Nicolaus to write "On the Peace of Faith" (1453). Later, in the footsteps of Ramon Llull, he would immerse himself in the Muslim Koran, in order to lay out a policy of concord with the Islamic world for his friend, the humanist Pope, Pius II (Piccolomini).

To begin, it was first necessary to orga-

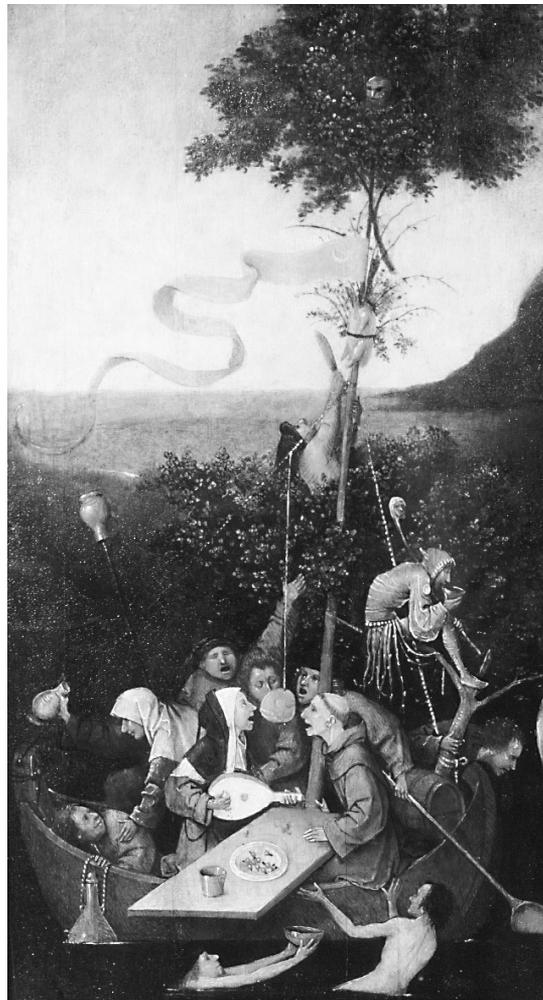
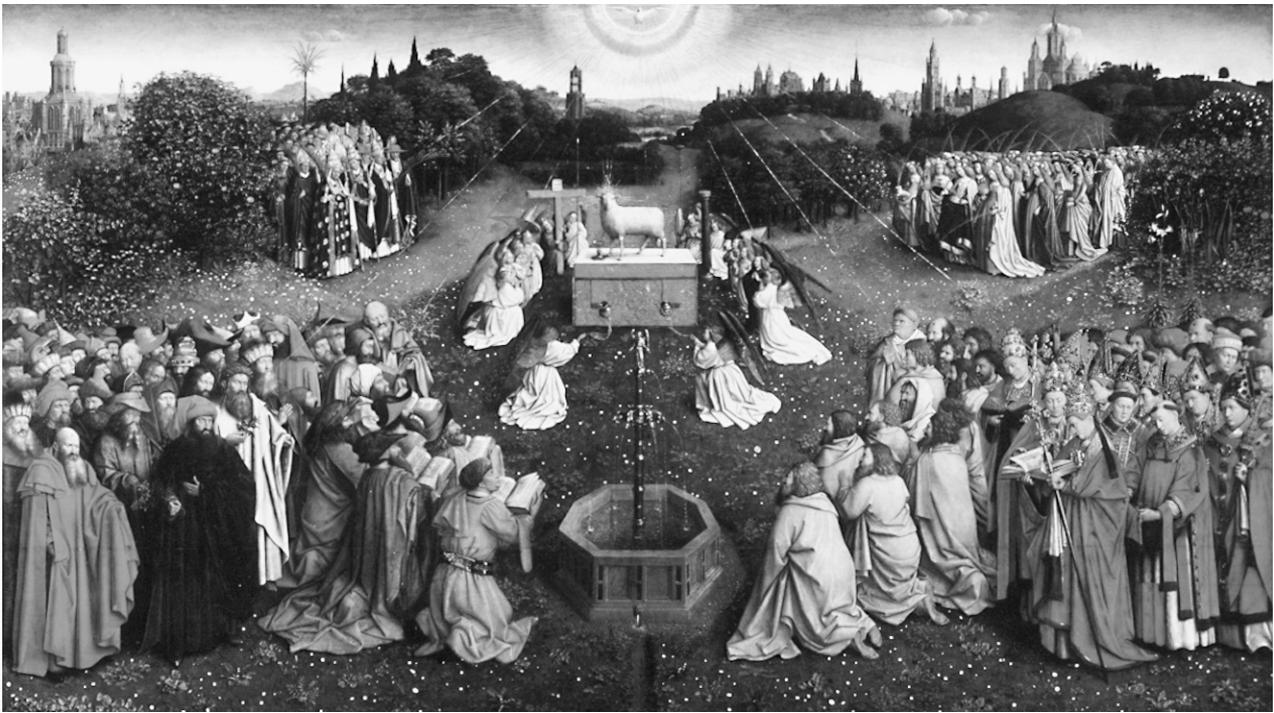


FIGURE 7. Hieronymus Bosch, "The Ship of Fools" (c.1495).

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nize the unity of the Church in the West. Beginning in 1378, two Popes had co-existed, with one in Rome, the other in Avignon; starting in 1409, another emerged in Pisa! The Council of Constance (1414-1418) put an end to this Great Schism with the election of Pope Martin V. The central panel of the Ghent Altarpiece by Hubert and Jan van Eyck, known as “The Mystical Lamb” (1432) [SEE Figure 8], is a magnificent illustration of the project of Universal Union, and in particular of the victory of the Council of Constance: The earth and all its creatures are united around Jesus and his sacrifice for man; the prophets, the hermits, the Christian knights, the “wise judges,” and all the components of the Church of East and West. Jan van Eyck, who himself was involved in intensive diplomatic activity between Italy and Flanders, painted the three protagonists of the end of the Western schism on the right of the panel: Martin V, whose profile is in the foreground; Alexander V, the anti-Pope from Pisa in the middle; and behind him, Gregory XII, who stepped aside for Martin V.

Later, the battle for unity between the Eastern and Western Churches would

commence. First in Basel (1431-1437), where we will find Cusa at the age of thirty. At first a partisan of the notion of the authority of the Council over that of the Pope, he would defend his position in *The Catholic Concordance* (*Concordantia Catholica*). Cusa, along with the man who propelled him into combat for the union, and who was probably also the first protector of Piero della Francesca, Cardinal Ambrogio Traversari (1386-1438), would later abandon that first view, and take sides with the new Pope, Eugenius IV, himself a great proponent of unity. Traversari and Cusa, both of whom spoke Greek perfectly, worked hand in hand, and Traversari read out in public the Greek reference texts to the Council at Florence in 1438. Nicolaus of Cusa asked him for a translation of the *Platonic Theology* of Proclus, during the Council of Ferrara. The Council of Basel collapsed, when it became a forum for the lower clergy to quarrel over earthly preoccupations. To get out of this deadlock, Traversari, Cusa, and Cardinal Nicholas Alberghati (1375-1443)—of whom van Eyck made a magnificent portrait—became the acting force mobilized by Eugenius IV to organize the Council of

FIGURE 8. Jan and Hubert van Eyck, “The Mystical Lamb,” panel, Altarpiece of Ghent (completed 1432).

Ferrara/Florence (1438-1439), over which Alberghati would preside.

Putting an End to the Hundred Years War

One of the preconditions for the success of Ferrara/Florence was the reconciliation between the Armagnacs and the Bourguignons, and the end of the Hundred Years War which was ravaging France. The Council of Basel and Eugene IV would send Alberghati, Tommaso Parentucelli, close friend and librarian of Cosimo de' Medici, who would become Pope Nicholas V, and the erudite Aeneas Sylvius Piccolomini, the future Pope Pius II, to France. In 1453, their diplomatic efforts resulted in the Peace of Arras, which is celebrated in another painting by Jan van Eyck, "The Virgin with Chancellor Rolin" [SEE Figure 9]. For Nicolas Rolin, effectively the Prime Minister of Philip the Good, this agreement would be the crowning achievement of his career. Behind the main

figures in this painting, one can see a bridge where dozens of people scurry about, on foot and on horseback, carrying out successful trade. East and West are no longer cut off from each other by the river of discord. Historically, it is believed that this bridge is the Montereau Bridge [Figure 9, detail], which is the precise location where the father of Philip the Good, John the Fearless, was assassinated in 1419, in revenge for having ordered the assassination of Louis d'Orléans in 1407. Rolin, in an act of genius, had the text of the Treaty of Arras include the stipulation that a commemorative cross be erected on that bridge, in order to realize a just peace based on forgiveness.

All the delegations thus came together in Ferrara. Despite the interdiction imposed by Charles VII, prohibiting the French clergy from going to Ferrara/Florence, the delegation of René d'Anjou was incorporated in Ferrara on April 1, 1438, and that of the Duke of Burgundy on November 27. To flee the plague, the Council of Ferrara had to move quickly to

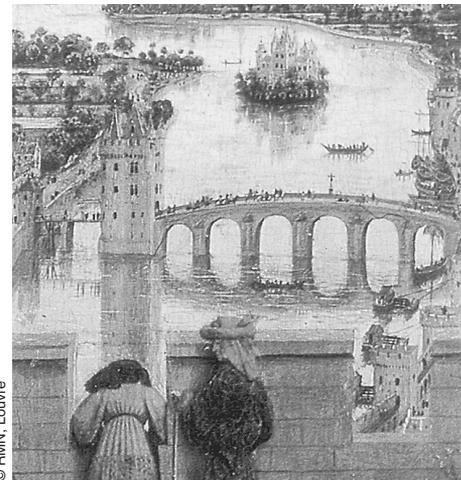


FIGURE 9. Jan van Eyck,
"The Virgin with
Chancellor Rolin" (c. 1436).
Above: Detail showing
Montereau Bridge.

Florence, where the notion of the *Filioque*, the doctrinal union between Greeks and Latins, put an end to the schism that had begun in 1055.

Thus, this Renaissance was accomplished with Italian, Flemish, French, and German leaders, along with their Greek, Turkish, Hungarian, Balkan, Spanish, Portuguese, and other friends. Together with the political will to bring about a spiritual unification, was the will to reach a concordance in the temporal domain. First, by creating peace within real nation-states, as had been the grand design of Joan of Arc, Jacques Coeur, and Louis XI in France. And then, by creating a concordance between the different nation-states, respecting multiplicity within unity. It could be said that this gave rise to the birth of modern Europe.

The keystone of this policy was a commitment to universal education, made available to all men, now made citizens. Thus, from 1417 to 1464, in addition to such patrons as Cosimo de' Medici and Nicolas Rolin, four humanist Popes would provide a fantastic impetus to the art of the Renaissance. From 1417 to 1431, Martin V (Ottone Colonna); from 1431 to 1447, Eugenius IV (Gabriele Condolmieri); from 1447 to 1455, Nicholas V (Tommaso Parentucelli); and, after a short interruption between 1455 and 1458 with Calixtus III (Alfonso Borgia), once again with the humanist Pope, Pius II (Aeneas Silvius Piccolomini), from 1458 to 1464, the year of the death of Nicolaus of Cusa. All of them hired painters and sculptors to bring the world out of the pessimism of medieval scholasticism.

Let us imagine for a moment that we are out taking a walk in Rome during the Jubilee of 1450, where all the humanists of that era came together. Piero della Francesca is having a discussion about philosophy and mathematics with Nicolaus of Cusa, who is busy writing a first draft of his *Layman*; Fra Angelico is showing his frescoes in the Basilica of Saint John Lateran to Cusa's Flemish friend, the painter Rogier van der Weyden, who is overwhelmed by the commissions he has

received from Lionello d'Este, the patron of Antonio Pisanello; the sculptor Il Filarete (Antonio Averlino) is discussing his idea for an ideal city with the French miniaturist Jean Fouquet, who some years before had painted the portrait of Eugenius IV; while Toscanelli is showing his maps to the humanist financier Jacques Coeur, whose portrait had been painted by Piero della Francesca!

The humanist Popes built libraries and assembled the most precious manuscripts. Cusa was fascinated by the nascent printing industry. Just imagine for a moment that prior to Nicholas V, the Vatican had possessed only a few hundred books! The gossips of the day spread the rumor that what really motivated Cusa and Pius II in their efforts to create unity with the East, was nothing more than their nefarious plan to get their hands on as many manuscripts as possible!

The Life of Piero della Francesca

Piero della Francesca was born around 1417 in Borgo San Sepolcro (Sansepolcro today), less than fifty miles west of Florence, between Arezzo and Urbino. The son of a shoemaker, he had a passionate interest in mathematics as early as age fifteen, all the while working on drawing. Even though it is known that he worked in 1439 with Domenico Veneziano on the choir frescoes in the Church of Sant'Egidio in Florence, it was especially the two favorite painters of Cosimo de' Medici, Fra Angelico and Benozzo Gozzoli, as well as Flemish painting, that influenced his style. In 1442, he was among the members (*consiglieri popolari*) of the City Council of San Sepolcro. Ambrogio Traversari, the superior of the Camaldolese Order, a religious order founded by St. Romuald in the Eleventh century, who worked together with Cusa, was the abbot of San Sepolcro and, according to some, Piero's patron. The fact that the "Penitent St. Jerome" (Berlin) of Piero belonged to Cardinal Alberghati, tends to confirm this hypothesis. We should also take note of the fact

that Piero would later be buried in the Church of the Camaldolesians in San Sepolcro, in 1492.

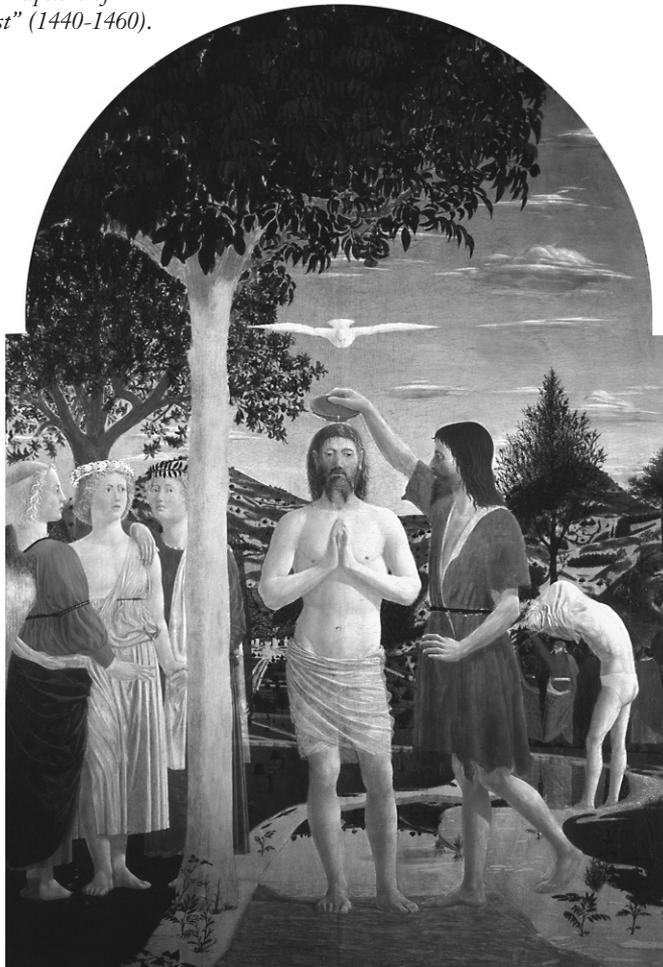
Ambrogio Traversari was an exemplary humanist, with a passion for music. Writing to a friend in Venice, for example, he congratulated him for having “also succeeded in those things which, contrary to the habits of the ancients, are better understood by the people than by scholars, like the ability to sing songs softly, accompanied by musical instruments.” Traversari played a decisive role in the greatest project that marks the beginning of the Renaissance: “The Gates of Paradise” for the Baptistery of Florence. This immense project, financed by the Wool Guild—while the Dyers Guild financed the statues for the Orsanmichele—gave the young Ghiberti the opportunity to train, over a period of forty years, more than one hun-

dred sculptors, founders, artists, and painters. In fact, Gozzoli and Fra Angelico, as well as Donatello, Masaccio, Luca della Robbia to name just a few, were involved in this project.⁸

According to the historian of the court of Urbino, Vespasiano da Bisticci, Traversari brought together in his convent Sta. Maria degli Angeli near Florence, the core of the humanist network: Nicolaus of Cusa, Niccolò Niccoli, who owned an immense library of Platonic manuscripts, Giannozzo Manetti, orator for the first “Oration on the Dignity of Man,” Aeneas Piccolomini, and Paolo dal Pozzo Toscanelli, the doctor and cartographer, and future friend of Leonardo da Vinci, who was also known to Piero.

Like Cusa, Piero seems to have been recruited to the battle for the unity of the Churches by Ambrogio Traversari. References to this battle appear in several works. First, in the “Baptism of Christ” [SEE Figure 10]. In the center of the painting, Christ is baptized by St. John the Baptist. To the left, an angel, who is looking over the baptismal scene, seems to discreetly bless two young adolescents with whom he is fraternizing. One is draped according to the Greek fashion, with a crown of flowers, while the other is dressed as an Italian and wears a crown of laurel. These figures undoubtedly symbolize the union of the Greek and Latin Churches. On the right side of the painting, a representation of the dignitaries of the Eastern Church appears, confirming this hypothesis. Between them and the baptized Christ, we see a man taking off his shirt, so as to follow the example of Christ—an image typical of the philosophy of the *Devotio Moderna*, which advocated a life in “Imitation of Christ,” according to the Brotherhood of the Common Life of Thomas à Kempis.⁹

FIGURE 10. Piero della Francesca, “The Baptism of Christ” (1440-1460).



Erich Lessing/Art Resource, NY

Malatesta

A second example is the fresco of Rimini [SEE Figure 11]. After having worked for Lionello d'Este in Ferrara, who was the patron of Pisanello and who commissioned paintings by the Flemish painter Rogier



FIGURE 11. *Piero della Francesca, "St. Sigismund and Sigismondo Malatesta" (1451).*

van der Weyden, Piero began to receive commissions to paint portraits from the non-enlightened despot Sigismondo Pandolfo Malatesta of Rimini. Pope Pius II, desperately in search of a great lord to lead a military intervention force to protect the Christians of the East who were threatened, undoubtedly hoped at one time to have found his man in Sigismondo. Piero's fresco shows Sigismondo Malatesta kneeling before St. Sigismund, who has been given the features of the Emperor Sigismund, one of the instigators of the policy of unity at the Council of Basel. The fresco was executed in the Tempio Malatestiano, one of Alberti's church projects, whose facade is based on a Roman triumphal arch, and which Malatesta would later transform into a veritable family mausoleum. He rapidly betrayed his commitments, and even made war against the Papal States, with backroom support from Venice. In his *Commentaries*, Pius II wrote that, "Sigismondo built a noble temple, but he filled it with so many impious works that it no longer resembles a place for Christians, but rather for pagan devil worshippers." When Malatesta later invaded the Papal lands, the Pope would "canonize him in Hell," his effigy would be burned

in front of St. Peter's, and Nicolaus of Cusa would proclaim his excommunication for heresy, incest, and other crimes. Pius II added that "of all the men who have ever lived and shall live, Sigismondo is the most foul, a disgrace to Italy and the shame of our era." But Piero seems to have been among those who in the beginning had hoped to make something of him.

In Service to Federigo da Montefeltro

Piero della Francesca then went to work for the hereditary enemy of Malatesta, the Duke Federigo da Montefeltro in Urbino [SEE Figure 12]. The latter had received a military education in Mantua at the Casa Giocosa, directed by Vittorino da Feltre, one of the first teachers of princes to open his school to poor students, and who already imposed mixed classes (requiring that each group of students have at least one girl). The educational program was extremely broad, and was a precursor of that established by Wilhelm von Humboldt in Germany in the Nineteenth century. In addition to Latin and Greek, the students learned contemporary literature in the vernacular, mathematics, music, and



Nicolo Orsi Battaglini/Art Resource, NY

FIGURE 12. Piero della Francesca,
“Federigo da Montefeltro
and his wife Battista Sforza”
(1464-c.1472).

art. In addition, swimming, horseback riding, marching, and fencing were required, which was exceptional for that time.

Even though Federigo’s father had designated his half-brother Oddantonio to succeed him as Duke of Urbino, the latter was assassinated by an angry populace fed up with his debauchery. After having pledged to not seek vengeance for this murder, Federigo was acclaimed “by the voice of the people.”

In 1465, Pope Pius II named him *gonfaloniero*, or captain of the Papal armies, and in 1467 he found himself at the helm of a league of states alarmed by the aggressive imperialism of Venice. The *Commentaries* of Pius II are filled with attacks against the Venetian attitude: “they favored a war against the Turks with their lips, but condemned it in their hearts.”

In alliance with the humanist Popes, Federigo turned Urbino into a metropolis filled with genius. The Urbino Palace, built by Luciano da Laurana, employed more than five hundred people, and was decorated with marquetry (the famous *intarsia*, and *trompe l’oeil*.) Music played a great role, and in the palace there were a fantastic number of instruments, with at least one sample of each musical instrument known at the time. Flemish and Ital-

ian scientists met there to exchange information on industrial processes, among them Francesco di Giorgio, whose studies in engineering were later advanced by Leonardo da Vinci.

Not finding “any instructor to his liking in Italy capable of oil painting,” Federigo “dispatched his envoys as far as Flanders to find a true master and bring him to Urbino, where he had him carry out numerous and admirable paintings with his own hand.”¹⁰ He brought in the Flemish painter Joos van Wassenhove (Juste of Gent), and the Spanish painter Pedro Berruguete, to paint the portraits of twenty-eight personalities of world historic importance, including Homer and St. Augustine. With the assistance of Vespasiano da Bisticci, he compiled one of the greatest libraries of the period, with works which are today incorporated in the Vatican Library. Extremely cultured and very religious, he had a strong predilection for St. Thomas Aquinas. With Pius II, he debated the selection of arms during the Trojan War, and was knowledgeable enough to contradict the latter when it came to matters pertaining to the geography of Asia Minor. The father of four illegitimate children, he was nonetheless endowed with great morality. In short, he was a potential Louis XI, who would have had the determination and intelligence to enable him to be the first modern nation-state builder, but who, for different reasons, was not able to see his projects to their end.

Aside from the double portrait that Piero made of him and his wife Battista Sforza in which he painted the Duke in profile because he had lost an eye in battle, and in which he appears in the forefront of a landscape that is reminiscent of van Eyck’s “The Virgin with Chancellor Rolin,” he also appears kneeling in the “Montefeltro Altarpiece” (“Madonna and Child with Saints”) [SEE frontispiece, p. 49, and inside back cover, this issue]. This painting, while very Italian, was very much inspired by the Flemish painting of the period, in particular van Eyck’s “The

Virgin with Canon van der Paele.” Joris (George) van der Paele commissioned that painting after a long career in the Papal chancery, where he quietly played an important role for the union of the Churches. Already, we see that the *sacra conversazione* (“sacred conversation”) placement of the figures was shared by the Italians and Flemings of the day. The extreme attention to detail that Piero brings to his paintings is typically Flemish, as painting there, anticipating Cusa’s philosophy, attempted to express the infinite goodness of God as reflected in its manifestations in the infinite beauty of Creation. The resemblance between the “Saint George” of van Eyck, and the way in which the Duke of Montefeltro is portrayed, is striking. This figure is done in a different pictorial manner, as can be seen by the different treatment of the hands, and is thought to have been painted by Joos van Wassenhove or Pedro Berruguete, whose portrait of “Federigo da Montefeltro and His Son Guidobaldo” [SEE Figure 13] is well-known. The most interesting object in the altarpiece is obviously the egg hanging by a string [SEE frontispiece detail]. Some see here a symbol of the Immaculate Conception, others a symbol of the four elements of the world. But, instead of taking a symbolic (and simplistic) approach, let us return to the philosophical conceptions of Cusa, before tackling this extraordinary visual image.

Cusa: Originator of Non-Linear Perspective

Some alert observers have noted with concern a phenomenon which they deem illegitimate in the works of Piero della Francesca. How is it possible that this artist who was a genius in perspective, and whose brilliance is apparent in his *Treatise on Perspective* (*De prospectiva pingendi*) of 1472, in the final analysis produced works with such little effect of depth? In his treatise, Piero uses no fewer than three hundred reference points to draw the base of a colonnade. But, all of

these efforts fall short of the vertigo they are intended to produce. In fact, we are even struck by a certain flatness. It is only when you imagine the plane on the ground, that you can finally realize the depth that is represented.

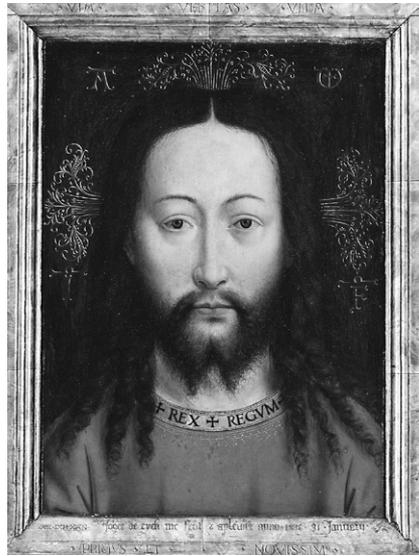
The rigorous work of the art historian Daniel Arasse opens a very interesting avenue of consideration, by establishing a connection between Piero della Francesca’s method and the philosophy of Cusa. Let us examine some of these ideas in relation to Piero. In *The Vision of God* (1453), which he sent to the monks of Tegernsee, Cusa develops further the ideas he presented in his fundamental work, *On Learned Ignorance* (1440). As the starting point for his theo-philosophical speculation, he takes the self-portrait by his friend, the Flemish painter Rogier van der Weyden. This self-portrait, like many faces of Christ painted in the Fifteenth



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FIGURE 13. Pedro Berruguete, “Federigo da Montefeltro and his son Guidobaldo” (1477).

FIGURE 14. *Jan van Eyck (copy), "Salvator Mundi" (1438).*



© Bildarchiv Preussischer Kulturbesitz, Gemäldegalerie/Photo: Jörg P. Anders

FIGURE 15. *Albrecht Dürer, "Self-Portrait in a Fur Cloak" (1500).*



Blauel/Gnamm—ARTOTHEK

century [SEE Figure 14], uses an “optical illusion,” to create the effect of a gaze which follows the observer, even if the latter is not directly in front of the painting. In the “Self-Portrait in a Fur Cloak” (1500), Albrecht Dürer echoes this same method [SEE Figure 15].

In his text, which is written like a sermon, Cusa recommends that the monks form themselves into a semi-circle around the painting, and walk on a segment of the curve. You see, he says, God is looking at you personally, and follows you everywhere; He even looks at you when you turn your back on him. But, God looks at everyone at the same time, even while He has a personal relationship with each. Based on this paradox, Cusa develops man’s inability to access the divine *directly*:

But the invisible Truth of Your Face I see not with the bodily eyes [eyes of the flesh] which look at this icon of You, but with mental and intellectual eyes. This Truth is signified by this contracted shadow-like image. But Your true Face is free of all contraction. For it is neither quantitative nor qualitative nor temporal nor spatial.

For it is Absolute Form, which is also the Face of faces. (*The Vision of God*, Chap. VI)

In pondering this perception of the Absolute, two conceptions come to mind. First, God envelops the reason of all things (Chap. I). He is the eternity which embraces the succession of moments (Chap. XI), the cause which envelops the effect. The visible world is thus the development (*explicatio*) of this invisible power of envelopment (*complicatio*), the development of possibles (Chap. XXV). Next, Cusa wishes to bring us to the point where the Absolute can reveal itself to us. To do this, he has to take us through a classic “mystical” process, which allows him to attack Aristotelian scholasticism. All rational and conceptual thought must be renounced, for, just as in the image of a polygon inscribed within a circle, where the multiplication of angles will never allow the polygon to coincide with the circle, so our reasoning will never be able to grasp the totality of the Absolute [SEE Figure 16]. Armed with this *docta ignorantia*, the Socratic knowledge of “knowing that we do not know,” Cusa evokes the image of the *wall of Paradise*. It

is the wall of the *coincidence of opposites*, and only beyond it is revelation possible:

O most wonderful God, who are neither singular in number nor plural in number but—beyond all plurality and singularity—are one-in-three and three-in-one! I see, then, my God, that plurality coincides with singularity at the wall of the Paradise in which You dwell; and I see that You dwell ever so remotely beyond [this wall]. . . . Hence, this distinction—which is inside the wall of coincidence, where the distinct and the indistinct coincide—precedes all comprehensible otherness and diversity. For the wall is the limit of the power of every intellect, although the eye looks beyond the wall into Paradise. But that which the eye sees, it can neither speak of nor understand. For it is the eye’s secret love and hidden treasure, which, having been found, remains hidden. For it is found on the inner side of the wall of the coincidence of the hidden and the manifest. (Chap. XVII)

Contrary to medieval and Eastern “negative theologies” that lead toward

renunciation of the active world and internal emptiness, for Cusa, leaping over the wall allows man to reach Paradise during this life. The coincidence of opposites is therefore not the result of a rational enterprise, but the fruit of revelation, the result of a quest not in a future life, but in the here and now. By our going toward God, He is revealed. For those who know how to see Him, hear Him, “His Kingdom is among us.”

A commentary on his adversary, the Heidelberg scholastic Johann Wenck, illustrates Cusa’s thinking:

Today, it is the Aristotelian sect that prevails, and it holds to be heresy the coincidence of opposites whose acceptance alone permits an ascension towards mystical theology. To those who have been nourished in this sect, this course seems absolutely insipid and contrary to their thinking. That is why they reject it, and it would be a real miracle, a real religious conversion, if, rejecting Aristotle, they progressed towards the summits.

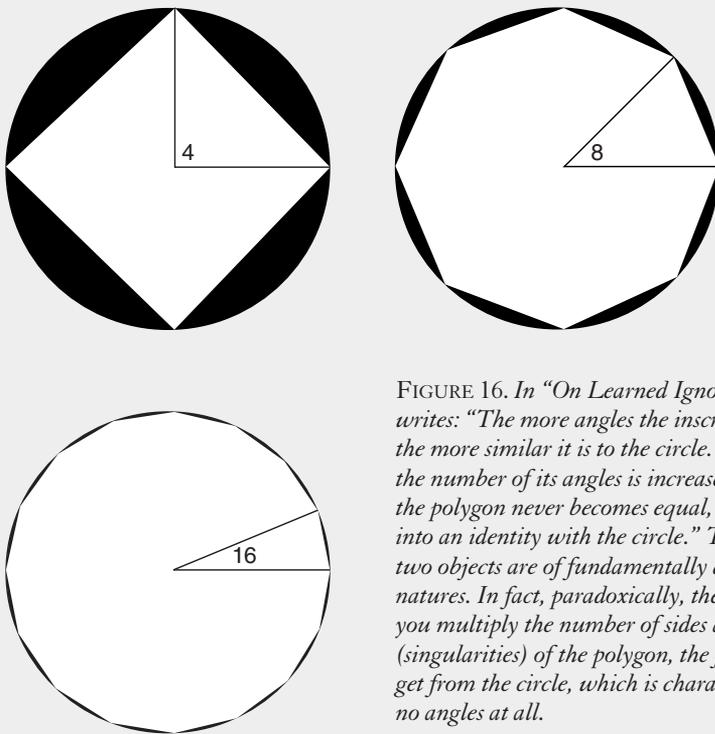


FIGURE 16. In “*On Learned Ignorance*,” Cusa writes: “The more angles the inscribed polygon has, the more similar it is to the circle. However, even if the number of its angles is increased *ad infinitum*, the polygon never becomes equal, unless it is resolved into an identity with the circle.” This is because the two objects are of fundamentally different species natures. In fact, paradoxically, the more successfully you multiply the number of sides and angles (singularities) of the polygon, the further away you get from the circle, which is characterized by having no angles at all.

‘The Flagellation’

So, how is this translated in the realm of painting? First of all, instead of treating “space” in its visible development (*explicitio*), it is its invisible envelopment (*complotio*) which is represented.

Piero’s painting “The Flagellation” [SEE Figure 17], is a perfect example of this. Perhaps a repeat of the frescoes he painted in the Vatican, the theme of the union of the Churches of the East and West, and of the necessity for a military expedition to protect the Christians of the East, can again be found. On the original frame appeared the words “*Convenerunt in unum*” (“They came together in unity”). This text has a two-fold significance, insofar as the painting is concerned. On the left we see those who united to put Christ to death, just before the beginning of the flagellation, with John VIII Paleologue, identified thanks to a medal by Pisanello [SEE Figure 17(a)], as Pontius Pilate, and

Mohammed II seen from behind. On the right, are those who must unite to intervene: we see the Greek Cardinal Bessarion, who was an ardent campaigner in Italy for a new crusade, facing a Latin dignitary, probably the commissioner of the cycle of frescoes that Piero executed in Arezzo, Giovanni Bacci, who was close to the humanist network. Between them, a kind of wingless angel seems to impose a demand for the dialogue to begin.

Piero, smitten by mathematics, didn’t pass up the opportunity to give us a demonstration of his talent. The height of the painting is one *braccio* (58.6 cm), the most frequently used unit of measurement at the time in Tuscany. Its width (81.5 cm) is obtained by rotating down the diagonal (irrational number) of the square formed by the height, in this manner forming a harmonic rectangle [SEE Figure 17(b)]. Let us not forget that it is the diagonal of the square which makes it possible to double its area, as Plato demonstrates in the *Meno*,



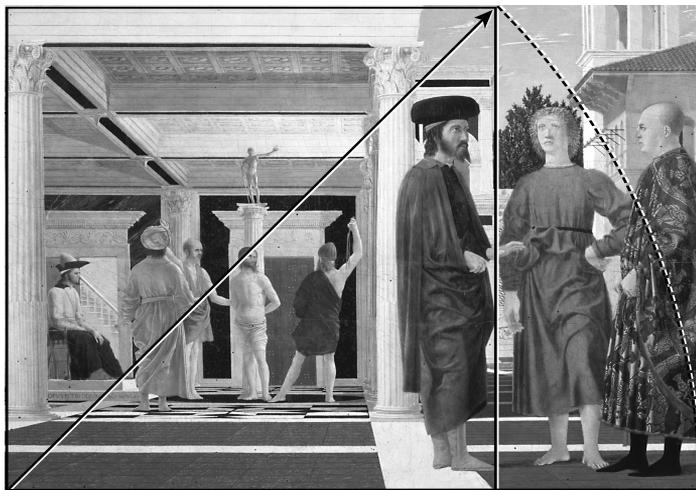
FIGURE 17. Piero della Francesca, “The Flagellation” (c. 1470).

and as was later taken up by Villard de Honnecourt. This diagonal is also the basis of the Pythagorean theorem, which the Egyptians had made use of even earlier in the construction of the pyramids.¹¹

Now, as in certain of the works of Fra Angelico, in Piero's "Flagellation," the observer is practically perpendicular in front of a series of columns he can just barely discern. Comparing the floor plan [SEE Figure 17(c)] with what is seen in the flat tableau, however, you can in effect recognize a harmonic sense of the space; but the spatial effect is more of a suggestion, than an actual realization.¹²

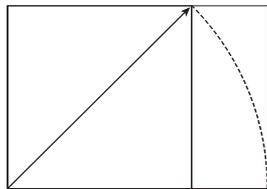


FIGURE 17(a).
Antonio Pisanello, portrait
medal of Emperor John VIII
Paleologus (1438/39).



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Harmonic rectangle



Golden rectangle

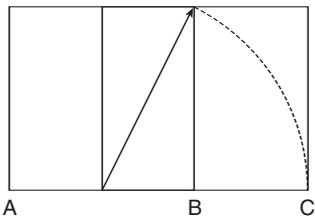
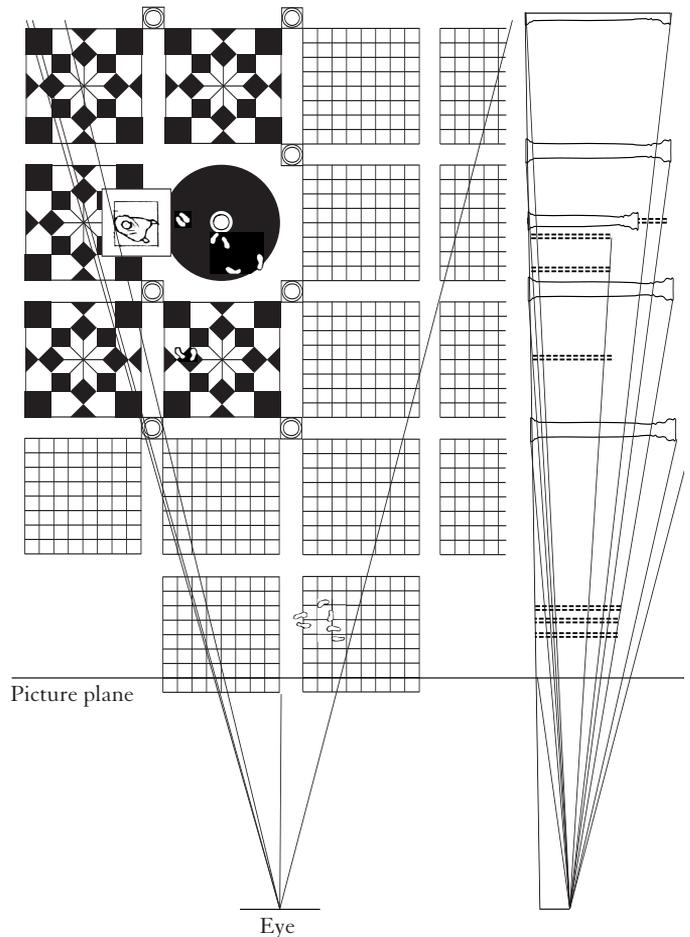


FIGURE 17(b). Piero della Francesca's "Flagellation" is constructed according to the proportions of a harmonic rectangle, where the length of the base is equal to the diagonal of the square formed on the rectangle's height. A square constructed on the diagonal (or base) is double the area of the original square formed on the rectangle's height.

A golden rectangle is constructed by rotating the diagonal drawn from the midpoint of the side of the original square. The area of the rectangle formed on base AC using height BC, is equal to the original square on AB. Algebraically, $(BC \times AC) = (AB \times AB)$; point B divides length AC in golden-section proportions $BC/AB = AB/AC$ (called the "divine proportion" by Piero's teacher Luca Pacioli).

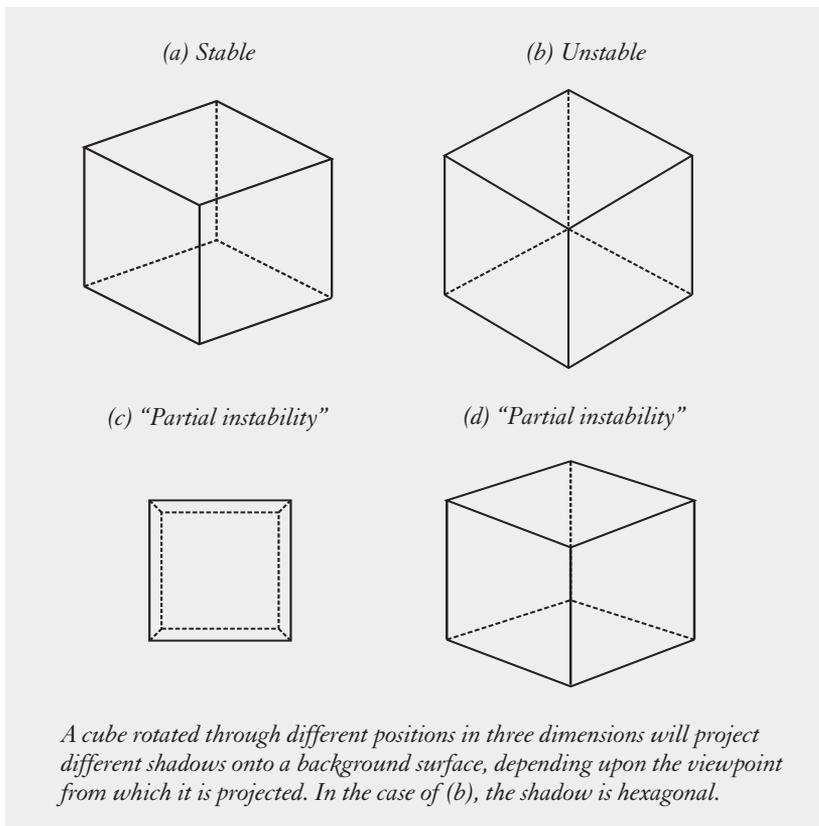
FIGURE 17(c). Ground plan (left), and perspective elevation (right), of "The Flagellation."



This standpoint of observation is to be identified in geometry with what is called the *unstable or non-generative viewpoint* [SEE Figure 18(b)] as opposed to the *stable or generative viewpoint* [Figure 18(a)]. This unstable viewpoint opens up the perspective to a “beyond,” and makes the viewpoint of the observer coincide with that of the Absolute with which he identifies, as suggested by Cusa in the *Vision of God*.

To illustrate this phenomenon, imagine the following little experiment. If we were to place a cube made of pieces of wood in front of a light source, you would observe shadows projected onto a screen that would vary according to the rotation of the cube. Here, the crucial position of the cube is that with one of its corners directly facing the light source [Figure 18(b)]. This viewpoint will generate the “optimal instability,” or maximum ambiguity—with the projected shadow of the cube being a hexagon! Thus, the projection of the cube in its *maximum* spatial extension (depth), coincides with the shadow of *minimum* surface extension, the flat hexagon. The diagonal of the cube pro-

FIGURE 18. A cube seen from stable (generative) and unstable (non-generative) viewpoints.



jects into a single point. As Cusa would say, this is the “vision of God,” the viewpoint from which all others can be generated. It represents the viewpoint from the “wall of the coincidence of opposites,” since here two-dimensional surface *coincides* with three-dimensional volume!

We can identify other unstable viewpoints of the projected cube. For example, looking straight at “the wall” of one of the cube’s faces, without being able to see any of the other (hidden) ones [Figure 18(c)]. You could qualify this viewpoint as “partially generated.” Or, another unstable viewpoint, looking straight-on at an edge; this would also be a “partial instability” [Figure 18(d)].

This compositional method appears even more brilliantly in “The Annunciation” [SEE Figure 19], which appears on the pediment of the “Polyptych of St. Anthony.” An effect of quasi-inversion of space is operating here through a coincidence of opposites. Piero knew that he had to reserve classical perspective for the domain of the *measurable*, but that in order to express the *incommensurable* and open the eyes of the intellect, he had to plan a non-linear but legitimate effect. In the “Annunciation,” he intensifies this effect by placing a marble plaque at the end of the hallway, which virtually *annuls* the perspective he has just created with the virtuosity of the hallway colonnades. Could this plaque be his representation of the wall of the coincidence of opposites? Let us recall that one of the altarpieces of the Flemish painter Campin depicts two marble plaques on its closed shutters. Could these be the Gates of Paradise, that is, the opening leading to revelation?

Another demonstration of Piero’s compositional genius is revealed in “The Resurrection of Christ,” which is found in the City Hall of Sansepolcro [SEE Figure 20]. The Christ surprises us, because even though the observer is located below (which is proven by the perspective of the soldiers), we have the strange impression of also viewing the painting from above.

Piero has made three modifications to “The Resurrection” of Andrea del Castagno [SEE Figure 21]: First, he depicts dead trees on one side and flowering trees on

the other, to signify symbolically the effect of the Resurrection. Then, he puts the edge of the tomb, which virtually becomes the altar of a church, so it is seen from an unstable viewpoint. And, last, he likewise presents the face of Christ from an unstable viewpoint. From out of a linear and mortified world, the entire metaphysical dimension is expressed, in a very simple way, through this compositional method.

We have now demystified the egg of the “Montefeltro Altarpiece.” The fact that the egg is illuminated, along with the edge of the apse that is in the form of a scallop shell, makes us think visually that the egg is suspended above the Virgin—which is absolutely impossible in reality, since a coffered vault separates the people from the back of the apse. The shadow projected from the curvature of the vault suggests a source of light high in the foreground. But the light shining on the egg and the top of the alcove at the back of the apse, suggests another source of light, more in the lower front. Or, is it the egg itself that illuminates the top of the alcove? Positioned at the crossroads of the diagonals of the square



Scala/Art Resource, NY

FIGURE 19. *Piero della Francesca, “The Annunciation” (1460/70).*



FIGURE 21. *Andrea del Castagno, “The Resurrection” (1447).*



FIGURE 20. *Piero della Francesca, “The Resurrection of Christ” (1455-1465).*

Alinari/Art Resource, NY



Erich Lessing/Art Resource, NY

FIGURE 22. *Jacopo de' Barbari, "Portrait of Luca Pacioli" (c. 1498).*

inscribed in the upper portion of the painting, Piero's egg makes the foreground coincide with the background, and the absence of a shadow projected from the egg is there to reinforce that effect.

Take note also of the unobtrusive presence (to the right behind the Duke of Montefeltro) of Piero's best student, Luca Pacioli (1445-1510) [SEE Figure 22]. Even though Vasari twice accuses the Franciscan monk of grossly plagiarizing the mathematical works of Piero della Francesca, we have good reason to believe that they were on good terms in their relations.

Luca Pacioli: The Transmission Belt

In Cusa's *De idiota (The Layman)* (1450), the Layman explains that "It is from thought that all things receive limit and measure. I surmise that *mens* [mind] comes from *mensurare* [to measure]." The Renaissance is characterized precisely by this desire to measure all the phenomena of the universe.

Indeed, Luca Pacioli derives his greatest renown, as the father of accounting, for his elaboration of a system of double-entry bookkeeping. A student of Piero, he first developed in the Urbino court, where he taught mathematics to Guidobaldo, the son of Federigo of Montefeltro. Then he met

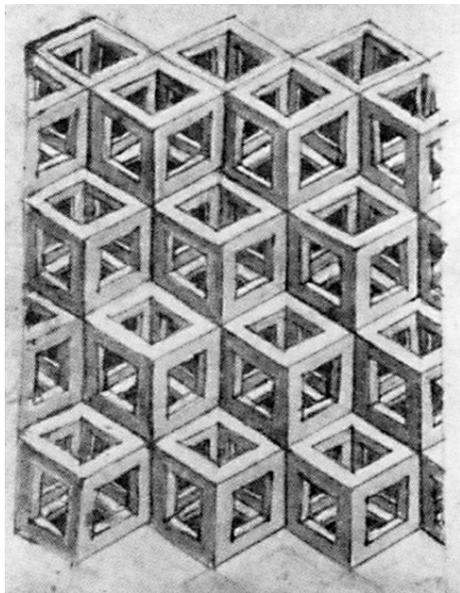
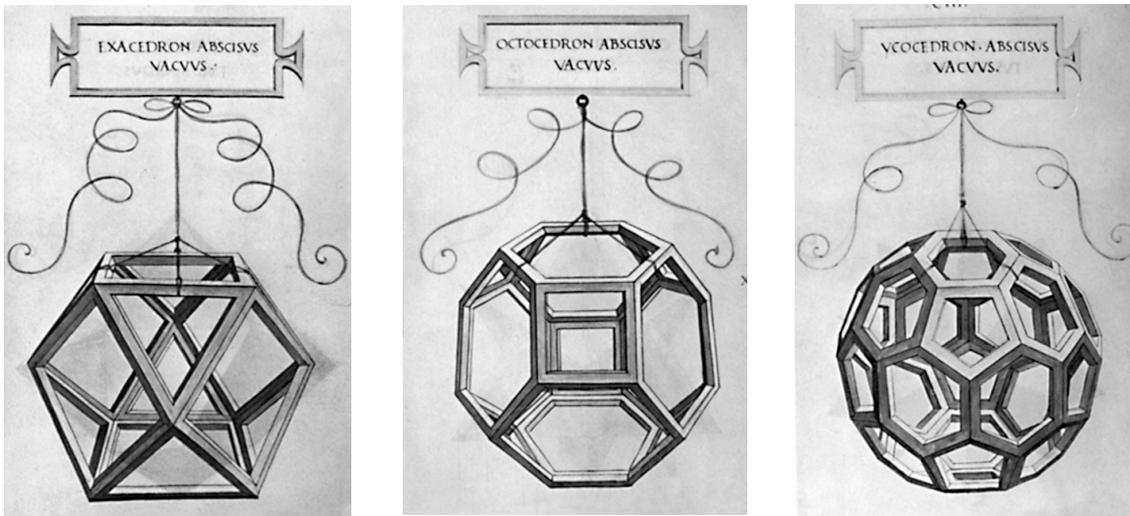
Leonardo da Vinci in the court of Milan, where Leonardo made drawings for him of the regular and irregular polyhedra that illustrated his *De divina proportione (On the Divine Proportion)* [SEE Figure 23(a)], written in 1498 and published in 1509. Leonardo regularly met with Pacioli, whom we today consider to be one of the major influences on the painter. Their exchange of ideas would continue when Leonardo returned to Florence, where Pacioli taught Euclid. This is how the writings of Piero della Francesca were transmitted to Leonardo, in particular the *Treatise on Mathematics*, which deals with arithmetic, algebra, and stereometry, and the *Treatise on the Five Regular Solids*, which Pacioli would later incorporate almost unchanged into his *Divine Proportion*.

While it is not certain that Albrecht Dürer (1471-1528) was able to meet Piero (who died in 1492), it is established that he received his initiation in the principles of perspective from Luca Pacioli during his stay in Bologna. We can see in his treatise, *Instruction on the Art of Measuring*, how he reworked entire sections of Piero's treatise. The influence of Jean Pélérin Viator, former secretary of King Louis XI, can also be seen in his works.

Leonardo, Heir of Cusa

Since Ernst Cassirer's book in 1927, the influence of Cusa on Leonardo has been noted, but it is not known whether this influence was transmitted through Luca Pacioli. Pierre Duhem already showed in 1909 that Leonardo took up all the problems of science where Cusa had left off. What is certain is, that Cusa's best friend—the two had known each other since they had studied together in Padua—was Paolo dal Pozzo Toscanelli, who was in his time, doctor, expert in perspective, and geographer. This same Toscanelli, whose 1420 treatise "On Perspective" is unfortunately lost today, but whose world maps found themselves in the transatlantic luggage of Christopher Columbus (along with Pius II's *Commentaries*), became another aide and friend to Leonardo!

It is known today that, into his thirties,



Leonardo could neither read nor write in Latin, although he could write in Italian. This was a typical situation at the time for artists, and demonstrates the feudal cleavage in medieval society between *epistemē*, the theoretical sciences, and *technē*, the practical crafts leading to production of material goods¹³—a separation which Leonardo abolished through his thinking and discoveries. It was Pacioli, in particular, who helped Leonardo work through Euclid's text, translated from Arabic into Latin by Campano. With his help, Leonardo worked hard to enrich his Italian vocabulary, and to learn classical Latin, in order to have access to philosophical and scientific manuscripts. Leonardo decided he would need to be

equipped linguistically, to be capable of describing precisely the discoveries he was about to make! According to Augusto Marioni, he transcribed some 9,000 words, not to compose a Tuscan dictionary, but for his own conceptual enrichment, which can be found marvelously at work in his descriptions of the movements of water.

In his essay on Leonardo, the art historian Daniel Arasse has brilliantly reconceptualized what we thought we knew about the culture of the master, based on new research on Manuscripts I and II found in 1967 in the National Library of Madrid, and he has re-established the truth of the discoveries of Cassirer, which had been thrown into doubt by Eugenio Garin¹⁴:

[W]ithout even evoking a certain number of phrases, which, taken out of their context, seem to echo formulations by Nicolaus of Cusa, it is very likely that Leonardo knew at least two of Cusa's texts: the "*De transmutationibus geometricis*" ["On Geometrical Transformations"] and the "*De ludo globi*" ["The Game of the Spheres"]. In the beginning of the 1500's, the Forster I and Madrid II manuscripts, as well as many pages of the Codex Atlanticus, contain multiple studies of the transformation of solid bodies, as well as the transformation of curved surfaces into rectilinear surfaces, and Leonardo arrives at the project of a treatise, "*De ludo geometrico*" ["On Geometrical Playfulness"]. Also, Manuscript E (1513-1514) contains drawings (fol. 34 and 35) which illustrate the "game of the sphere," which had stimulated the specula-

FIGURE 23. Leonardo da Vinci. (a) Above: Illustrations to "*De divina proportione*" by Luca Pacioli. (b) Left: Study for marquetry (c. 1515).

tions of the German philosopher; now, this was no case of child's play, since the spiraling motion of a spherical body invited further reflection, in a precise and complex case, on the question of an imprinted movement of a heavy body, a central question in Aristotelian physics which, in the Fifteenth century, involved the notion of *impetus*, in relation to which Leonardo proposed his own definition of *force* (“*forza*”), at the heart of his conception of nature.¹⁵

There is another kinship of ideas between Leonardo and Cusa, concerning the defense of the layman. The “*uomo senza lettere*” (“unlettered man”) status that Leonardo claims, strongly resembles the layman imagined by Cusa in his dialogue *The Layman* (1450). In it, a simple craftsman who carves wooden spoons, becomes the intellectual superior of an orator and a philosopher:

ORATOR: How can you have been led to understanding your ignorance, since you are a layman?

LAYMAN: Not by your books, but by the books of God.

ORATOR: Which are they?

LAYMAN: Those he has written with his finger.

ORATOR: Where can they be found?

LAYMAN: Everywhere.

As with Erasmus later in *The Praise of Folly*, the criticism of academic knowledge, in the name of the sovereign capacity of each human being to think for himself by submitting his hypotheses to the test of nature, is found also in Leonardo:

Warning: I know that, since I am not a lettered person, some will presume to know that they can rightly blame me by alleging that I am ignorant [*io essere uomo senza lettere*]*—*what imbeciles! They know not that, like Marius to the Roman patricians, I could reply: “Those who adorn themselves with the works of others, do not want to grant me mine.” They will say that my ignorance of letters prevents me from expressing myself on the subject I wish to treat. But they do not know that my arguments must come from Experience, more than the words of others; she was the mistress of those who write well, which is why I shall take her as my mistress, and in any case, it is her I shall quote.¹⁶

Let us conclude with the observations of Daniel Arasse, who adds very pertinently that,

Cusa and Leonardo make the painter, and the activity of the painter, into a model for thinking. In Cusa, the concept is based on the original idea of painting as infinite movement toward conformity with its model. Viewing human thought as an “image of divine art,” Nicolaus of Cusa explains his conception of the method of knowledge, as infinite movement towards truth, inaccessible in its transcendent and absolute unity, through a comparison with the “unfinished” art of the painter: the “imperfect,” unfinished work is more perfect than the perfectly finished work, as it “tends always to always conform more and without limit to the inaccessible model,” for, in that, it “imitates the infinite on the means of the image.” These pages of *The Layman* not only contribute to situating the will to impress upon others the “formation under form,” which explains the “unfinished” nature of certain works of the painter Leonardo, in the framework of Fifteenth-century thinking; they are akin to those in which Leonardo exalts painting, divine art, and philosophy, and the painter, whose spirit “is transformed in an image of the spirit of God.” The organized thought of the philosopher, theologian of the “*docta ignorantia*” and initiator of the notion of the cosmos as a universe in motion, gives without doubt a contemporary theoretical framework to the fragmentary thoughts of the “man of praxis” that was Leonardo.¹⁷

In any event, Leonardo seems to have been alone in understanding Piero’s revolutionary breakthrough in non-linear perspective, in the compositional method of metaphysical-geometrical metaphor. The studies that he made for *intarsia* show that he knew and mastered the *unstable viewpoint* [Figure 23(b)].

Piero’s Influence on Leonardo

This gives a new coherence to two of Leonardo’s major works, which date back to the Milan period, precisely the timeframe when the painter was in a dialogue with Pacioli. First, let us look at

“The Virgin of the Rocks,” whose proportions form a golden rectangle [SEE Figure 24]. Let us recall that Leonardo insisted that the goal of painting was to *make visible the invisible*. Far from the esoteric rantings for which Castiglione and Vasari reproached him, what we have already raised concerning the notion of envelopment/development in the thought of Cusa, allows us to grasp this expression on its own merits. It is often remarked of “The Virgin of the Rocks,” that the Virgin seems to be trying to prevent the infant Jesus from falling off the precipice that opens before his feet, an impression which is caused by the use of an unstable viewpoint. This effect is amplified by the use of light, one of Leonardo’s original contributions as a precursor to Rembrandt. The thick penumbra of the grotto is reminiscent of a passage of Cusa, in Chap. VI of the *Vision of God*:

[W]hen our eye seeks to see the sun’s light, which is the sun’s face, it first looks at it in a veiled manner in the stars and in colors and in all participants in the sun’s light. But when our eye strives to view the sun’s light in an unveiled manner, it passes beyond all visible light, because all such light is less than the light it seeks. But since it seeks to see a light which it cannot see, it knows that as long as it sees something, this is not the thing it is seeking. Therefore, it must pass beyond all visible light. So if one has to pass beyond all light, the place into which he enters will have to be devoid of visible light; and so, for the eye, it will be darkness. Now, while he is amid that darkness, which is an obscuring mist: if he knows that he is within an obscuring mist, he knows that he has approached unto the face of the sun.

Therefore, the only way to represent invisible light is *by darkness!* Isn’t this why Leonardo chose a grotto? The light that shines on the figures is the light of the visible, but the light that comes from the second light source at the back of the grotto, is of a radically different *quality*. Doesn’t it represent invisible light?



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FIGURE 24. Leonardo da Vinci, “The Virgin of the Rocks” (1483-1486). Below: Golden rectangle proportions.



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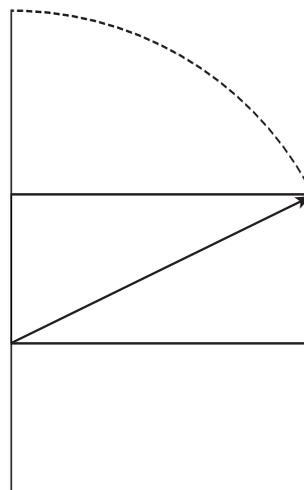




FIGURE 25.
Leonardo da Vinci,
"The Last Supper"
(1495-1498).

Alinari/Art Resource, NY

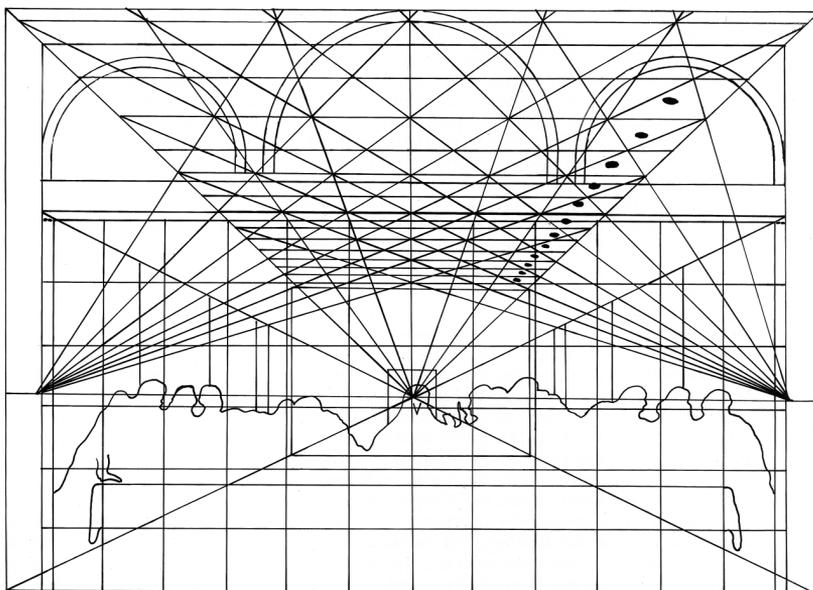


FIGURE 25(a). Perspective diagram, "The Last Supper."

Let us conclude with *The Last Supper* in Milan [SEE Figure 25]: The coincidence of the central point of the perspective, with the center of Christ's face [Figure 25(a)], brings us back to the mirror effect Cusa evoked for the monks of Tegernsee with van der Weyden's self-portrait, or other saintly faces of the Fifteenth century. The Christ follows you with his gaze. Perspective brings the microcosm of human creation into coincidence with the macrocosm of the Absolute, through the necessary mediation of Christ.¹⁸

Thus, we see that Leonardo is not some "divine genius" who dropped down from the heavens. From the egg without a shadow—that metaphor for the coincidence of the material and the immaterial given us by Piero della Francesca—comes an explosion of human creativity guided by universal love. In this sense, Leonardo is the test-tube baby of the great laboratory of the Renaissance, a humble and gigantic self-teacher, in the image of Nicolaus of Cusa's Layman, where theologian meets craftsman. Because, for Cusa, God's act of love cannot take place outside knowledge in the service of action. So, far from seeing science and

creative action as what alienates the man of faith, it is precisely their growth that brings man closer to the Absolute. In the spirit of the coincidence of opposites, it is the most metaphysical speculation that will bear the most fruit in terms of earthly discoveries.¹⁹ Cusa, precursor to Leibniz and LaRouche, defines in this manner a participatory transcendence, a theo-philosophy that can generate scientific discoveries, a true science of *economy*, that is, *of the voluntaristic transformation of the world*.

In opposition to this optimistic view, a representative of the fanatical current of the Orthodox Church of Capri confided once a long time ago to this author:

“Humanity’s greatest mistake was the Renaissance. God was supposed to be replaced by human reason, and so man courts his own peril. The failure of this rule of reason will, however, bring man back to authentic faith.”

The French philosopher André Malraux once said, that the Twenty-first century *would be spiritual, or it would not be*. We agree, but *your* actions will determine whether it shall be a new Renaissance of great discoveries and beautiful creation, or a return to obscurantism and the chaos of a new Dark Age.

—translated from the French
by Dana Scanlon

1. In 1484, Pico della Mirandola wrote to Ermolao Barbaro: “Lately, I have distanced myself from Aristotle, in order to get closer to the Academy; not as a turncoat, but as a guide. It seems to me, nonetheless, if I can express my feelings, that I perceive two things about Plato: first, an abundant eloquence that is quite Homeric, a type of style that is more elevated than prose; then, if one looks from high enough, a perfect communion of ideas . . .” Cited in Pico della Mirandola, *Oration on the Dignity of Man* [*De la dignité de l’homme*] (Combas: Editions de l’Éclat, 1993), p. XXIV].
2. Baldassare Castiglione, *The Book of the Courtier*, Book IV [*Le livre du Courtisan*, Livre IV (Paris: Editions Garnier-Flammarion, 1991), p. 387-LVII]: “Also, it is rare for a bad soul to inhabit a beautiful body, which is why external beauty is the true sign of internal beauty, and in bodies, this grace is imprinted more or less as a mark of the soul which wishes to make itself known externally, as with trees [sic], in which the beauty of the flowers bears witness to the beauty of the fruit.”
3. Albert Gore, *Earth in the Balance: Ecology and the Human Spirit* (Boston: Houghton Mifflin, 1992), chap. 13, “Environmentalism of the Spirit,” pp. 248-258.
4. Editor’s Note: On “The School of Athens,” and Raphael in general, Lyndon LaRouche presents a sharply contrasting view, which highlights the *opposition* between Plato and Aristotle in the fresco, and uses its representation of the great thinkers of antiquity as a vibrant metaphor for the “simultaneity of eternity” discussed by K.V. elsewhere in this article. Raphael’s compositional approach here, and in such works as “The Transfiguration,” mark him as continuing the cognitive method of Leonardo, in opposition to the Roman Empire Romantic Michelangelo. The key to the historical development is Pope Julius II’s 1510-1513 transition, turning against the League of Cambrai to ally with Venice; only after which does the Romantic Michelangelo emerge as the official standard of Vatican artistic

expression, later codified by the Council of Trent. See, most recently, Lyndon H. LaRouche, Jr., “Information Society: A Doomed Empire of Evil,” *Executive Intelligence Review*, April 28, 2000 (Vol. 27, No. 17), p. 44, and also the related fn. 18.–KK

5. The Leonardo drawing known as the “Turin Self-Portrait,” which is supposed to give credence to this identification, is now believed to have been made in the Nineteenth century, using drawings made from the fresco! At best, the fresco portrait dates from the same period as the initial cartoons of the fresco. Leonardo being absent from Rome at the time, Raphael would have had to execute it from memory. But, during his last encounter with Leonardo, the latter was only in his fifties, whereas the drawing shows an old man of advanced age. Raphael’s Plato looks more like the drawing of the Philosopher (Aristotle) that the humanist Ciriaco d’Ancona had made based on an antique bust.
6. Castiglione, *op. cit.*, p. 158.
7. The notion of national patrimony in art history is barely a few hundred years old. Only since then have Italian and Gothic art been separated; more recently, the term “International Gothic” has been added (including to classify Ghiberti), and the term “Flowery Gothic” has even been invented (for Pisanello!), in order to designate a supposedly medieval, but pre-Renaissance style.
8. In translating the manuscripts of the Roman historian Pliny the Elder, the humanists discovered that, with the exception of bas-reliefs, the science of statuary in bronze had been lost. Bronze, which is by its very nature more resistant than marble to the extremes of weather, was often melted down to recover the metal, especially for making arms. It is a historic fact that bronze statues, except for the equestrian statue of Marcus Aurelius in the plaza of the Capitol in Rome, had disappeared by the Middle Ages! With his 1492 “St. John the Baptist,” Ghiberti was the first to bring back a life-sized bronze statue, thanks to the complex technique known as “lost-

wax casting.” During Leonardo’s time, it is estimated that there were more than 350 bronze foundries in Florence alone.

9. This theme is already apparent in the Flemish “mystic” Jan van Ruysbroeck (1293-1381), notably in his *The Spiritual Espousals*. Van Ruysbroeck’s definition of the “common life” in *The Sparkling Stone*, would help his student Gerhard Groot to create the Brothers and Sisters of the Common Life. Beginning at Hadewich as Beguines, they developed into the Augustinian Order of the Congregation of Windesheim in the Low Countries. This lay order became very active in the translation, illumination, and printing of manuscripts. From its ranks would come Thomas à Kempis, author of *The Imitation of Christ*, and Erasmus. Hieronymus Bosch was close to this movement. Nicolaus of Cusa was trained by them in Deventer (he would found the “Cusana Fund” to help poor students in 1450), and he later got back in touch with one of them, Heymeric van de Velde (de Campo) in Cologne in 1425. The latter introduced him to the works of Ramon Llull and St. Denis the Areopagite. Van de Velde became one of the representatives to the Council of Basel, and accepted the offer of the humanists of Flanders to direct the new University of Louvain. Nicolaus of Cusa declined the offer, as he knew he had a broader political role to play.
10. Quoted from Vespasiano de Bisticci, historian of the court of Urbino.
11. Yves Messer, “The Pyramid of Cheops,” *Fusion*, Nov-Dec. 1992 (No. 43).
12. Karel Vereycken, “The Invention of Perspective,” *Fidelio*, Winter 1996 (Vol. V, No. 4). There, the author cites as one “non-linear perspective,” the idea of “suggested” perspective. The most telling example of this idea, is in the “St. Jerome in His Study” of Antonello da Messina (National Gallery, London).
13. Classical Greek philosophical terms.
14. Eugenio Garin affirmed in “*Il problema delle fonti del pensiero di Leonardo*” (“The Problem of Sources in the Thought of Leonardo”) (1953), published in *La cultura filosofica del Rinascimento italiano* (Florence: 1961), that

“Cusan speculation, matured through the encounter between neo-Platonism and German theology, has absolutely nothing to do with the ‘science’ of Leonardo,” since the latter would have been incapable of reading and comprehending Cusa’s complex Latin! This type of feudalistic contempt of the “learned” for the “people,” can also be found more recently, and rather bizarrely, in a 1995 article by Serge July in the French newspaper *Libération*. July argued that it was impossible for the mayors of small French towns to have understood the “complex” political message of Presidential candidate and Lyndon LaRouche collaborator Jacques Cheminade, and that this was proof in and of itself that Cheminade had “bought” their support!

15. Daniel Arasse, *Leonardo da Vinci* (Paris: Editions Hazan, 1997), p. 69.
16. Leonardo da Vinci, Codex Atlanticus, fol. 119 v-a.
17. Arasse, *op. cit.*, p. 70.
18. Karel Vereycken, “Leonardo’s ‘Last Supper’: A Lesson in Metaphysics,” *Fidelio*, Winter 1997 (Vol. VI, No. 4).
19. Starting from his understanding of the absolute character of God, Nicolaus of Cusa postulates that everything created is necessarily imperfect. So, he concludes, the Earth cannot be a perfect sphere. If the Earth is only a spheroid, its perfect center is not perfectly in the center. Far beyond the Copernican revolution that replaced the Earth with the sun as the center of the universe, Cusa wrote, correcting the Aristotelian scholastic vision:

Moreover, it is no less false that the center of the world is within than it is outside of the earth; nor does the earth, or any other sphere even have a center (which is so true and precise) that a still truer and more precise center could not be posited. Precise equidistance to different things cannot be found except in the case of God, because God alone is Infinite Equality. Therefore, He who is the center of the world, viz., the Blessed God, is also the center of the earth, of all spheres, and of all things in the world. Likewise, He is the infinite circumference of all things. (*On Learned Ignorance*, Book II, chap. XI)

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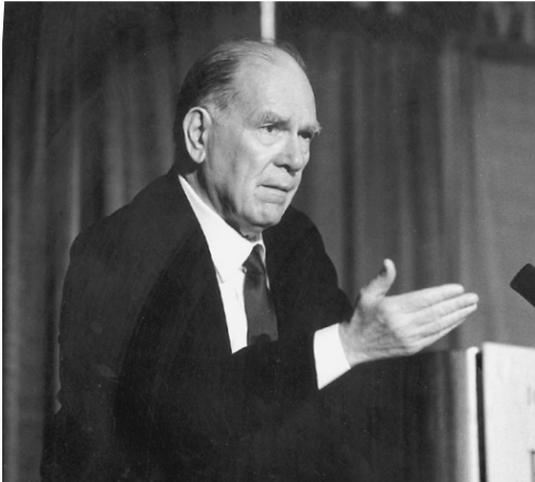
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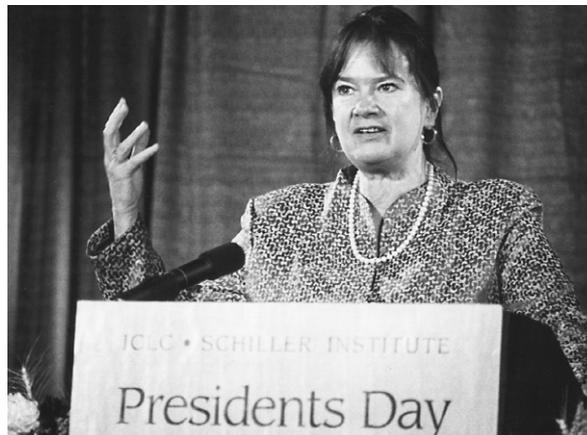
LaRouche to D.C. Schiller Conference:

Americans Must Stop Being Fools Now!



EIRNS/Stuart Lewis

Conference keynotes were presented by Lyndon H. LaRouche, Jr. (above), and Schiller Institute founder Helga Zepp LaRouche (right). Institute vice-chairman Amelia Boynton Robinson (below) introduced the speakers, with an impassioned history of her lifetime involvement in the struggle for equal voting rights in America. **Bottom right:** Conference attendees hear Lyndon LaRouche.



EIRNS/Stuart Lewis

Over the course of the Presidents' Day weekend, Feb. 19-21, approximately 700 political activists from around the United States, joined by a number of international guests, heard the challenge presented by Lyndon LaRouche, and leaders of his political-philosophical movement: Americans must stop being fools now, or face total disaster.

In his keynote address, LaRouche said the problems we face in the economy, and strategically, derive from the

folly of Americans of the 1920's Flapper era, and mobilize the Forgotten Men and Women of that time behind his program.

LaRouche concentrated on his famous Triple Curve, which demonstrates the way in financial aggregates are growing at the expense of the physical economy. Toleration for this process, he emphasized, is the result of the fact that the population has turned its back on sanity, and is living virtually like the Roman proletariat, wallowing in degenerate "entertainment." People are dissociated from reality. It will take the equivalent of "a big, wet fish slapped in their face"—the collapse of the financial system—to get people to face reality, said LaRouche.

What must be reasserted, is man's unique ability to exercise cognition, and each individual must locate his or her identity in this cognitive ability, the ability which permits us to change the universe for the better. By abandoning pleasure-seeking, and returning to a culture based on cognition, LaRouche concluded, we can not only lead mankind away from its current course to extinction, but perhaps end the recurring cycles of threatened doom, and resurrection, which have characterized the history of man.

Threat to the Children

"America's Children Are in Mortal Danger" was the title of Schiller Institute founder Helga Zepp LaRouche's report. She began with a strategic overview of the impulse leading toward war confrontation between the West and Russia and China. Utilizing Caspar Weinberger's recent scenario book on the coming wars,

fact that Americans are acting like fools, and that, therefore, we must get them to change on a fundamental level. "If you're going to do what we have to do, you're going to have to make the fundamental issue of politics, once again, the definition and knowledge of *the difference between man and an animal.*"

LaRouche reviewed the history of the United States, with special emphasis upon how Franklin Delano Roosevelt was able to cut through what had been the immoral



EIRNS/Stuart Lewis

in particular, she gave a picture of the way war-game scenarios are being used to guide strategic thinking, to the peril of the entire world.

Then, Zepp LaRouche shifted her attention from the war games to the way in which the very same training technologies are being used to destroy the minds of youth. This process has been deliberately undertaken and implemented in America over at least a 30-year period, she said, with increasingly disastrous results—witness the recent rash of mass killings initiated by students.

Zepp LaRouche shocked the audience with a series of video clips, to demonstrate how the minds of children are bombarded with blood and gore, to the point that they are effectively deprived of their humanity, and turned into killers.

Disintegration Threatened

The conference concluded with a picture of the direction in which the world as a whole is headed, if control by the British-centered financial oligarchy, and their U.S. co-thinkers, is not overturned.

Dennis Small began with a global picture of the assault on the nation-state, documenting how the so-called solutions to the crises of 1997-99 murdered Indonesia, Russia, and now a host of nations in Ibero-America. He demonstrated the mentality required to revive the nation-state, by use of Plato's dialogue, *The Meno*.

Please turn to page 80



EIRNS/Stuart Lewis

Italian Senators Initiate Drive For New Bretton Woods

On Jan. 12, eleven Italian Senators introduced a motion which asks the government of Italy “[t]o take the initiative of proposing to convene a new international conference at the level of Heads of State and Government, such as the one that took place in Bretton Woods in 1944, for the purpose of establishing a new international monetary system, and of taking those measures which are necessary to eliminate the mechanisms that have created the speculative bubble, and of initiating programs for the recovery of the real economy.”

All the initiating Senators are from the opposition Alleanza Nazionale (AN) party led by Gianfranco Fini; this party, together with Forza Italia (FI) of the industrial magnate Silvio Berlusconi, forms the political and electoral coalition called the “Polo.”

The first signer of the motion is Sen. Riccardo Pedrizzi, deputy chairman of the AN Senate group, secretary of the Senate Finance Committee, and a member of the executive of the “Parliamentary Group for the Jubilee 2000.”

Since its introduction the number of Italian Senators sponsoring the motion has risen to 23, including Senators from all three of Italy's important opposition parties—Forza Italia and the Centro Cristiano Democratico (CCD), in addition to AN.

Meanwhile, a similar Bretton Woods motion was presented at the Milan City Council Feb. 14, introduced by Aldo Brandirali of the Forza Italia. Brandirali's motion has been co-signed by nine more members of the Forze Italia-AN-CCD conservative coalition, which runs the Milan city government.

On March 16, four Italian members of the European Parliament in Strasbourg, Cristiana Muscardini, Mauro Nobilia, Vitaliano Gemelli, and Mario Mauro, introduced a similar resolution to that body. The resolution will now be sent to committee, most likely the Economic and Monetary Committee.

The text of the Resolution to the European Parliament appears in the editorial on page 2.

Balkan Reconstruction, Eurasian Land-Bridge Presented in Bucharest

On April 3-5, an international conference on transport corridors linking Europe to Asia was held in Bucharest, sponsored by Romanian President Emil Costantinescu, and organized by Romania at the Crossroads Forum, chaired by presidential adviser Dan Capatina.

The conference brought together some 200 senior representatives from the Romanian government, businesses, and academia. Also present was a group of Western European business managers, who seemed mainly interested in the ongoing privatization process. Paolo Raimondi,

from *EIR*'s Wiesbaden office, was the invited speaker on the theme, “Balkan Reconstruction in the Context of the Eurasian Land-Bridge: The Way Out of the Global Financial Crash.”

Addressing the conference, President Costantinescu stated that “the current reconstruction process of the Balkan area compels us to find a way to sustain the development of new, safe transport corridors between Europe and Asia. Within the present historic context, it is my belief that cooperation is much more important than competition.”



EIRNS/Stuart Lewis

Global picture: Dennis Small (above) reports on genocide in Russia; Linda de Hoyos (below) asks "Where Are Our Children?"



EIRNS/Stuart Lewis

Conference

Continued from page 79

Linda de Hoyos spoke on the topic: "Where Are Our Children? What Are They Doing?" Using a series of charts and photos, she presented a horrifying picture of how children are being killed, or worked as slave laborers, or otherwise dehumanized, as a result of the current economic and political system.

The last two presentations, one on the global financial picture by John Hoefle, and another on the last 10 years' deliberate destruction of the nation-state, by Jeffrey Steinberg, filled out the picture of



Institute chorus presents Beethoven's Mass in C.

EIRNS/Stuart Lewis

Peruvian CPA's Hear LaRouche

On Feb. 25, Lyndon LaRouche spoke via videoconference from the United States, to a 500-person audience gathered at the invitation of the College of Public Accountants, CPA Julio Cesar Trujillo Meza. Among those present were economists, foreign diplomats and other embassy representatives, high-ranking officers in the Armed Forces, politicians, and students—people from all across Peru. The speech and subsequent discussion were broadcast live on the Internet, in both Spanish and English.

Participating in the discussion as well was a distinguished panel, including: Patricio Ricketts, well known as anchorman for Peru's Channel N TV; Guillermo Runcinman, a former debt negotiator for Peru; CPA Luis

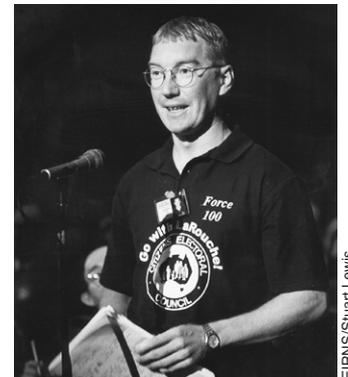
Lizarraga Perez; and *EIR's* Luis Vasquez. Another contributor to the discussion was the Dean of the College of Public Accountants, CPA Julio Cesar Trujillo Meza.

In his speech, LaRouche emphasized: "We are going to have to face the reality of a general reorganization of the world financial and monetary and trade system in the near future. We will have to scrap globalization, and return to a system of relatively fixed parities among currencies, and we're going to have to rely largely upon reestablishing the role of the perfectly sovereign nation-state, and its sovereign currency and monetary system."

After his presentation, LaRouche took questions for nearly two hours.



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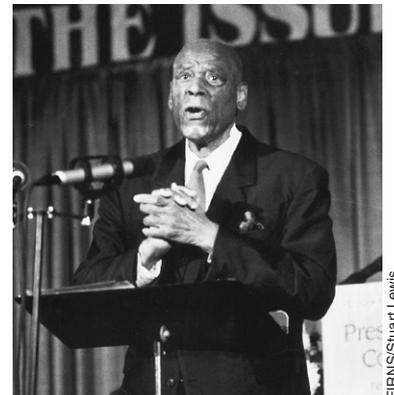
EIRNS/Stuart Lewis

the assault on national sovereignty.

The conference also included a presentation of Beethoven's Mass in C, presided over by John Sigerson, performed pedagogically by the Schiller Institute Chorus of Leesburg, Va.

Above: Michigan State Rep. Ed Vaughn (left) and Australian representative Andrew Fox (right) comment from the floor.

Below: Baritone William Warfield demonstrates principles of poetic recitation.



EIRNS/Stuart Lewis

Washington, D.C. Seminar: Defend the Nation-State!

Colombia's Gen. Bedoya vs. Narcoterrorism

On Feb. 23 Presidential candidate Lyndon LaRouche was joined in Washington, D.C., by former Colombian Defense Minister Gen. Harold Bedoya, who is also former head of his country's Armed Forces, in a seminar on the "War on Drugs and the Defense of the Sovereign Nation-State."

LaRouche called for resuming the cause of the independent Americas, as developed since the time of John Quincy Adams and James Monroe, whereby it was understood that the defense of what were then the emerging republics of Ibero-America, was an integral part of the defense of the United States. We must take up the fight against drugs as a rallying point for the defense of the nation-state, said LaRouche.

General Bedoya focussed his report on a critical analysis of the so-called Plan Colombia, which calls for a 12-year war, in which 50 percent of drug crops and land are to be destroyed and recaptured in the first six years, and the rest in the second six. This is a fraud, he said; first,



Seminar participants Gen. Harold Bedoya (podium) and Lyndon H. LaRouche, Jr.

because no population can be expected to endure war conditions over 12 years; second, because, with the amount of land under coca cultivation having doubled over the past four years, even a reduction of 50 percent in six years

would not prevent a major increase in coca production. Moreover, in discussing land areas to be retaken and crops destroyed, the Plan excludes areas of the country which are completely controlled by the narcoterrorist FARC.

Launch Call for Commission on 'New Violence'

Presidential pre-candidate Lyndon LaRouche has called for the formation of a "National Commission Against the New Violence." The Commission, which is in its formative stages, will be composed of state legislators, medical professionals, Civil Rights activists, law enforcement officials, clergy, and citizens. Its purpose will be to combat the accelerating social disintegration of the United States, seen in the increasingly brutal, senseless acts of violence committed by armed and unarmed children, armed policemen, and execution-happy government officials.

In a statement, "Star Wars and Littleton," published in *Executive Intelligence Review* last July 2, LaRouche asserted that "it is false, pathetically simplistic, and an evasion of government's responsibility to assess true causes for problems of national

security, to imply that hand-guns sold over the counter to teenagers *caused* the Littleton massacre. . . . Unless relevant institutions get down to the serious business of addressing the actual causes for this pattern of incidents, this murderous rampage will persist, whether or not the guns were legally sold to adolescents, or whether or not the producers and distributors of cult-films and Nintendo-style video games intend that specific effect."

Aftermath of Diallo Verdict

LaRouche called for the Commission's formation in the hours after the Amadou Diallo verdict in New York on February 25. A year earlier, shortly after the unarmed Diallo was gunned down by 41 shots fired by four policemen in the space of five seconds, LaRouche had requested that his campaign researchers

begin an investigation of the methods of instruction and training of the police forces of New York and other cities.

Government-sanctioned murder of even *the innocent*, through executions in states like George W. Bush's Texas, destroys all notions of justice in the name of "preserving the integrity of legal procedure." The continued sanctions against Iraq, resulting in the deaths of over 500,000 innocent children since 1991; the unprovoked bombing of the Chinese embassy in Belgrade; and similar actions, are also key to understanding why we cannot expect the youth of this nation to have more respect for the dignity of life than do their parents, or the society's governing institutions.

Further discussion appears in "The Diallo Affair and the 'New Violence' in America," p. 94.

Remembering Martin Luther King

Thoughts on the Struggle For Civil Rights and Voting Rights

At age 33, Christ died, that we might live. At age 39, Martin Luther King died, that we might have justice and equality. Martin worked hard in his struggle to build a democracy that would instill in every human being, and in generations to come, the love for everybody, the love for which Christ died.

Martin said to us, in the car from Tuskegee to Selma, when we were being chased by a car in May 1965, "I don't mind dying, but I want to die for something." And he did. What more can a man do than to lay down his life for his friend?

Martin lit the torch of courage and self-esteem, love and determination, and passed it on, giving people of all races a blueprint from which to live in peace and harmony, building a world of love, cooperation, and understanding.

Prosecution and Persecution

I knew Dr. King from the time he came to Alabama, until his death, in Memphis, Tennessee. The fear of oppression kept the African-American citizens from associating with him, when he came to Selma. Consequently, I gave him a welcome in my office and my house.

Dr. King came to Selma at the request of myself and my late husband (S.W. Boynton), because for the previous 35 years, we had worked to get people to vote, although we were already voters ourselves. However, that caused prosecution and persecution, for training African-Americans to fill out registered-voter



Prints and Photographs Division, Library of Congress

Dr. Martin Luther King, Jr.

blanks, and taking them down to the registration office.

Because of this, I became a political prisoner, being thrown in jail. This gave me more of a determination to fight for justice. Being beaten on the Edmund Pettus Bridge on Bloody Sunday (March 7, 1965), I was solidified, and my determination to fight was even greater.

'I Can't Afford To Drown'

Sometimes a tragedy is turned into a triumph, as I married again, after being widowed nearly eight years. This second marriage ended when my husband died in a boating accident, in which I was involved. During the 20 minutes in the river, the temperature being 42 degrees, I told God that I could not afford to drown, I had too much to do.

A year later, we went to New York, where I met Dennis Speed, who introduced me to the Labor Committees and, later, the Schiller Institute. This organization filled the yearning in my heart, the cry to

God, "I have too much to do. I can't afford to drown."

I was introduced to Lyndon and Helga LaRouche and the band of earthly angels, members of the Labor Committees and Schiller Institute, who were working hard to implement Dr. King's dream. In the forefront of the dream is to educate and inform people of their inalienable rights, particularly their rights to vote and become first-class citizens. My husband, Dr. King, thousands of others, and I, fought for

these rights.

We Must Give an Account

But today in this civilized nation, at the turn of the new year of our Lord Jesus Christ, in this new millennium, the bigots', the racists', the haters', the Ku Klux Klan's intentions are to turn back the clock, among other evils, trying to make the national Democratic Party a private party, where they can accept whom they choose and reject whom they wish, making the Voting Rights Act null and void.

Lyndon LaRouche has the Democratic National Committee in court for violating our inalienable rights, and we need every citizen to join with us and fight for that for which Martin died. This is what Martin meant, when he so wisely said, "There are difficult days ahead."

And I add, we must not let the flame of struggle die, or we, as citizens, will have to give an account in the judgment before God.

—Amelia Boynton Robinson

Fight for Voting Rights

Michigan Freedom Democrats File Convention Slate

On April 7, a 44-member “Michigan Freedom Democratic slate,” headed by Michigan State Representative Ed Vaughn (D-Detroit), filed delegate forms at the state party headquarters in Lansing to run as LaRouche delegates to the August 2000 Democratic National Convention.

Lyndon LaRouche was the only Democratic candidate on the February 22 Presidential primary ballot in Michigan, and he won with over 12,000 votes. Despite that fact, Michigan Democratic Party Chairman Mark



EIRNS/Sylvia Rosas

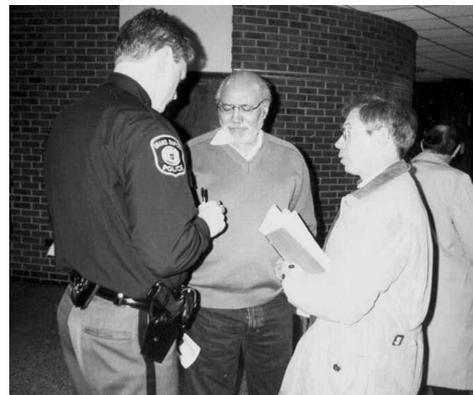
Brewer, in collusion with DNC National Chairman Joe Andrew, refused to include LaRouche’s name on the March 11 Democratic Party caucus ballot.



EIRNS

Texas Democratic Party caucus meeting, Houston, March 31. Observer Amelia Boynton Robinson listens to election officials with LaRouche campaign workers (left).

A team of international observers, who witnessed the conduct of the March 11 caucuses, reported that the party’s caucus elections were so fraught with irregularities that they violated all international standards for free and fair elections. The observers witnessed a climate of



EIRNS/Eugene Schenck

Michigan Democratic Party caucus meeting, Detroit, March 11. Left: Election official attempts to bar international observer Prof. Ernst Florian Winter. Above: Police record names of LaRouche campaign workers.

intimidation directed at Democrats who wanted to vote for LaRouche, as well as against LaRouche’s campaign workers. Some of the observers were themselves victims of intimidation in two caucuses. Most shocking to them were two additional actions: First, that neither the ballot nor the vote was secret; and second, that voters who cast their vote for LaRouche did not have their votes counted.

On March 24, some 43 enrolled members of the Michigan Democratic Party and Presidential candidate Lyndon H. LaRouche, Jr. filed a challenge with Chairman Mark Brewer, demanding that “the results of the March 11, 2000 caucuses be voided, and instead to have delegates to the Democratic National Convention from Michigan be apportioned according to the results of the February 22, 2000 Michigan Democratic Primary.”

Please turn to page 84

Supreme Court Upholds Attack on Voting Rights

At the request of the Democratic National Committee (DNC), the U.S. Supreme Court on March 27 let stand a lower court ruling gutting the Voting Rights Act of 1965. In its one-sentence ruling, the Court affirmed the decision of a three-judge U.S. District Court in Washington, D.C., that lets the Democratic National Committee evade the Voting Rights Act, by claiming it can act as a “private club.”

This potentially mortal blow to Civil Rights, has been brought about solely by the actions of the DNC—which, in defiance of the hard-won struggle for the right to vote, has insisted on its right to return to the days of “Jim Crow” in order to nullify elections and exclude Presidential candidate Lyndon LaRouche.

In the March 27 ruling, the Supreme Court ignored an *amicus curiae* brief filed by former Congressman James Mann on

behalf of more than 60 prominent Democratic Party officials, who urged the court to back LaRouche’s position.

The case was brought by Lyndon LaRouche and voters from Virginia, Louisiana, Texas, and Arizona, in 1996, after Donald Fowler, then DNC chairman, ordered the state Democratic Parties to disregard votes cast for LaRouche in the Presidential primaries and cau-

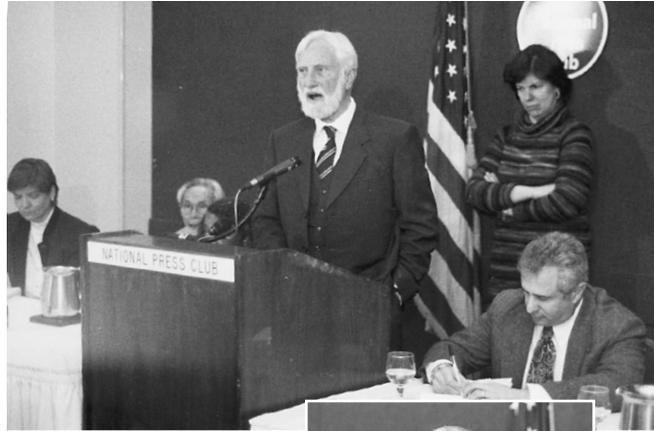
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LaRouche Campaign Files Complaint with OSCE

In late April, Lyndon LaRouche's Committee for a New Bretton Woods filed an official complaint with the Organization of Security and Cooperation in Europe (O.S.C.E.), concerning "gross violations of and interference with free and fair elections in the United States of America."

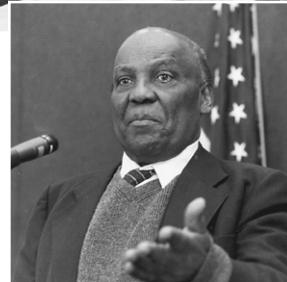
The complaint documents a manifold of violations of the principles of free and fair elections, perpetrated against the LaRouche campaign by officials of the Federal and state governments, the Democratic Party, the establishment news media, and the Federal and state courts in the United States. As outlined in the complaint, these officials have shown utter contempt for the basic principles that the O.S.C.E. expects from its members, including the United States. The abuses directed at the LaRouche campaign have particular significance, in light of the U.S. State Department's recent interference in the elections in Peru, and the O.S.C.E.'s own criticism of elections in countries of Eastern and Central Europe and Asia.

The complaint charges: "(a) Democratic Party officials ordered that votes cast for LaRouche be 'disregarded'; (b) Party officials, using state power granted to them, have prevented LaRouche's name



EIRNS/Stuart Lewis

from appearing on the ballot in some states; (c) citizens have been denied their right to vote and to seek political office, including elected officials of the Democratic Party; (d) LaRouche's campaign has been denied equal treatment before the law; (e) his supporters and campaign workers have been victims of threats and intimidation; (f) LaRouche and his ideas were not afforded equal access to the media; (g) news media agencies failed to provide impartial information about candidate LaRouche; (h) LaRouche and his supporters have been subjected to *ad*



EIRNS/Stuart Lewis

Left: *International observers, led by former U.N. official Prof. Ernst Florian Winter (podium), report to press on violations at Michigan Democratic caucus meetings, Washington, D.C., March 14. Inset: Observer Dr. Godfrey Binaisa, former President of Uganda.*

hominem defamatory attacks both by the media and Democratic Party officials; and (i) voters were denied the benefit of full information by the exclusion of LaRouche from public debates."

The conduct of the U.S. Presidential election, with respect to LaRouche, specifically violates provisions of the O.S.C.E.'s "Election Commitments," specifically Section 7, which requires member states, including the U.S.A., to ensure free open participation of candidates in the election process, and a truthful counting of the vote.

Supreme Court Upholds Attack on Voting Rights

Continued from page 83

cuses in those states without first obtaining pre-clearance by the U.S. Department of Justice, as required by the Voting Rights Act of 1965.

To try to save the Voting Rights Act, the crowning achievement of the Civil Rights movement, from such a vile attack by the DNC, LaRouche and the voters sued in Federal court in Washington.

In August 1999, a three-judge court, led by U.S. Appeals Court Judge David Sentelle, heard the DNC's lawyer, John C. Keeney, Jr. argue that sooner than apply the Voting Rights Act to the DNC, it should be declared unconstitutional. Keeney based his argument on previous dissenting opinions by Supreme Court Justices Antonin Scalia,

William Rehnquist, and Clarence Thomas, who have all urged nullification of the Voting Rights Act.

Several months after the August 1999 arguments, Sentelle, an ally of North Carolina Senator Jesse Helms, adopted Keeney's position, holding that the DNC was exempt from the Voting Rights Act, and could extend that exemption to state Democratic Parties acting on DNC orders. Sentelle's ruling flew in the face of decades of Civil Rights cases that had routinely rejected arguments like Keeney's as nothing more than racist subterfuges.

Following this ruling, LaRouche *et al.* appealed to the Supreme Court.

The full text of the Supreme Court appeal appears on page 85 of this issue.

Freedom Democrat Slate

Continued from page 83

In the meantime, Michigan Democratic supporters of Lyndon LaRouche decided they had no alternative but to follow in the footsteps of Fannie Lou Hamer, who was forced to form the Mississippi Freedom Democratic Party in the 1960's.

Asked why it was necessary to file such a slate, Rep. Vaughn said: "What has been done [to LaRouche] is bad for African-Americans and minorities, but also it is bad for the nation, and terrible for the Democratic Party. If we want to be the party of the people, we cannot do it like this." The LaRouche forces "will take the fight all the way to Los Angeles. We have no alternative but to do so."



Danny Lyon, SNCC

By 1930, Democratic Party rules barring Blacks from participation in Democratic Party primaries were in force in eleven Southern states. The Louisiana rule was typical: “No one shall be permitted to vote at said primary election except electors of the white race.” **Left:** Voters are arrested when attempting to register, Selma, Alabama, 1960’s.

LaRouche Takes Voting Rights Case to U.S. Supreme Court

Is the Democratic Party a Private Club?

The following brief was submitted to the U.S. Supreme Court on Jan. 18, 2000, by attorneys for Lyndon H. LaRouche, Jr., et al., plaintiffs in a suit against former Democratic Party National Committee Chairman Donald L. Fowler et al. The plaintiffs accused Fowler and the Party’s Democratic National Committee (DNC) of violating their rights under the Voting Rights Act of 1965. Fowler’s defense, which echoed the pre-Civil Rights history of disenfranchisement of Black voters by the Democratic Party, alleged the Party to be a “private club,” guaranteed a “First Amendment right” to exclude segments of the electorate from its ranks. Precisely this argument was overturned by the 1965 Voting Rights Act.

The text has been abridged as noted in brackets, and legal citations removed. News coverage appears on pages 82-84.

* * *

STATEMENT OF THE CASE

This case arises from Lyndon H. LaRouche, Jr.’s, campaign for President in 1996. Appellants, other than LaRouche, are Democratic Party voters of African-American or Hispanic descent who voted for LaRouche, or wished to vote for LaRouche as their preferred candidate for the Democratic Presidential nomination, in jurisdictions which are covered by the Voting Rights Act of 1965. Appellants, other than

LaRouche, were also themselves potential candidates for election as delegates to the Democratic National Convention or were qualified to vote for delegates to the Democratic National Convention as a result of the 1996 Democratic Party primary or caucus procedures. In January 1996, the then Chairman of the Democratic National Committee, Donald L. Fowler, declared LaRouche not to be “a bona fide Democrat” and instruct-

ed state parties in their National Convention delegate elections to “disregard any votes that might be cast for Mr. LaRouche” and “not to recognize the selection of delegates pledged to him at any stage of the delegate selection process.”¹ As a result of Fowler’s directive and the accompanying threat that if it was not followed by state parties, their delegations would not be seated at the National Convention:

- The Arizona Democratic Primary, where LaRouche was on the ballot, was successfully cancelled by the Democratic Party, and a private Democratic party primary, excluding LaRouche, was held in its stead;

- Virginia Democrats dissolved a Congressional District Caucus which had enough Democratic voters pledged to LaRouche to elect a delegate to the National Convention, and instructed the delegates at the Caucus that they would only be allowed to vote and run for delegate if they supported Bill Clinton for President;

- Texas Democrats stripped delegates of their elected party positions because they were pledged to LaRouche, and substituted other Democrats as State Convention delegates;

- Louisiana Democrats refused to hold a caucus to elect a LaRouche delegate to the National Convention, despite the fact that LaRouche received sufficient votes in the Louisiana Presidential Preference Primary to qualify a delegate for the convention, and despite the fact that state law mandated that a delegate be chosen.

None of these changes in rules concerning who might be a Presidential candidate or Delegate to the Democratic National Convention, who could vote,

and what the effect of votes would be, were precleared with the Attorney General or the United States District Court for the District of Columbia, as required by §5 of the Voting Rights Act.

In *Morse v. Republican Party of Virginia*, 517 U.S. 186 (1996), this Court held that electoral nominating activities of political parties in covered jurisdictions for public or party office are subject to preclearance under §5. The Court applied the legal framework of the White Primary Cases (see below) in interpreting the Voting Rights Act, and rejected the claim that this framework did not apply because the nominating procedure in question did not operate in a racially discriminatory fashion:

“[T]he decision whether discrimination has occurred or was intended to occur, as we have explained on many occasions,” is for the Attorney General or the District Court of the District of Columbia to make in the first instance. . . . The critical question for us, as for the District Court below, is whether “the challenged alteration has the *potential* for discrimination.” [Emphasis in original]

Despite this Court’s clear judgment in *Morse*, the three judge district court below declared itself unable to discern “clear instruction” from the case, and found *Morse* “difficult to apply as binding precedent.” The district court held that the Democratic Party was not required to preclear national party electoral nominating rules intended for implementation in covered jurisdictions, because the “delegation theory of *Morse* does not extend that far.” It further held that if §5 is construed to require state parties to preclear rules specifying who can run for public or party office, who can be listed on Democratic Party primary ballots, and who can vote for candidates and which votes will be counted, then §5 “impermissibly intrudes upon the Party’s constitutional right to associate.” History shows, however, that nothing has more potential to discriminate than the

unchecked and unreviewed power of Party officials to define who may vote and who may be candidates for public or party office. The White Primary Cases also show that the absolute right the Democratic Party now claims it has—the right to define itself as an exclusive private club—was used for decades as the primary means to disenfranchise minority voters. The district court’s decision thus revives and legitimizes the Democratic Party’s principal legal claim in the White Primary Cases, while effectively taking the most important nominating activity of all—the nominating process for President of the United States—outside the purview of the Voting Rights Act.

The Voting Rights Act was passed in 1965 by a Congress which was “confronted by an insidious and pervasive evil which had been perpetuated in certain parts of our country through unremitting and ingenious defiance of the Constitution.” Despite the Fourteenth, Fifteenth, and Twenty-fourth Amendments to the Constitution barring discrimination in voting, and despite court rulings and positive laws enforcing these provisions, various states and the Democratic Party politicians who governed those states, bent on perpetuating the white status quo and subverting the Constitution, created ever new devices by which to deny minorities the right to vote. As soon as court decrees enforcing the Constitution or Civil Rights Acts were obtained, often after years of litigation, “the states affected . . . merely switched to discriminatory devices not covered by the Federal decrees, or enacted difficult new tests designed to prolong the existing disparity between white and Negro registration.” §5 is the central and most stringent of the remedies for discrimination in the Act. It prohibits the enactment or enforcement in a covered jurisdiction of changes in voting qualifications or procedures that differ from those in effect on November 1, 1964 or two subsequent dates. In order to obtain preclearance:

the covered jurisdiction must demonstrate that its new proce-

dures “does not have the purpose and *will not have the effect of denying or abridging the right to vote on account of race or color or [membership in a language minority group].*” The fact that such a showing could have been made, but was not, will not excuse the failure to follow the statutory preclearance procedure. “Failure to obtain either judicial or administrative preclearance ‘renders the change unenforceable.’” [Emphasis added]

In *Morse*, this Court reiterated its previous broad construction of §5:

§5, like the Constitutional provisions it is designed to implement, applies to all entities *having power over any aspect of the electoral process within designated jurisdictions*. . . . “§5 is expansive within its sphere of operation and comprehends all changes to rules governing voting.” *Presley v. Etowah County Comm’n*, 502 U.S. 491, 501 (1992).

* * *

We have consistently construed the Act to require preclearance of any change in procedures or practices that may bear on the “effectiveness” of a vote cast. . . . Rules concerning candidacy requirements and qualifications, we have held, fall into this category because of their potential to “undermine the effectiveness of voters who wish to elect [particular candidates].” *Allen*, 393 U.S., at 570. In its reenactments and extensions of the Act, moreover, Congress has endorsed these broad constructions of §5.² [Emphasis added]

In 1996, LaRouche qualified for the ballot and amassed 597,853 votes in 26 Democratic Party primaries.³

[The brief then presents, in summary, the details of disenfranchisement of LaRouche voters in Louisiana, Virginia, Arizona, and Texas; cites internal Democ-

atic Party rules regarding non-discrimination and coercion; and reviews the history of the litigation leading up to this appeal.]

The Questions Presented Are Substantial

The Voting Rights Act of 1965 was the culmination of a century-long struggle, dating from the Emancipation Proclamation, to secure the right to vote for Black Americans and other minorities. It was a century in which the Democratic Party, the Party which had promoted slavery, secession, and segregation, completely dominated political processes in the South and connived, with seemingly endless ingenuity, to ensure that the voting rights of newly enfranchised Blacks were stillborn. No sooner were Blacks granted the right to participate in political processes and vote after the Civil War, than they were removed from the rolls and once again disenfranchised by a series of machinations in the various states.⁵ Thereafter, massive resistance survived Constitutional amendments,

decisions of this Court enforcing the Constitution, Presidential executive orders, and the Civil Rights Acts of 1957 and 1964. The main weapons of war against the right to vote and the right to have votes counted did not consist, however, of the artifices and sophistries employed by racism's legal apologists. Citizens who sought to participate in the political process by registering to vote or running for office were lynched, murdered, beaten, jailed, extorted, and endlessly intimidated. Dr. Martin Luther King was demonized and vilified through a government-sponsored defamation and harassment campaign. His case was not unique.

In response to this Court's efforts to enforce the Fourteenth and Fifteenth Amendments and the Civil Rights Acts, the Democratic Party privatized its nominating processes. Since the Fourteenth and Fifteenth Amendments are triggered, on literal reading, by the actions of states, the Democratic strategy was to remove the state from a conspicuous role in the electoral process—there-

by placing its discriminatory practices beyond the Constitution's purview. The White Primary Cases document how the Democratic Party used the same arguments and procedures *which it now employs and argues in this case*, to deny Blacks the right to vote for decades in the South. Then, as now, it was argued that since the Democratic nominating processes are private, and since Democrats have a right to define their membership and freely associate without external interference, violations of the voting rights of party members voting in party elections are without legal remedy, since the law does not reach "purely private" or "party stages" of the electoral process. When this Court first heard this argument, it sustained the Democratic Party's "privatization" scheme against constitutional challenge in *Grovey v. Townsend*, 295 U.S. 45 (1935). While *Grovey* was firmly repudiated years later in *Smith v. Allright* 321 U.S. 649 (1944) and *Terry v. Adams*, 345 U.S. 461 (1953), these decisions were only met with new and violent obstructions of the right to vote and to have votes counted.

The district court's decision explicitly resuscitates the discredited reasoning of *Grovey*. In so doing, it ignores the text and history of the Voting Rights Act, long-standing regulations by the Attorney General implementing the Act, this Court's holding in *Morse*, and other applicable precedents. It also ignores the reality of the present Democratic Party nominating process. This is not a privatized or internal process. Presidential preference primaries are held at public expense in most states of the union, resulting in the selection of the two candidates, Democratic and Republican, who will appear at the top of state ballots nationally. The Democratic Party receives the maximum Federal subsidy for its convention, a subsidy in the millions of dollars as adjusted by the Consumer Price Index. In *Morse*, this Court held that §5 applies to all entities having "power over any aspect of the electoral process within designated jurisdictions." If the Democratic Party's Presidential nominating process is taken out of this coverage, as the district court would have it, it is difficult to fathom how



When the NAACP challenged the all-white private Democratic primaries in court, South Carolina Democrats argued that their political party was a mere private aggregation of individuals, and that Blacks had no more right to vote in the Democratic Party primary in South Carolina than to vote in the "election of officers of the Forest Lake Country Club or the Colonial Dames of America." Above: Blacks in Canton, Mississippi, are blocked by sheriff's deputies from entering the courthouse to vote, 1960's.

SNCC

“*Morse’s* delegation theory” has any reach at all.

The district court’s decision opens “a loophole in the statute the size of a mountain.” If the district court’s sanctioning of Democratic appellees’ claims to “private club” status holds, it invests the Democratic National Committee with the power to coerce state Democratic Party organizations into violating state law and the Voting Rights Act [42 U.S.C. 1971(b) and 1973(c)] without anyone being held accountable for these violations. The state party elections at issue were being conducted under both state law and, in the case of Arizona and Virginia, under procedures which had been precleared. Under threat of having their delegations to the Democratic National Convention disqualified, the state Democratic parties of Virginia, Louisiana, Texas, and Arizona abruptly instituted new procedures which had not been precleared. In the case of Louisiana, the DNC’s coercion resulted in violation of the state law requiring that delegates be apportioned according to the votes cast in the primary election.

Accordingly, this Court should summarily reverse, or, alternatively, note probable jurisdiction.

I.

§5 OF THE VOTING RIGHTS ACT CLEARLY APPLIES TO DEMOCRATIC PARTY PRESIDENTIAL NOMINATING ACTIVITIES

Justice Stevens’ opinion announcing the judgment of the Court in *Morse*, and Justice Breyer’s concurring opinion, both concentrate on the history of discriminatory party practices, from the White Primary Cases to the ouster of the Mississippi Freedom Democrats from the 1964 Democratic National Convention, in finding that §5 was intended to cover Party nominating procedures. Filling out these historical references brings the long and infamous history of the “private club” justification for discriminatory practices into sharp focus.

The White Primary Cases

By 1930, Democratic Party rules barring Blacks from participation in Democratic

Party primaries were in force in eleven Southern states. The Louisiana rule was typical: “no one shall be permitted to vote at said primary election except electors of the white race.” The South Carolina Democratic Party rule was unique:

Every negro applying for membership in a Democratic Party club, or offering to vote in a primary, must produce a written statement of ten reputable white men, who shall swear that they know of their own knowledge that the applicant or voter voted for General Hampton in 1876, and has voted the Democratic ticket continuously since.⁶

Texas, unlike other Southern states, put its white primary policy officially on the statute books, resulting in this Court’s ruling in *Nixon v. Herndon*, that the Texas statute clearly violated the Fourteenth Amendment. Texas responded within days by delegating the power to run primaries to the Democratic party executive committee, which quickly passed a resolution stating that only whites would be allowed to participate. This Court, by a 5-4 vote, struck down the new scheme also, but only because the rule did not originate from the Democratic Party State Convention. Justice McReynolds’ dissent in *Nixon v. Condon*, asserted a political party’s absolute right to exclude:

Political parties are fruits of voluntary action. Where there is no unlawful purpose, citizens may create them at will and limit their membership as seems wise. The state may not interfere. White men may organize. Blacks may do likewise. A woman’s party may exclude males. This much is essential to free government.

Texas Democrats proceeded to completely privatize their primary elections. Elections were paid for and administered by the Party, the ballots were provided and counted by the Party, and the resolution limiting participation to whites had been passed by

the Texas Democratic Party Convention. The Texas state courts ruled that the First Amendment to the Texas Constitution provided the Democratic Party with an absolute constitutional freedom to associate and define its own membership free from state interference. Presented with these new circumstances, the *Grovey* Court ruled that there was no remedy for the Black voter denied a ballot by the Texas Democratic Party because there was no “state action.”⁷

Smith v. Allright, 321 U.S. 649 (1944) presented exactly the same complaint by another Black citizen of Harris County, Texas nine years later. This time, however, the Court chose to deal with the reality of the discriminatory scheme, rather than the abstract and false legal constructs of its apologists. In repudiating *Grovey*, this Court held:

The United States is a constitutional democracy. Its organic law grants to all citizens a right to participate in the choice of elected officials without restriction by any state because of race. This grant to the people of the opportunity for choice is not to be nullified by a state through casting its electoral process in a form which permits a private organization to practice racial discrimination in the election. Constitutional rights would be of little value if they could be thus indirectly denied . . . the privilege of membership in a political party may be, as this Court said in *Grovey v. Townsend* . . . no concern of a state. *But when, as here, that privilege is also the essential qualification for voting in a primary to select nominees for a general election, the state makes the action of the party the action of the state.* [Emphasis added]

In response to *Smith v. Allright*, the Governor of South Carolina convened the state legislature in special session and all state laws governing primaries were repealed. When the NAACP challenged the all-white private Democratic pri-

During the summer of 1964, the Mississippi Freedom Democratic Party ran a parallel election for delegates to the National Convention in which Blacks who wished to affiliate with the Democratic Party, could participate. When the Freedom Democrats arrived at the Convention, their every move was followed and reported by the FBI, their phones were tapped and, after contentious hearings, they were ousted from the floor of the Convention.

Right: Fannie Lou Hamer led the Mississippi Freedom Democrats at the 1964 convention.



maries in Court, South Carolina Democrats argued that their political party was a mere private aggregation of individuals, and that Blacks had no more right to vote in the Democratic Party primary in South Carolina, than to vote in the “election of officers of the Forest Lake Country Club or the Colonial Dames of America.” Again, the Federal court saw through the Democrats’ scheme:

The fundamental error in defendant’s position consists in the premise that a political party is a mere private aggregation of individuals, like a country club, and the primary is a mere piece of party machinery. . . . The party may, indeed, have been a mere private aggregation of individuals in the early days of the Republic, but with the passage of years political parties have become in effect state institutions, governmental agencies through which sovereign power is exercised by the people . . . [t]he likelihood of a candidate succeeding in an election without a party nomination is practically negligible. . . . Those who control the Democratic Party as well as the

state government cannot by placing the first steps under the officials of the party rather than the state, absolve such officials from the limitations which the Federal Constitution imposes. [Emphasis added]

Rice only resulted in a new South Carolina Democratic Party scheme. Control of the primaries remained in clubs which excluded Blacks from membership, but Blacks could vote in primaries if they swore an oath supporting segregation and opposing the Federal Fair Employment Practices Act—President Franklin Roosevelt’s early effort to end segregation. In Court, the Party argued that the new rules were a protected exercise and a non-discriminatory effort to “define” the Party and its membership. When South Carolina sought reconsideration of *Rice* based upon its new scheme, the Fourth Circuit again dismissed these arguments:

the devices adopted showed plainly the unconstitutional purpose

for which they were designed; *but even if they had appeared innocent, they should be enjoined if their purpose or effect is to discriminate against voters on account of race.* . . . Courts of equity are neither blind nor impotent . . . and when it appears that discrimination is being practiced through rules of a party which controls the primary elections, these must be enjoined much as any other practice which threatens to corrupt elections or divert them from their constitutional purpose. [Emphasis added]

Terry v. Adams, 345 U.S. 461 (1953) was the last of the White Primary Cases. Like many counties in the South, Blacks were in the majority in Fort Bend, Texas following Emancipation.⁸ To address this situation, the Jaybird association was founded to “promote good government” and to hold all-white private pre-primary elections prior to the Democratic Party primary sponsored by the State of Texas in which Blacks participated. Jaybird-endorsed candidates entered the public primaries and almost always won those elections and the subsequent general election. Three justices of this Court found the Jaybird scheme unconstitutional based on simple reality:

The only election that has counted in this Texas County for more than fifty years has been that held by the Jaybirds from which Negroes were excluded. . . . *It is immaterial that the state does not control that part of this elective process which it leaves for the Jaybirds to manage. The Jaybird primary has become an integral part, indeed the only effective part, of the elective process that determines who shall rule and who shall govern in this County. The effect of the whole procedure, Jaybird primary plus Democratic Party primary plus general election, is to do precisely that which the Fifteenth Amendment forbids—strip Negroes of every vestige of influence in selecting the officials who control the local county matters that intimately touch the*

daily lives of citizens. [Emphasis added]

Three other Justices concurred, finding that the Jaybird Association was a subterfuge for the activities of the Democratic Party and that under *Smith v. Allright*, the Democratic Party and any part of “the machinery for choosing officials” were subject to the Fifteenth Amendment:

Quite evidently the Jaybird Democratic Association operates as an auxiliary of the local Democratic Party organization, selecting its nominees and using its machinery for carrying out an admitted design of *destroying the weight and effect of Negro ballots in Fort Bend County*. To be sure, the Democratic Primary and the general election are nominally open to the colored elector. But his must be an empty vote cast after the real decisions are made. And because the Jaybird-endorsed nominee meets no opposition in the Democratic primary, the Negro minority’s vote is nullified at the sole stage of the local political process where the bargaining and interplay of rival political forces would make it count.

The Events of 1964 and 1965

Despite the Civil Rights Acts of 1957 and 1964, Black voter participation did not substantively increase. In Dallas County, Alabama, of which Selma is the county seat, there were 29,500 voting age individuals in 1961, of which 14,500 persons were white and 15,000 were Black. Only 156 Blacks had succeeded in both registering to vote and remaining on the rolls. The Justice Department’s voting discrimination suit languished for four years in the Federal courts, and even when it was won, discrimination, in the form of extensive and complicated literacy tests, closing of registrar’s offices, and slow processing of applications continued unabated. In Mississippi, despite years of registration efforts, the “Freedom Summer” voter registration campaign of 1964, and national outrage

at the murder of three students attempting to register voters, registration remained at only 6.4 percent.

During the summer of 1964, the Mississippi Freedom Democratic Party ran a parallel election for delegates to the National Convention in which Blacks, who wished to affiliate with the Democratic Party, could participate. When the Freedom Democrats arrived at the Convention, their every move was followed and reported by the FBI, their phones were tapped and, after contentious hearings, they were ousted from the floor of the Convention.⁹ In Selma, in early 1965, Dr. King sought to overcome the resistance and inertia of the legal process by direct action. “Bloody Sunday,” the March 7 police assault on demonstrators seeking to dramatize the denial of the right to vote, left eighteen individuals hospitalized with serious injuries. Subsequently, the Reverend James L. Reeb, who had come to Selma to protest, was set upon and beaten to death. These events formed the backdrop for President Johnson’s extraordinary appearance, one week after Bloody Sunday, before a joint session of Congress to

introduce the Voting Rights Act. He spoke of Selma as a turning point in “man’s unending search for freedom”:

At times history and fate meet at a single time in a single place to shape a turning point in man’s unending search for freedom. So it was at Lexington and Concord. So it was a century ago at Appomattox. So it was last week in Selma, Ala. There, long-suffering men and women peacefully protested the denial of their rights as Americans. Many were brutally assaulted. One good man—a man of God—was killed. . . . Our mission is at once the oldest and most basic of this country: to right wrong, to do justice, to serve man. . . . Many of the issues of civil rights are very complex and difficult. But about this there can and should be no argument. Every American citizen must have an equal right to vote. There is no reason which can excuse the denial of this right. There is no duty which weighs more heavily



Courtesy Amelia Boynton Robinson

“At times history and fate meet at a single time in a single place to shape a turning point in man’s unending search for freedom. So it was at Lexington and Concord. So it was a century ago at Appomattox. So it was last week in Selma. . . . Every American citizen must have an equal right to vote.”—President Lyndon B. Johnson. Above: President Johnson greets Civil Rights leader Amelia Boynton Robinson at the White House, following the passage of the 1965 Voting Rights Act.

upon us than the duty we have to ensure that right. . . . Experience has clearly shown that the existing process of law cannot overcome systematic and ingenious discrimination. No law that we now have on the books—and I have helped to put three of them there—can ensure the right to vote when local officials are determined to deny it. . . . This bill will strike down restrictions to voting in all elections—Federal, state, and local—which have been used to deny Negroes the right to vote . . . this legislation will ensure that properly registered individuals are not prohibited from voting.

As noted in *Morse*, in order to “avoid a dispute” about Congressional intent, Rep. Jonathan Bingham requested that the bill be clarified to ensure that voting for party offices was specifically covered. He cited the White Primary Cases and

[t]he events of 1964 The State of Mississippi selected its Democratic National Convention delegates through a process that started at the precinct level meeting. Negroes were barred from these meetings. Alabama required those who wished to run in the Democratic Primary to secure the necessary forms by applying to party officials. . . . In State after State party officials either control, materially influence, or directly affect the process by which a candidate for nomination or election can achieve his goal.

According to Representative Bingham, the method chosen of reaching the problem was to add to the bill’s definition of the term “vote”:

the concept that voting for party office was covered as well as voting for public office. The Judiciary Committee report made clear that the intention was to include within the protections of the bill election of such party officers as delegates to national conventions.

The Judiciary Committee Report Representative Bingham references states:

Clause 1 of this subsection contains a definition of the term “vote” for purposes of all sections of this act. The definition makes it clear that the act extends to all elections—Federal, state, local, primary, special, or general—and to all actions connected with registration, voting, or having a ballot counted in such elections. The definition also states that the act applies to elections for “party offices.”

These definitions are presently set forth at 42 U.S.C. 1973l(c)(1) . . .

[The brief then reviews the legislative definitions.]

**II.
NEITHER THE SOURCE OF THE
CHANGE IN VOTING
PROCEDURE NOR THE FIRST
AMENDMENT ABSOLVES THE
DEMOCRATIC PARTY OF ITS
OBLIGATION TO COMPLY WITH
THE VOTING RIGHTS ACT**

Both *Morse* and this Court’s decision in *Presley v. Etowah*, 502 U.S. 491, 502-503 (1992) make very clear that each of the changes in delegate election and candidate criteria in this case require §5 pre-clearance.

[The brief then reviews the lower court’s ruling on preclearance.]

The Voting Rights Act covers all changes in voting procedures, no matter how minor or neutral on their face. As explained by former Solicitor General and constitutional scholar Archibald Cox:

Congress has the power to outlaw all voting arrangements that result in a denial or abridgment of the right to vote *even though not all such arrangements are unconstitutional, because this is a means of preventing their*

use as engines of purposive and therefore unconstitutional racial discrimination.

The reason for placing the burden of proof on those performing functions “integral to the electoral process” in covered jurisdictions, was to end “evasion” once and for all, and to “shift the advantage of time and inertia from the perpetrators of the evil to its victims.”

The Democratic Party appellees have never demonstrated that submitting these rules and procedures for preclearance would excessively burden their associational rights, and the court below never asked them to. In fact, the Virginia Democrats precleared the original rules for their elections prior to the DNC’s imposition of the changed requirements, and political parties have, on numerous occasions in the past, precleared electoral rules with the Attorney General.

The changes in voting and candidacy procedures in this case are neither minor nor neutral, nor are they in the nature of protected “party rules” as the district court opinion erroneously states. The Attorney General’s Regulations 28 C.F.R. §51.7 distinguish the party candidacy and voting requirements at issue here, which require preclearance, from such matters as party recruitment and party platforms, which do not.

In holding that the Party’s claimed right to define itself trumps the Voting Rights Act, the district court effectively nullifies the holdings in the White Primary Cases. The district court’s decision does not explain, nor could it explain the difference between the Democratic Party’s legal claim to be able to nominate its candidate in a “privatized” National Convention exempt from the results of votes cast by Democratic voters who cast their votes pursuant to state law, and the “private club” processes of the South Carolina Democratic Party or the Jaybird Association in Texas. Under the district court’s decision, the “real votes” can once again be counted in the “private club,” rendering meaningless the votes which were cast in publicly sponsored

primaries or convention processes. There is also no meaningful distinction between the Democratic Party's current claim to an absolute right to exclude, to cancel the votes of minority voters, and annul minority candidacies that the Party establishment views as subversive, and the "special qualifications" the South Carolina Democratic Party formerly imposed on minority candidates and voters. The expressed purpose of the Jaybird Club was "good government," which in the view of its members meant "all white" government. The only means to preserve this viewpoint was to exclude Blacks from effective participation in Fort Bend County's electoral process—preventing any candidate, white or Black, from being elected in Fort Bend County who opposed discrimination based on race.

Under traditional First Amendment analysis, the Democratic Party's claim and the district court's decision fare no better. The district court made no effort to balance the First Amendment right claimed by the Party against the "state interest" extant in the Voting Rights Act. If this balancing is undertaken, it is immediately apparent that the substantial state interest implicated in the Voting Rights Act is distinguishable from the state interests advanced in the First Amendment associational cases upon which the district court and the Democratic Party rely. In sustaining the Voting Rights Act against a constitutional challenge based upon intrusion of the rights of the states under the Constitution, this Court held that the extraordinary significance of the Act trumped important concerns for Federalism. The district court's discussion of the Act as only a statute of "some importance" in applying the First Amendment's balancing test, clearly fails to appreciate both the history of the Act and this Court's holdings.

The district court also made no meaningful attempt to balance the First Amendment Rights of the minority appellants who were stripped of party office by the Democratic Party, denied their rights of candidacy, and denied the right to vote and to have those votes effectively counted, against the associational claims of the Democratic Party.

The absolute First Amendment claim made by the party and sustained by the District Court:

fails when the interests of "the party" (as defined by the party leadership) and the interests of its "adherents" diverge. In such a case, interference with the freedom of a party might be necessary to protect the freedom of its adherents. Moreover, the Court has held that "the right to associate for expressive purposes is not . . . absolute." Infringement on that right may be justified by regulations adopted to serve compelling state interests, unrelated to the suppression of ideas, that cannot be achieved through means significantly less restrictive of associational freedom. (*Note, Harvard Law Review* Vol. 110:135, 1996, pp. 356-366, discussing *Morse*)

This Court has repeatedly noted that the rights of voters and the rights of candidates do not lend themselves to neat separation. Because candidacy restrictions have the "potential to undermine the effectiveness of voters who wish to elect particular candidates, they are required to be precleared." In this case, that potential was realized. It is noteworthy that the modern Democratic Party, which aspires to a centrist platform which some have characterized as little different than the Republican Party, and which functions as an established national institution and receives massive public funding, has few of the qualities of selectivity, intimacy, privacy, or small size characteristic of a genuinely private association. It also lacks the clearly defined ideological and political platforms which this Court has found to implicate the highest levels of concern for freedom of association and freedom of speech. None of the precedents relied upon by the appellees and the district court support the "absolute" associational privilege for the Democratic Party set forth in the district court's opinion. Each reserves the ability of the courts to intervene when the Party acts in a discriminatory or illegal fashion.

In conducting its balancing test, the district court also ignored the deference which is due to the Attorney General's Regulations which themselves balance political party associational claims against the requirements of the Voting Rights Act. Under those Regulations the voting changes at issue in this case are required to be precleared.

NOTES

1. To justify his order to disregard and nullify the votes of Democratic party members, Fowler penned a crude and scurrilous diatribe falsely accusing LaRouche of racism, anti-Semitism, and fraud. Despite efforts by leading Democrats, including former Congressmen and African-American elected officials to challenge Fowler's actions within the Party, their protests were ignored.
 2. Congress extended the provisions of §5 for 25 years in 1982, citing the "fragility" of the gains made by minorities to date and the fact that the task of insuring minority voters equal protection under the laws was far from complete. "Without the preclearance of new laws, many of the advances of the past decade could be wiped out overnight by new schemes and devices."
 3. This case is before the Court following the district court's dismissal for failure to state a claim. Accordingly, the facts are taken from appellants' complaint and various affidavits and statements made by appellees.
- [Footnote 4 refers to a redacted section.]
5. Professor C. Van Woodward, one of America's leading Southern historians, testified in graphic detail in the House hearings concerning the 1982 extensions of §5, about how quickly the gains made in voting rights "over a century ago were wiped out, as if overnight."
 6. General Hampton was the Governor of South Carolina and a leader of the "red shirts," the South Carolina version of the Klan. M. Wellman, *Giant in Grey* (New York: Scribner, 1949).
 7. At oral argument in *Morse*, Justice Scalia expressed the view that if a political party wanted to hold a primary election restricted to party members and limit party membership to white voters only, they would be entitled to do so, so long as the Party paid for the primary.
 8. In the registration of voters from May to September 1867, there were admitted to registry 153 white voters and 1334 colored voters in the county.
 9. Kenneth O'Reilly, *Racial Matters* (New York: Free Press, 1989), pp. 186-190.



András Schiff, Pianist

So much is done today with volume, one loses an ear for subtle sounds. In general, our time is prosaic—not poetic, and not heroic. Nothing can move us; much is sentimentality.

‘... one loses an ear for subtle sounds’

*András Schiff, born in Budapest in 1953, is one of the most important pianists of our time. He gives solo performances in all the great music cities of the world, he appears with the most renowned orchestras, often in the double role of soloist and conductor. In a short time, Schiff has acquired through hard work an immense repertoire, in which the works of Bach, Mozart, and Schubert form the focal point. “Good music makes people better,” he says. The following interview appeared in *Ibykus*, the quarterly journal of the German Schiller Institute and sister-publication of *Fidelio*, in the third quarter 1999, and is published with permission.*

András Schiff, let’s discuss your beginnings.

My childhood was very happy.

You began piano lessons at five?

At that time I was very naughty, and the piano was supposed to tame me. I was no infant prodigy, but rather I played quite normally, half an hour on the piano and much more soccer, and both became great friends of mine. Of course, there was a musicality; my

mother had been a singer, I sang before I spoke.

And when did you know that there was a pianist in you?

At 11 or 12 years, it was clear that if I wanted to do it in earnest, for life, that a half-hour per day would not suffice. But nobody told me this, I discovered it myself. I’m very grateful to my mother for this (my father having died very young)—she never forced me.

What was your first public performance?

There were frequent small performances, and on television, which I don’t exactly remember. I’m no exhibitionist, but I have always felt good before the public. That’s still true today, I play much better before the public. You discover something, and then want to share it with others: “Look at this, how beautiful!”

How do you practice? Finger exercises and so forth?

Never. I hate that, it is unworthy of human beings. I always play some Bach

first, which moves my fingers, the muscles, everything, and it satisfies me emotionally and intellectually. I would never engage in an artistic activity that was detached from the spiritual. That would be a betrayal.

Is bad music damaging?

I react very negatively to a lot of music. As a child, my mother gave me an opera subscription as a gift, which included a Mozart series and a Wagner series. With the Mozart, I was in seventh heaven, with Wagner, I had from time to time to be carried home in the intermission, I was physically done in. God knows, brilliant music, but I hear the character in the sounds. A disgusting man, who is at the same time a wonderful artist—that is nothing to me. The music of Richard Strauss also irritates me very much. It is well written, but I find it so placard-like and superfluous for the present, truly antique. I don’t want to hear it any more.

And contemporary music?

Jazz is very good. With pop there is certainly good music, but is it great? So much is done today with volume, one loses the ear for subtle sounds. In general, our time is prosaic, on the whole not poetic, and not heroic. Nothing can move us, much is sentimentality. One wants to make art for the millions, at any price, and the result is bad art: the three tenors. In addition, good artists today go into “crossover,” they play on Broadway, or tango. I love tango, but

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The Diallo Affair and the 'New Violence' in America

*Injustice anywhere is a threat to
justice everywhere.*
—Dr. Martin Luther King, Jr.

*The fault, dear Brutus, lies not in
our stars, but in ourselves.*
—William Shakespeare,
Julius Caesar, Act I

Since Feb. 4, 1999, when West African immigrant Amadou Diallo, a 22-year-old devout Muslim with no criminal record, was gunned down without provocation by four policemen in the Bronx, New York City, the Schiller Institute has followed this case without comment. Now that an acquittal has been rendered, resulting in an explosive effect on at least part of the nation, it has become urgent, that direction be given to the populace, as to *how* to think about this tragic event, and the culture of death that spawned it.

Since 1975, when New York City was forced under the financial dictatorship of the Municipal Assistance Corporation (otherwise known as “Big MAC”), that austerity regime has introduced a “New Dark Age cultural paradigm-shift,” to erode the social resistance that would otherwise have naturally overthrown the Big MAC enterprise. New York led America’s way, in a Wall Street parody of 1920’s Weimar Germany, into the “post-industrial society” (for example, New York was home to the infamous Studio 54, which performed the multiple functions of whorehouse, drug-den, and after-hours “diplomats lounge,” and whose lawyer, and Babylonian ring-master, was the notorious East Side degenerate, Roy Marcus Cohn).

A faction of Wall Street and British financiers has decided, Hitler-style, that, among the 80 percent of the “have-nots” of this and other nations, there are hundreds of millions of lives deemed “not

worthy to be lived.” It is this mind-set, emanating from the top of the nation’s institutions, which must be examined in determining the cause of the Diallo killing.

Procedure Replaces Justice

The Diallo killing occurred, not because the officers intended, when leaving their car, to kill an unarmed, innocent man. It was the perversion of the very purpose of law enforcement in the City of New York, that caused Diallo to die. Law enforcement in New York is not carried out from the standpoint of the Constitution’s “General Welfare” clause, but rather, from the standpoint of maintaining post-industrial “law and order,” by video-game-trained, New Age “Nintendo cops.” The function of law enforcement, particularly for “special forces units” in Mayor Rudolph Giuliani’s New York, is to produce a quota of arrests, gun confiscations, and the like, that “prove” that the lackey Mayor is doing his level best to make sure that “the streets run on time” for the 20 percent of the population in the upper-income brackets.

African-Americans, Hispanics, and Asian-Americans are not the constituency to be placated. African immigrants are not only at the bottom of the list—*they’re not even on the list*. (The Street Crime Unit, a “Special Forces”/“Dirty Harry”/“cowboy” unit, whose slogan was “We Own the Night,” was the brainchild of Giuliani, Police Commissioner Howard Safir, and other errand-runners for Wall Street.) When confronted with the Diallo murder last year, Giuliani’s response was to announce, at a press conference on Feb. 13, that New York police would switch to hollow-point bullets (which do more damage to the intended victim, therefore requiring fewer rounds to be fired).

Whatever one’s conclusion about the fairness of the verdict, it is undeniable that the nation is plagued with an epidemic of violence—police violence, violence of armed and unarmed children, and death penalty executions which continue, even though ample evidence has been supplied that this barbaric practice regularly kills innocent people.

Diallo’s mother, interviewed by a reporter as she returned to her native Guinea, expressed neither horror, nor revulsion, at the Mayor’s action. She could not understand it; she could not fathom it. What had she, or her son, done to the Mayor, or to America, that they should be treated this way?

Perhaps there is no more pervasive, and perverted, crime in the Twentieth century, than the slaughter of innocent individuals in the name of the law. Southern lynchings, the Nazi obliteration of the Warsaw ghetto, the continuing sanctions against Iraq, are eloquent testimony to that. The question is: If the adherence to “correct legal and police procedure” leads to the killing of innocent people, as it so often does on death row as well as in the streets of America, then what causes that? Are officers being trained, with the help of video games, not to apprehend, but to kill? Does Mayor Giuliani’s idea of the price of effective law enforcement, require policemen to risk killing law-abiding citizens, in order to protect them from crime?

We are not in the business of sculpting a “reaction” to the verdict in the Diallo case, a verdict which appears to be *internally consistent with the charge made to the jury, as well as with the case put on by the prosecution.*



EIRNS/Stuart Lewis

Rally at the Justice Department to protest injustice in the Amadou Diallo case. Diallo was gunned down while reaching for his wallet.

Juror Helen Harder, in an interview with the *New York Times*, stated: “Two or three days earlier, I would never have expected that verdict. *It surprised me.* We were charged by the judge and told that the prosecution has to prove its case or there is no case. Well, that made it different.”

Whatever one’s conclusion may be about the fairness of the verdict, it is undeniable that the nation is plagued with an epidemic of violence—police violence, violence of armed and unarmed children, and death penalty executions which continue, even though ample evidence has been supplied, in Illinois and elsewhere, that this barbaric practice regularly kills innocent people, and contributes to a climate of blood-lust in which the morality of a lynching lies just beneath the surface of the so-called “retributive justice” supposedly meted out by the state-sanctioned execution.

The Tragedy

On Feb. 4, 1999, Amadou Diallo, an immigrant worker from Guinea, was shot in the vestibule of his home by four members of the New York Street Crimes Unit, at about 12:40 a.m. Diallo was unarmed, and offered no resistance

to the officers. The plainclothes officers, who had been driving in their car, noticed Diallo as he was entering his home. They stated that they believed he was acting suspiciously. They backed up their car, and two of them got out. One officer pulled out his badge, and said, “We’d like to have a word with you.” Diallo continued to enter the vestibule of his building. At some point, he pulled out his wallet, apparently in an attempt to identify himself. According to one trial witness and the four policemen-defendants, the first officer yelled, “Gun!” Forty-one bullets were fired in five seconds, 19 of them hitting their target. Forty-four minutes after midnight, Amadou Diallo was dead.

Diallo had no criminal record. He was a devout Muslim who did not smoke or drink. He was employed as a street peddler. During February of last year, the government of Guinea characterized the case as “of national importance,” and organized a prayer service for him at the Faycal Mosque in Conakry, Guinea’s capital. Members of Parliament and other government officials met the coffin at the airport, and Diallo was given the equivalent of a state funeral. The case has subsequently

become quite well known throughout Africa.

Jurors indicated that they were shocked that the prosecution was not more aggressive, that they did not cross-examine witnesses, not even a criminologist who normally criticizes police methods in arresting suspects, but contended that, in this case, police had “followed the correct procedure.” As reported in the *New York Times*, “James J. Fyfe, a criminologist at Temple University in Philadelphia and a former New York City police officer who often testifies against police departments, this time testified in the four officers’ defense. He said that the defendants had broken no departmental guidelines and had been forced to make split-second decisions in what was a police officer’s nightmare.”

Juror Helen Harder stated, “All of a sudden, the case was over. We had no idea, and still don’t, why [the prosecution] didn’t question him.”

All the Wrong Assumptions

New York Post columnist Jack Newfield commented, with respect to the police officers, “All their assumptions and perceptions that night were wrong. They thought Diallo was a criminal, but he was not. They thought he had a gun, but he did not. They thought that he was reaching for a gun, but he was not. They thought he resembled the sketch of a rapist, but he did not. They thought he was an intruder on Wheeler Avenue, but he was not. . . . All four officers testified they saw a gun, which was only a wallet. . . . [Officer Sean] Carroll said he saw a ‘muzzle flash’ aimed at him. This was another hallucination. He fired 16 shots and reloaded.”

What accounts for these assumptions on the part of the police force? Is it simply racial profiling? Or are we dealing with a set of officers who responded in accordance with “Nintendo”-style “virtual training”? The Street Crimes Unit, a testosterone- and adrenalin-powered outfit, had a quota of shakedowns, illegal gun retrievals, and arrests. Despite the fact that crime had decreased in New York City over the 1990’s, arrests increased. For example,

in 1993, there were 126,681 felony arrests. In 1998, despite a significant drop in crime, there were 130,089. Also in 1998, prosecutors tossed out 18,000 arrests in the city, more than double the number rejected in 1994, *even before those arrests were reviewed by a judge.*

Columnist Nat Hentoff reports that Giuliani, in a conversation with Hentoff during Giuliani's days as a U.S. Attorney, and before becoming New York City Mayor, once contended that the U.S. Constitution's Fourth Amendment did not contain the phrase "probable cause"—("The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause . . ."). It is within the Giuliani-defined matrix of "police procedures required to make the streets run on time," that one must seek the true perpetrators of the Klan-like killing of an innocent man on the doorstep of his adopted home.

On the West Coast

The March 6 issue of *Time* magazine, which has a poignant picture of Diallo on the cover, wearing a t-shirt emblazoned with the letters "USA," includes a report on the now-unfolding scandal involving the Los Angeles Police Department's Community Resources Against Street Hoodlums (CRASH) unit. One member of the CRASH unit, Rafael Perez, arrested for attempting to steal six pounds of cocaine from the downtown headquarters of the LAPD, has begun turning in so many other police officers, that a new term, borrowed from Rap music, "gangsta cops," was coined to describe the LAPD. CRASH, like the New York City Street Crimes Unit, was again a "special unit," with its own rules, and instructions to break up the street gang apparatus located near the Rampart division police station in downtown Los Angeles.

As a result of Perez's confessions, 20 officers have been relieved of their duties, 40 criminal convictions have already been reversed, and prosecutors

have stated that as many as 4,000 cases could ultimately be affected. Perez admitted to shooting and paralyzing an unarmed 19-year-old (who was also hand-cuffed), and planting a gun on him, leading to his conviction and a sentence of 23 years. The victim, Javier Ovando, was in jail for two years and 11 months. Juan Saldana, also shot by officers, was not so lucky. After planting a gun on Saldana, the officers took time out to prepare their alibi before calling an ambulance. As a result, Saldana bled to death.

More fundamental than any of these incidents, however, is the degenerate street culture that increasingly permeates the Police Department. "One of the most brazen officers was Perez's friend David Mack," *Time* reports. "Mack is serving a 14-year prison sentence for robbing a bank of \$722,000. After the robbery, Perez says that he travelled to Las Vegas with Mack for a high-living gambling spree. Mack has reportedly renounced his police associations and claims to belong to the Piru Bloods, a Los Angeles street gang. The *Los Angeles Times* has reported that Mack is being investigated in connection with the murder of Christopher Wallace—the rapper Notorious B.I.G.—who was shot to death after leaving a party in 1997."

Both the New York City Street Crime Unit, which used the slogan "We Own the Night" like a gang chant, and the Los Angeles CRASH unit, often bear a closer resemblance to street gangs than law enforcement. That fact, however, is something to be laid at the doorstep of the entire popular cultural matrix, in the which these officers are completely inculcated—the "hip-hop" culture of the streets, the pornographic content of much of television, and the weird world of computer video games, not to mention various forms of substance abuse. At his sentencing in late February, Perez admonished, "Whoever chases monsters should see to it that in the process he does not become a monster himself." But what precisely is the cultural inoculation that you give to these officers, most of them in their

20's, when they are drawn from the same proto-fascist popular-cultural "pool" that produced the Columbine shooters?

Is It Just Racism?

Many of those who have protested the killing of Amadou Diallo and others, have contended that these are racial crimes. There is no doubt that racism is at work. The question is, how?

Last December, New York State Attorney General Elliot Spitzer produced a report on the New York City Police Department that criticized the Department for its policy of sweeping street searches, 70 percent of which did not originate with a call to the police, nor with any complaint made by a victim. In April of last year, one set of statistics showed that, of the 40,000 people whom the police had stopped and searched, largely on the premise of potential confiscation of illegal guns, only 9,500 were actually arrested. Forty percent of the forms filled out by police to explain the motivation for the stop-and-search actions, did not contain sufficient reasons for the detention indicated. African-Americans and Hispanics were stopped and searched six times, and four times, respectively, more often than whites.

The bogus explanation is offered that, because much more street-level crime is committed in the African-American and Hispanic communities than in other, largely better-off areas, the arrests make sense. That does not explain the arrest or detention of such people, however, as Brother Tyrone Davis, a Catholic religious who teaches at Rice High School in Harlem. According to reports, Davis, the head of the New York Archdiocese's Office of African-American Ministry, has been stopped by police and searched so many times, that he now always makes sure that he is wearing his clerical collar when he leaves the school. As reported in the *New York Times*, on July 16, 1998, Broadway actor Alton Fitzgerald White, who is suing the city for false arrest, was "made to kneel in the vestibule of his building with his hands cuffed behind his back. He was

Both New York and Los Angeles street crimes units often bear a closer resemblance to street gangs than law enforcement, something to be laid at the doorstep of the entire popular cultural matrix in which the officers are inculcated—the “hip-hop” culture of the streets, the pornographic content of much of television, and the weird world of computer video games, not to mention various forms of substance abuse.

told by the police to ‘face the wall’ and keep his mouth shut. He was not allowed to ask any questions or to assert his innocence.

“‘If I had gotten irate I could have been killed,’ he said. . . . As he knelt on the cold tile floor, he said, he realized that in the eyes of the police he was not a good guy, a decent and honest man, a star in a hit show. None of that. He was a complete nobody, just another Black man with no rights and no claim to respectful treatment.” White was then arrested, hand-cuffed, and taken to the 33rd Precinct, where he was strip-searched.

All this would seem to corroborate the racism charge. Consider, however, the case of *Gidone* (Gary) Busch, an Orthodox Jew from Boro Park, killed on Aug. 30, 1999 by four policemen who fired 12 shots at him. Busch was well known in the neighborhood and, although somewhat eccentric, was not considered dangerous by those who knew him. The story told by police, that Busch had attempted to assault them with a hammer, has since been disputed by several witnesses. More ominously, although Police Commissioner Howard Safir claimed the day after the shooting that the police had several eyewitnesses who would corroborate the story of the police, those witnesses have yet to be produced.

Police who had gone to Busch’s apartment twice earlier that evening, were called back to the neighborhood some time between 6 and 7 p.m. When Busch appeared in the doorway with a hammer, he was allegedly pepper-

sprayed by Officer Daniel Gravitch. Busch then panicked, and ran, screaming, past the police onto the sidewalk. Six officers surrounded him. Several witnesses reported—contrary to the police contention that Busch was swinging the hammer in a threatening manner—that at no time did he in fact attempt to hit anyone. After Busch was warned to drop the hammer, one officer counted to three, fired one shot, and then four others fired 11 times, killing him. By the next morning, Busch had been transformed into a “dangerous psycho running through the neighborhood with a hammer,” who required maximum force to be restrained.

Although the Jewish community, after some initial protest, ceased its activity when the Mayor’s representatives assured them that there would be a fair investigation, now, after the acquittal of the four officers, *Gidone* Busch’s mother, Doris Busch Boskey, has announced that she will file a civil suit against the city. She has also been increasingly vocal about the miscarriage of justice, and has appeared at rallies and other functions, including the vigils for Amadou Diallo. Interviewed by reporter Rebecca Segall for the Feb. 29 issue of the *Village Voice*, she stated, “I feel betrayed by Mayor Giuliani and Police Commissioner Safir because they should have waited before incriminating my son on television the day after he was killed. I feel betrayed because they labeled him violently deranged before knowing anything about him. I feel betrayed because I never got a sympathy call from Giuliani and because

they had no intention of a fair investigation. I feel betrayed because there was an agenda not to indict the cops from day one.”

A Black-Jewish Combination

Clearly, the killing of Busch does not conform to the “anti-African-American Giuliani police department” profile that many have sought to curve-fit to the present situation. Further, the possibility of broader action in the Diallo case and the Busch case, by uniting the African-American and Jewish constituencies in the city, is precisely what the Mayor’s advisers are most concerned about. Such a combination could echo, if not resurrect, the same winning combination that worked so well in the days of the Civil Rights movement.

It should be recalled, that the Civil Rights struggle of the 1960’s, as well as earlier, was a collaboration between those participants in, and descendants of, the Yiddish Renaissance, and the African-Americans who carried forward the legacy of the revolutionary Reconstruction legislatures, and their descendants, such as Paul Laurence Dunbar, James Weldon Johnson, Paul Robeson, and others. The famous Harry Burleigh’s decades-long service as a singer at Manhattan’s most prestigious synagogue exemplifies this. Can this tradition be called upon, through the tragedy of these deaths, to rally those who would desire a popular movement, both in New York City and throughout the nation, to bring justice, and the spirit—rather than the letter—of the law, back to the streets of the United States?

If the answer were affirmative, then we could lay to rest the fear that the people of New York are not human enough to insist that they, and consequently law enforcement officers, prosecutors, and elected officials, all see each of us, no matter how poor, as being made in the image of God. Then Amadou Diallo’s mother, and, perhaps, Amadou Diallo himself, might smile and say, “This were something worth dying for.”

—Dennis Speed,
Northeast Coordinator,
Schiller Institute

A Sobering Report from a Russian Economist

In a comment on the March 26 Russian Presidential elections, made right before they occurred, Presidential pre-candidate Lyndon H. LaRouche, Jr., characterized the rallying around Vladimir Putin as a reaction by the Russian population to a perceived threat to their nation's very existence. Concerned citizens and policymakers who want to understand why that reaction has occurred, would do well to read this book.

Dr. Sergei Glazyev is a doctor of Economic Sciences, a specialist in "the theory of long-term technological development," and a graduate of the prestigious Central Mathematical Economics Institute (CEMI) of the Soviet Academy of Sciences. He is a young man, and was part of the grouping of "reformers" in Boris Yeltsin's first cabinet. But Dr. Glazyev broke with Yeltsin after the President's Oct. 3-4, 1993, storming of the Parliament. Having served in various other advisory capacities in the meantime, he is now a Member of the State Duma (parliament) and chairman of its Committee on Economic Policy.

Such a professional economist would not be expected to use such an emotionally charged word as "genocide," in describing the effects of the draconian economic reforms imposed on the former Soviet Union by the International Monetary Fund. But Dr. Glazyev is not sloganeering. Having defined genocide scientifically, from the standpoint of the 1954 United Nations Convention on the Prevention and Punishment of the Crime of Genocide, he documents, with horrifying detail, the way in which the "reforms" of October 1993 to August 1998 have resulted in genocidal effects in Russia, by the UN definition. Chart after chart shows the decline in life expectancy, the increase in disease and crime, and the literal depopulation of Russia. He then describes how the "reform" policies—the ones which drastically reduced production and social supports in this population, while raising prices and looting—systematically created these results.

Even the reformers don't deny the causal relationship, Dr. Glazyev asserts.

The Picture of Genocide

The first third of the book is devoted to the picture of the genocide which was carried out in Russia over nearly five years, from 1993 to 1998. The fact that this process has greatly shocked the Russian population is clear from the following quote:

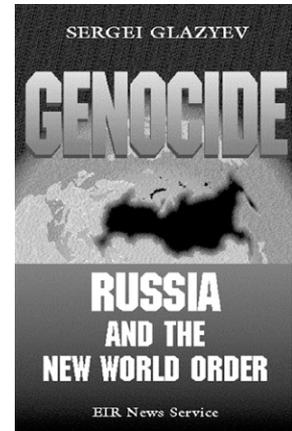
"The rate of annual population loss during the mid-1990's was more than double the rate of loss during the period of Stalinist repression and mass famine in the first half of the 1930's.

"According to demographic forecasts, 'the population of Russia will decline by another 8.6 million people, or 6%, during 1998-2015. The rate of decline will be virtually constant for the entire forecast period—an average 0.3% per annum. . . .'

"A long-term forecast of the tendencies of degeneration that have gripped Russia indicate a 'half-life' for the nation (i.e., the period within which there occurs a reduction of the country's population by a factor of two) of 60-80 years. Russia now has an extremely constricted population reproduction profile, whereby each generation of newborns is quantitatively smaller than its parents' generation and does not compensate for the population lost.

"This type of population reproduction pattern is now characteristic of Russia alone, and is quite persistent. In 1996 the net population reproduction rate had fallen to the level of 0.603, which has catastrophic demographic consequences, while for the urban population it was even lower—0.544. Such a low level of reproduction is unprecedented, and has not been observed before now, neither in our country, nor in others, even during wartime."

Dr. Glazyev provides a thorough picture of how the shock therapy measures created this disaster. Any human being should be shocked by what has been done to Russia, especially to its children.



Genocide: Russia and the New World Order

by Sergei Glazyev
Washington, D.C., Executive
Intelligence Review, 1999
303 pages, paperback, \$20.00

The sticking point will be Dr. Glazyev's discussion of *who* carried out the genocide, and *why*.

The 'New World Order'

The second part of the three-part book is entitled "Russia and the New World Order." The reference is to the doctrine put forward by former President George Bush following the collapse of communism, and to the way in which the "world oligarchy" has moved to seize control over the world, and specifically to colonize Russia.

Dr. Glazyev does *not* equate the world oligarchy with the United States, *per se*, or capitalism in general. Unfortunately, he also provides no specific identification of the leading British ideological and political role in directing the looting operations. But he is right on the mark in identifying the role and outlook of American geopolitician Zbigniew Brzezinski, in promoting the strategy of dismantling Russia, and turning it into an impotent supplier of raw materials. Dr. Glazyev reviews the chief arguments of Brzezinski's *The Grand Chessboard: American Primacy and its Geostategic Imperatives*, a book which

proposes outright that Russia be dismembered into three parts. And he notes that there is rarely a divergence between the ravings of Brzezinski and the actions of the U.S. government.

Many Americans might be surprised to know that books by prominent members of the American policy establishment circulate widely in Russia. In the case of the Brzezinski book, which was published in 1997, it became a virtual scandal in Russia from the moment it was published. And clearly, the fact that the United States, from its leading position in NATO, proceeded to carry out the kinds of policies which Brzezinski put forward, could only arouse deep suspicion in the minds of serious Russian patriots.

Strategy for Economic Growth

Dr. Glazyev is confident that Russia can recover, but only if the “reform” policies of the 1990s are identified for the disaster they were, and reversed. He notes that the bankruptcy of the “reform” policy, which was reached on Aug. 17, 1998, opened up the possibilities for a

change in economic policy.

In the third part of his book, the economist presents a set of proposals geared toward exploiting Russia’s surviving assets, such as skilled manpower and areas of scientific innovation, as the basis for an economic growth strategy in the coming century.

All the measures which Dr. Glazyev puts forward are the very antithesis of what was done under the “reform.” He captions his recommendations as a “transition to a mobilization economic policy,” which includes increasing central government control over currency and the banking system, orienting credit toward support for production, and fighting organized crime. These by no means represent a return to the Soviet system—as detractors will undoubtedly insist.

Ramifications

Genocide became available in English in December 1999, when *EIR* first released it. Several thousand copies are currently in circulation, many of them among policymaking circles in the United States

and elsewhere.

The fact that the book carries a preface by U.S. economist Lyndon LaRouche, undoubtedly raised eyebrows in these circles. LaRouche’s essay examines the systemic failures of economic policy worldwide, since the introduction of the floating-exchange-rate monetary system in August 1971. He suggests that Dr. Glazyev’s book will be useful in preparing the groundwork for the necessary worldwide reorganization of the monetary system, of which both Russia and the United States must be a part.

With the election of Putin as President, as a reflex action for the defense of the Russian state, LaRouche’s point is all the more urgent to be taken up by leading circles in the United States. Dr. Glazyev’s analysis provides an indispensable education in how the best of Russian economists are thinking, and thus is a necessary guide to shaping U.S. policy for cooperation, not confrontation, in the months of financial crisis ahead.

—Nancy B. Spannaus

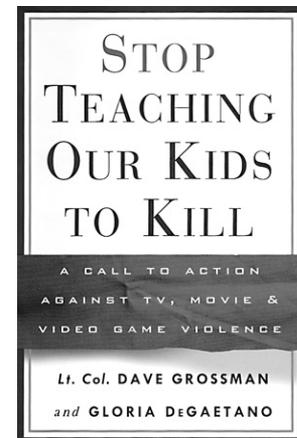
Behind the ‘New Violence’: Understanding How the Media Kill

On February 28, a six-year-old first-grade student at an elementary school near Flint, Michigan shot and killed a classmate in the schoolyard. The boy who did the shooting came from a broken home. His father was in jail, and his mother, a drug addict, had left the boy with an uncle who, according to news reports, ran a crack house, where there were always plenty of handguns. But, when the Genesee County Sheriff and District Attorney interviewed the boy, he cited a number of violent television shows, and expressed no understanding that he had done anything wrong. He had merely copied the actions of numerous “characters” he had seen on the TV screen. Three days later, a 16-year-old girl fatally stabbed a fellow student on a school bus in another part of the Midwest.

These latest incidents underscore that the Littleton, Colorado massacre on April 20, 1999, and the half-dozen other

nationally reported instances of mass killings of children by children, have now become everyday occurrences in America.

Despite this, the degree of disassociation displayed by parents, educators, and policymakers regarding this grave national crisis, is a scandal of untoward proportions. Following two weeks of intensive media coverage of the Littleton school massacres last spring, there was absolutely no action taken. Congress did not hold a single day of hearings. The President, after making some initial, sound statements—castigating Hollywood for providing “dependable daily doses of violence” that “desensitize our children to violence, and to its consequences”—fell back on the tired mantra that the solution to the epidemic of youth violence is gun control. In less than a month, the nation, for the most part, went back to sleep, only to be once



**Stop Teaching Our Kids To Kill:
A Call To Action Against TV,
Movie & Video Game Violence**
by Lt. Col. David Grossman and
Gloria DeGaetano
New York, Crown Publishers, 1999
196 pages, hardbound, \$20.00

again shocked by another surge in “the new violence.”

Through the Fog

Fortunately, there are a handful of experts who see clearly through the fog of Holly-

wood propaganda, and who have pinpointed the actual causes and scale of this new American tragedy. One of the most valuable books to appear on what is being done to America's children is *Stop Teaching Our Kids To Kill*, by Lt. Col. David Grossman and Gloria DeGaetano.

Colonel Grossman is perhaps America's leading expert on the rampant abuse of behavior modification techniques in military and police training, and in the burgeoning violent video-game industry, targeted at our nation's most vulnerable citizens, our youth. His earlier book, *On Killing*, provided an in-depth historical and analytical account of the devastating consequences of the use of aversive conditioning and other mind-control methods, in training soldiers and police officers to overcome their aversion to killing human beings. His writings provide as crucial an insight into the escalating pattern of police abuse of "shoot-to-kill," as they do into the "Manchurian children" phenomenon.

Coincidentally, Colonel Grossman lives in Jonesboro, Arkansas, the scene of one of the first of the schoolyard killing sprees by teenage and pre-teen boys. He experienced first hand, the anguish of the community, and had access to a good deal of information about the two boys who, using professional military tactics, carried out the carnage, literally pinning their victims down in a killing field, while they fired a total of 27 rounds, many with deadly accuracy.

As Colonel Grossman noted at the outset of his current contribution, co-authored by another expert in the field, Gloria DeGaetano, "So here I am, an expert in the field of 'killology,' as it is referred to, and a school massacre of terrible proportion happens right in my backyard. . . . It was March 24, 1998; a schoolyard shooting that left four girls and a teacher dead. Ten others were injured and two boys, ages eleven and thirteen, were convicted of murder.

"I spent the first three days after the tragedy at Westside Middle School, where the shootings took place, working with the counselors, teachers, students, and parents. None of us had ever done anything like this before. We all felt that there were lessons to be learned, and

perhaps the most important one is this: children do not naturally kill."

Transforming Children into Killers

With that in mind, Colonel Grossman and DeGaetano set out to provide a concise profile of how children are transformed into killers, oblivious to the real-world consequences of their actions. The book is a devastatingly powerful call—a primer for parents, teachers, legislators, and citizens of all stripes—to wake up and realize that a \$10-billion-a-year industry has been created, here in the United States, that is using the most mind-deadening behavior-modification techniques, to turn our nation's youth into unnatural-born killers.

The authors provide a systematic summary of the evidence that the burgeoning youth violence and brutality is the direct consequence of exposing our children to a daily dose of violence on television, in the movies, and in the video arcades. There is a new epidemic sweeping the country, which Grossman and DeGaetano call "AVIDS"—Acquired Violence Immune System Deficiency Syndrome. This is no cute play on words. The authors document, that exposing children to television, movie, and video violence during the formative years of brain functioning, can cause permanent damage, in the same way that babies born to crack addicts and other drug abusers can be permanently impaired.

The book shows that, since no later than the 1970's, the medical profession has repeatedly, publicly warned, that rampant exposure to media violence destroys cognitive capabilities, desensitizes children to the consequences of their own violent actions, and produces automatic stimulus-response patterns of behavior, often leading to tragic results, such as the recent Flint incident, and the larger body counts at Littleton, Paducah, Jonesboro, Conyers, etc.

Operant-Conditioning Techniques

In a particularly powerful chapter, "Feel Something When You Kill," the authors reveal that the very "operant-conditioning techniques" used by the military and police agencies in training their troops to kill without compunction, are the basis

for the increasingly lucrative point-and-shoot video-game "industry."

"There are three things you need in order to shoot and kill effectively and efficiently," the authors write. "From a soldier in Vietnam to an eleven-year-old in Jonesboro, anyone who does not have all three will essentially fail in any endeavor to kill. First, you need a gun. Next you need the skill to hit a target with that gun. And finally you need the will to use that gun. The gun, the skill, and the will. Of these three factors, the military knows that the killing simulator takes care of two out of three by nurturing both the skill and the will to kill a fellow human being. Operant conditioning is a very powerful procedure of stimulus-response training, which gives a person the skill to act under stressful conditions."

The authors continue, "Today soldiers learn to fire at realistic, man-shaped silhouettes that pop up in their field of vision. This 'simulated' human being is the conditioning stimulus. The trainee has only a split second to engage the target. The conditioned response is to shoot the target, and then it drops. Stimulus-response, stimulus-response, stimulus-response—soldiers and police officers experience hundreds of repetitions of this. Later, when they're out on the battlefield or walking a beat and someone pops up with a gun, reflexively they will shoot, and shoot to kill." The punch line: "Now these simulators are in our homes and arcades—in the form of violent video games! If you don't believe us, you should know that one of the most effective and widely used simulators developed by the United States Army in recent years, MACS (Multipurpose Arcade Combat Simulator), is nothing more than a modified Super Nintendo game (in fact, it closely resembles the popular game Duck Hunt). . . . The FATS trainer (Fire Arms Training Simulator), used by most law enforcement agencies in this country, is more or less identical to the ultra-violent video arcade game Time Crisis."

Turn Off the Television

The message could not be more straightforward. The authors of the television and movie violence, the designers and peddlers of the violent video games,

are brainwashing America's youth into a succession of generations of potential "Manchurian children," programmed to kill, and stripped of any of the cognitive/moral concepts that enable mature adults to distinguish between right and wrong. It is as if a multibillion-dollar industry existed in America today, dedicated to stripping our youth of the idea

that man is created in the image of God.

Grossman and DeGaetano conclude with a direct message to parents: Turn off the television, read with your children, develop their cognitive skills, rather than their "killer instincts." And, don't tolerate the media massacres. The authors provide 60 pages of "resource" information: organizations that have

produced studies on the violence epidemic; the names, addresses, and phone numbers of the major media agencies behind the child violence; and a list of civic groups that are already engaged in the fight. For parents, teachers, legislators, of all ages, this is a most worthwhile book—a must read!

—Jeffrey Steinberg

The J.F.K. Assassination—That the Truth Be Served

Professor Donald Gibson has written a real history. Through this book, a small portion of the very best of America in the post-World War II era lives.

America in the year 2000 is a divided nation. Gibson understands that very well, and tells us where the problem began—with the Kennedy assassination and cover-up of that assassination. Gibson says that what Kennedy was doing as President was "consistent with the tradition we have referred to with the names of Hamilton, Lincoln, and Roosevelt. *The suppression of this tradition, in policy terms, in political debate, and in the media, since Kennedy's death has facilitated the current near-dictatorship of the super-rich.*" [Emphasis added]

From the opening line of Chapter One, to the closing phrases of an insightful *last* chapter which Gibson calls, "The Beginning," this is the story of the chief elected officer of a great Republic against the entrenched interests of this "super-rich" Establishment.

The Enforcer of Progress

This is a tough-minded book, a kind of informal sequel to Gibson's first work on J.F.K., *Battling Wall Street: The Kennedy Presidency* (New York: Sheridan Square Press, 1994), which told the story, through many of his own speeches and writings, of J.F.K.'s battle with this Establishment: Kennedy's commitment against neo-colonialism, against the International Monetary Fund, and most firmly, against the idea that there are some nations which will just remain "second-class citizens."

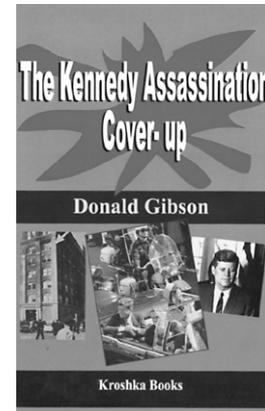
The book opens: "President Kennedy was what his most powerful critics claimed, —'the enforcer of progress.' In the interest of promoting the general

welfare, President Kennedy proposed a multitude of changes. All of the changes were intended to increase the productive powers of the United States as a nation and of people around the world. He undertook this Promethean task aware that there would be opposition; he probably underestimated the depth and intensity of that opposition."

Two hundred and forty-six pages later, where the reader will come to know, in depth, the thinking of key figures of the Establishment, Gibson says: "The facts indicate that elements within and at the highest levels of the Establishment killed Kennedy because he was the popularly elected and increasingly successful enforcer of progress. J.F.K. was elected power, the Establishment hereditary. . . . He spoke for the nation, they for the empires of private wealth and property. He looked forward to continued use of governmental institutions to advance the interests of the people from within and outside the United States. They looked to a world in which diminished state power would leave them to dominate a global corporate system free only in the sense of lacking interference from democratic authority. Kennedy sought peace through progress, the Establishment sought peace born of the submission of their opponents. . . . Kennedy was the Establishment's nightmare. He was the 'one,' the President or Monarch whose first commitment was to the many, not the few. He was winning . . . They killed him."

Breaking New Ground

Gibson does not hesitate to contradict popular books by his contemporaries, such as Kai Bird, who wrote a 1994



The Kennedy
Assassination Cover-up
by Donald Gibson
Commack, NY, Kroshka
Books, 2000

306 pages, hardcover, \$27.95

biography of John J. McCloy. He also takes issue with Edward Jay Epstein's book, *Inquest: The Warren Commission and the Establishment of Truth*, which was touted for many years as authoritative on the Warren Commission.

But, whether you are a history novice, or a so-called "expert" on the Kennedy assassination, this book is a valuable resource that stands on its own. Professor Gibson knows John F. Kennedy *through his ideas*, and that element makes this work a towering improvement over hundreds of books, articles, and documentary films about the assassination of John F. Kennedy. Many of these other works allege "conspiracy" and "cover-up." They go into extreme detail about the "hows" and "how-nots" of the assassination. But all of these other works have a common weakness—they tell us nothing about

John F. Kennedy and his policies.

Gibson corrects that error, and knowing what he knows about Kennedy, he is able to take apart the falsehoods spread about the assassination, from the hours immediately following the shootings on November 22, 1963, to the present. This is where Gibson is breaking some totally new ground in the history of the Warren Commission, which he appropriately refers to as the McCloy-Dulles Commission, after the Establishment's two top guns, John J. McCloy and Allen Dulles, who ran the Commission.

Both were bitter enemies of John F. Kennedy. McCloy hated Kennedy's economic policies, and Allen Dulles hated both Kennedy's policies, and Kennedy personally, after he had been fired from his position as Director of the Central Intelligence Agency. Kennedy dumped Dulles after the Bay of Pigs caper, where Dulles and his Establishment friends had orchestrated an invasion of Cuba by a ragtag team of Cuban exiles—the 1960's version of George Bush and Ollie North's Nicaraguan "Contra" drug runners.

The Anglo-American Establishment

Gibson is able to document, with the records of the 1979 House Select Committee on Assassinations, and documents and transcripts from the Lyndon Baines Johnson Library, that the investi-

gation of the "Presidential Commission on the Assassination of President Kennedy" was *over* before it ever began. The only purpose of the Commission—in the words of President Johnson, in the words of FBI Director J. Edgar Hoover, was to *stop* other investigations—especially inquiries that were planned by Congress. Establishment boss John J. McCloy put it bluntly, the Commission was to "lay the dust"—end forever—the discussion of the evidence that Lee Harvey Oswald was part of a conspiracy.

Gibson uses McCloy as a central illustration of the "Anglo-American Establishment's" hatred of President Kennedy's policies. He points out that McCloy hated the same policies in Kennedy's predecessor, Franklin D. Roosevelt, and that McCloy had written a memo demanding that all his economic programs be shut down. Gibson hits on a crucial point in the discussion of McCloy; a point similarly discussed in a Strategic Study published in the October 23, 1998 issue of *Executive Intelligence Review* magazine by Lyndon H. LaRouche, Jr., and Stuart Rosenblatt. In an article titled "How Our World Was Nearly Destroyed," LaRouche says, "In a sense, McCloy was morally insane . . .," involved in "a wildly utopian, one-worldist project, aimed at eliminating the sovereignty of all nation-states,

including that of the U.S.A." Part of McCloy's evil project was the elimination of Kennedy and his ideas.

Humanity's Ideas

There's an endearing optimism in Gibson's book, demonstrated in his naming the last chapter, "The Beginning." Summarizing Kennedy's lifelong opposition to colonialism, Gibson turns to Pope Paul VI, who became Pontiff "the year that Kennedy was assassinated." Quoting from Paul VI's Encyclical of 1967, "On the Development of Peoples" ("Populorum Progressio"), and then from the 1987 Encyclical by Pope John Paul II, "On Social Concern" ("Sollicitudo Rei Socialis"), which was written to mark the anniversary of Paul VI's work, Gibson illustrates that these were Kennedy's ideas. But not because these were the ideas of the religious leaders of Kennedy's own professed religion, says Gibson, but because they are humanity's ideas. Gibson suggests that it is "probably not possible" any longer to bring J.F.K.'s murderers to justice, but he says what is important now "is that the truth be served. In the process we will serve ourselves, and our descendants. John Kennedy embodied an idea of government, nation, and humanity that is necessary for the future."

Gibson's book serves the truth.

—Michele Steinberg

Starvation in Ethiopia— Why Was Nothing Done To Prevent It?

Continued from page 3

the cynical character of the policy of globalization and in the recipes of the I.M.F. and the World Bank. These have robbed Africa of the opportunity for development over the last twenty-five years.

The West also has to face the fact that it has lost its moral credibility in Africa. The main concern is no longer development and peace, but only control and exploitation of raw materials.

- 6. We demand that there be a radical change away from the disaster of I.M.F. policy for Africa.** The Africa debt of \$350 billion must be annulled completely. That will only happen in the context of a reorganization of the world monetary system, without the I.M.F. and World Bank. We need government agreements on a New Bretton Woods, a new worldwide monetary system, as the foundation for a new, just world economic order. We need a re-

regulation of world trade, with capital controls and protective measures for the domestic markets of developing countries. Africa must finally get the chance to develop continent-wide infrastructure, without which neither the development of modern agriculture and industry, nor a victory over poverty, is possible. Only a perspective of real economic development which improves the conditions of life of the population, can give hope to the people in the nations of Africa. That is also the condition under which many armed conflicts can be solved, because **peace means development.**

A Mozartian Warm-Up for ‘The Magic Flute’

The discovery of Mozart’s significant role in the opera *The Philosopher’s Stone* casts a whole new light on his famous opera *The Magic Flute*. This recording presents the long-lost half-sister. It is also something of a minor miracle that the opera, a product of the collaboration of five composers, is as delightful as it is.

In 1997, musicologist David Buch announced his discovery of an old score of the 1790 opera, *The Philosopher’s Stone*, wherein a copyist had identified which of five composers, including Mozart, had composed which part. In 1998, the Boston Baroque, under Martin Pearlman, recorded the opera with period instruments. And in 1999, Telarc released the CD. The five composers stayed together as a team in producing, in 1791, Mozart’s *The Magic Flute*—of which Mozart was the sole composer.

Two major questions arise: Why would Mozart work with a team of five composers? And, what changes occurred in the “sequel,” when Mozart assumed full control?

The ‘Magic Flute’ Team

What was Mozart doing in joining this compositional team in 1790? Some background is needed. The other four composers were members of Emmanuel Schikaneder’s acting troupe at the Theater auf der Weiden, in a working-class suburb of Vienna. Mozart and Schikaneder had significant connections to each other, and to a common republican project of educating and uplifting citizens.

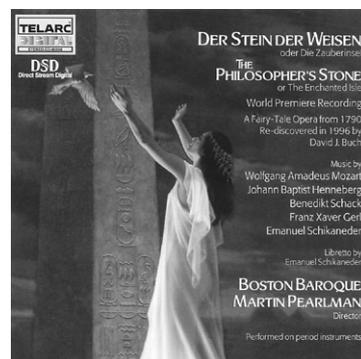
Previous to Buch’s discovery, it was assumed that Mozart had contributed to Schikaneder only one of the works in *The Philosopher’s Stone*, the famous “Miau! Miau!” duet that opens the Finale of Act II. (This assumption had been based upon a known copy of this “cat duet” in Mozart’s hand.) Since Mozart had contributed individual works to several operas by others, nothing much was made of this. Now, Buch has identified Mozart as the main composer of the Act II Finale, along with the Act II duet, “Nun, liebes

Weibchen.” Schikaneder, who is credited with two of the works in *The Philosopher’s Stone*, was the creator of the comic figure Papageno in *The Magic Flute*.

Further, the other three collaborators in *The Philosopher’s Stone* also played major roles in the following year’s production of *The Magic Flute*. Johann Baptist Henneberg, who has 10 of the 24 attributions in *The Philosopher’s Stone*, including most of Act I, was the conductor for *The Magic Flute* (except when Mozart himself chose to conduct). Franz Xaver Gerl, who is identified as composing four works in *The Philosopher’s Stone*, sang the bass role of Zarastro in *The Magic Flute*. Finally, Benedikt Schack, with five attributions in *The Philosopher’s Stone*, was the tenor, Tamino, in *The Magic Flute*. How far Mozart’s role extended in the compositions attributed to the others is not known. However, as Pearlman relates in the text included with the CD, evidently Mozart would arrive at Schack’s residence and, in the few minutes of waiting for Schack to dress to go out, he would playfully compose music into Schack’s unfinished opera scores.

Schikaneder and Wieland

Schikaneder created the libretti for both operas, drawing upon Christoph Martin Wieland’s popular collection of tales, *Dschinnistan*, which had lately been published (between 1786 and 1789). However, Schikaneder’s reliance on Wieland for material is the tip of the iceberg. He probably owed the direction of his whole life to Wieland. When Schikaneder was 15 years old, in 1766, Wieland’s translation of 22 Shakespeare plays launched a revolution in German cultural life. The translation was published in Berlin by Friedrich Nicolai, who had been allied with the playwright Gotthold Ephraim Lessing, and his close collaborator, Moses Mendelssohn, since the mid-1750’s, in efforts to build a German culture capable of sustaining a republic. The three had launched a cultural journal in the late 1750’s, to wage war against the low-grade “soap-opera” fare being peddled to



The Philosopher’s Stone, or The Enchanted Isle
by Wolfgang Amadeus Mozart, Johann Baptist Henneberg, Benedikt Schack, Franz Xaver Gerl, and Emanuel Schikaneder. A fairy-tale opera from 1790, rediscovered by David J. Buch. Boston Baroque, conducted by Martin Pearlman
Telarc CD, 1999, \$29.97

the masses, and against high-brow, effete, and decadent fare, such as the influence of the French materialist and cynic, Voltaire, upon the king, Frederick the Great. The publication of Wieland’s Shakespeare collection in German was followed the next year, 1767, by an explosion of cultural optimism from Nicolai’s publication of Mendelssohn’s *Phaedon*.

Schikaneder caught the acting bug no later than 1769, joining an acting troupe in 1773 to perform Shakespeare. When, in 1789, he assumed directorship of the Theater auf der Weiden, he put on at least four plays based upon Wieland’s translations within two years. Schikaneder created three of the plays, and a fourth, *Oberon*, was turned into a libretto by Karl Giesecke, another member of his troupe. Giesecke, also in the premiere cast of *The Magic Flute*, later became a famous professor of mineralogy, upon whom Goethe relied for unusual mineralogical samples. Giesecke had been educated, during the American Revolution, at Göttingen, a hot-bed of Benjamin Franklin’s collaborators in Europe. (Wieland’s *Oberon* attracted another Franklin admirer,

soon after Giesecke had turned it into a libretto: In 1799-1800, it was translated into English by the U.S. Ambassador to Prussia, John Quincy Adams.)

The Shakespeare Project

Mozart, six years younger than Schikaneder, shared in the benefits of the republican networks that launched the Wieland Shakespeare and the Mendelssohn *Phaedon*. Mozart's father Leopold obtained a set of Wieland's works (from a friend, Salomon Gessner) in 1766, immediately after they appeared in print. When his son, Wolfgang, at 21 years of age, performed for Wieland in Mannheim (December 1777), Wieland declared that meeting Mozart and hearing him play was "a real piece of good fortune." Discussions ensued around making the German language sing, and around breaking down the walls between language and music, but plans for collaboration on a *singspiel* weren't realized, as Mozart left for a timely project in Paris, involving Lafayette's circles and the American Revolution.

Meanwhile, Schikaneder's theater activities between 1769 and 1780 included all the new plays of Lessing, a couple by Goethe, and many Shakespeare plays—including his favorites, *Hamlet*, *Macbeth*, *Richard III*, and *King Lear*. He performed in many towns and cities, including Augsburg, Nuremberg, and Munich. In 1779, in the Slovenian town of Ljubljana, he led his troupe in a performance of a play, *Winter Quarters in America*. Although this reviewer is not familiar with the play, its title at least strongly suggests that Schikaneder and his audiences followed the American Revolution's developments, including the critical winter at Valley Forge, 1777-78.

In the autumn of 1780, Schikaneder met up with Mozart, when he brought to Mozart's Salzburg, stagings including *Hamlet*, and Lessing's *Emilia Galotti*. The Mozart family attended these plays. Schikaneder provided them with season passes, and he socialized frequently at Leopold Mozart's home. It was at that time that Mozart made his first known contribution (an aria) to one of Schikaneder's productions.

Meanwhile, Emperor Joseph II had established a German National Theater

in Vienna in 1776, *per* discussions with Lessing. Intense political fighting surrounded the policy of bringing Shakespeare, Goethe, and Lessing to German subjects. Frederick the Great weighed in against such a loving fight for the hearts and minds of the population, with a 1780 pronouncement, "De la littérature allemande," intoning: "The rules of the theater are not arbitrary. They are in Aristotle's *Poetics*." And in Vienna, Joseph II's enemies attacked Lessing in 1780 as a paid propagandist for Jews. In the spring of 1781, Mozart was recruited to Vienna by the principals of the National Theater: von Sonnenfels, van Swieten, Count Cobenzl (the Court and State Chancellor), and G. Stephanie, the librettist for Mozart's first opera there, *The Abduction from the Seraglio*. He lived with friends of Moses Mendelssohn, the Arnsteins, who provided him with a copy of Mendelssohn's *Phaedon*.

Schikaneder in Vienna

Schikaneder visited Vienna in 1783, and there performed a very successful *Hamlet*. This very likely caught Emperor Joseph II's attention, as the play was politically sensitive in Vienna. On an earlier occasion (according to Mozart's letter to his father of Nov. 10, 1781), the Emperor was to have had *Hamlet* performed for the visit of Russia's Grand Duke Paul. However, the Shakespearean actor, Brockmann, told Joseph II that he could not go through with it, because the Grand Duke was, in real life, already playing the role! Joseph II appreciated Brockmann's insight and wit so much, that he awarded him 50 ducats on the spot.

In 1784, Schikaneder again impressed Joseph II with a version of Friedrich Schiller's *Kabale und Liebe* (*Cabal and Love*) that the Emperor had seen in Pressburg; the Emperor then invited Schikaneder to revive German theater back in Vienna. Joseph II had come under intense pressure to cease such attempts to uplift his German-speaking subjects, after the tremendous success of Mozart's *The Abduction from the Seraglio* in the summer of 1782. (This pressure included spy charges, arrests, and banishments, against Mozart's collaborators that summer.)

Quite courageously, Schikaneder opened his first stay in Vienna, in November 1784, with the same *Abduction!* Shortly thereafter, in February 1785, his attempt to perform Beaumarchais' *Marriage of Figaro* as a German play, was prohibited by Count Pergen, the head of the secret police. Although Joseph II proceeded to promote him for the National Theater itself, Schikaneder was second to Brockmann, the lead actor there, and, from 1786 to 1789, Schikaneder left Vienna to tour his own troupe. Benedikt Schack joined the troupe when the tour reached Salzburg in 1786. In these years, Schikaneder added the new playwright Friedrich Schiller to his repertoire of Lessing, Goethe, and Shakespeare—although Schikaneder was known for introducing his own alterations into the plays.

In 1788, Johann Friedel, who had been in Schikaneder's troupe in Vienna in 1784-85, opened the Theater auf der Weiden with Schiller's *Kabale und Liebe* and Lessing's *Emilia Galotti*. When Friedel died in 1789, Schikaneder returned to Vienna, with Schack and Gerl in his troupe, to run the theater. Financial backing was secured from Joseph von Bauernfeld (whose son Eduard later became Franz Schubert's good friend). The July 1789 opening was *The Two Antons* by Schack and Gerl. Mozart enjoyed this opera, and later wrote his K. 613 Piano Variations based upon the most popular melody from this *singspiel*, "Ein Weib ist das herrlichste Ding auf der Welt" ("A woman is the most magnificent thing on earth"). So, Mozart was in some working relationship with this troupe when Schikaneder first arrived back in Vienna, and might well have seen other productions of that season, including Schiller's *Don Carlos*, and the play based on Wieland's *Oberon*.

Mozart had attended the performances of Schikaneder's troupe earlier, in 1784-85, and undoubtedly welcomed the plays and *singspiels* at the Theater auf der Weiden from 1788 to 1790. His renewed collaboration with Schikaneder on *The Philosopher's Stone* occurred in the late spring of 1790. Given the lifelong commitments of these men, it is scarcely surprising that Mozart would seize the opportunity to collaborate in bringing



Scene from Mozart's "The Magic Flute."

quality culture to the working-class audience of the Theater auf der Weiden. However, the way in which Mozart uniquely transformed the same basic array of talent and material into his 1791 opera *The Magic Flute*, puts into perspective his leadership role. Schikaneder's troupe never again afterwards reached the heights of its political and artistic success of the Fall of 1791, nor could it recover from the elimination of Mozart, nine successful weeks into the opera.

A Turning Point

Mozart's *The Magic Flute* intervened into a highly charged Vienna. In France, Lafayette still had the last, best hope for carrying the American revolutionary fight for republicanism into Europe. The National Guard held out the opportunity of a Presidential role for Lafayette. France was just at the verge of crossing over into the Jacobin terror. In Vienna, the head of the secret police, Pergen, had been dismissed by Emperor Leopold—whose sister, Marie Antoinette, was under house arrest in Paris. In Prague, Mozart's opera *La Clemenza di Tito* was performed for festivities for the Emperor. Mozart was deeply involved in the strategic situation. In fact, in this period, which included the creation of *The Magic*

Flute, he had confided to his wife, that he thought that he was being poisoned.

Would leaders of Europe choose to develop their lands by renouncing the "empire" model of enforced backwardness, and investing in educating, and raising the skill levels of, the populations? Or would oligarchical agents manipulate leaders and populations around simplistic "left" and "right" positions, where liberty was Jacobinism, and success was keeping others down.

Simply stated, Mozart's *The Magic Flute* addressed the question of whether the source of the universal emotion of love in every human being, is also the basis for reason, for creative mentation, and hence for the scientific accomplishments necessary for development of one and all. Individuals either developed their emotions to be thinking citizens in a republic, or they would be ruled by their emotions as subjects, where survival meant making others into beggars. Mozart brought to this situation a unique leadership capability, which he put on stage. And the population of Vienna responded with excitement.

Science and Love

In *The Philosopher's Stone* of 1790, love ensnares humans, and, if they follow it through its twists and turns, matters will

turn out, magically, for the best. The philosopher's stone itself is the alchemical knowledge to conquer death, and it was typical of Schikaneder to employ such a device; but it is not science. The audience viewing this opera finds their hearts touched; they laugh, they suffer, and they leave optimistic, as things have fortunately worked out. In *The Magic Flute*, however, the workings of love are not left to fortune. Mozart brings to bear his struggle to master his own genius, from his intense working through of Johann Sebastian Bach's contrapuntal science. In coming to know the non-magical workings of his own genius, he gained a unique insight into the love his Creator bore him, and all men. The power of love, and of mind, were fundamentally the same.

When the magic flute arrives onstage, and is presented to Tamino, it is not magical, but much more. Mozart reveals the love and power of his heart and mind in the signature trio, sung by Tamino and two guards ("Der, welcher wandelt diese Strasse," "He who travels this route"), coming in on top of the unmistakable C-minor "Adagio." This section powerfully refers to Mozart's scientific re-working of Bach, when he entered the cave of his own "natural" creative processes. Pamina, having conquered her own demons, reunites with Tamino at this point, presenting him with the flute. Armed with this newly discovered power, the couple bravely proceed into the cave for their mortal trial. Beauty, and the sensual world, can ensnare; but, followed with all our heart and mind, they afford mankind the power of creation. Mozart knew this, because he worked to discover such in the laboratory his Creator had provided him.

By contrast, *The Philosopher's Stone* comes close, without getting there. Certainly, the five collaborators in *The Philosopher's Stone* celebrated the power and optimism of music. One can learn a lot from what Mozart was working with in Schikaneder's troupe, before he transformed it. In *The Philosopher's Stone*, the flute plays a similar role, this time of a magical bird given to the people by the god Astromonte, which has the power to discover virtue. It sings only to the

most pure, and so, its beauty can lead humans in the right direction. While magical, it is not *The Magic Flute*.

Charming, Not Transfigurative

The music in *The Philosopher's Stone* is almost always charming, and occasionally poignant. Mozart's collaborators certainly benefitted from working with him, but they must also be given credit for whatever they brought to the task. When Schack introduces the bird who will sing to the most pure virgin, and four maidens get into a squabble over who will prove most pure, one is convinced that this is a case where Mozart was visiting Schack, and waiting for him to dress while he added to Schack's composition. (Surely, when the audience for *The Magic Flute* heard, in the opening scene, the three maidens quarrel over the handsome Tamino, they would have remembered the squabbling four maidens from the previous season.) Schack's following chorus is handled most effectively—where, just after Astromonte's Genie has instructed the people to pursue virtue ("Tugend"), the beneficent power of the god Astromonte is celebrated, and, in particular, the crowd revels in knowing that the ways of the god can be discerned by happily watching his messenger springing upwards, and soaring round the Sun. But hinting that humans can begin learning the ways of divinity by observing the heavenly motions, is the closest *The Philosopher's Stone* gets to what Mozart accomplishes in *The Magic Flute*.

Henneberg's aria for the heroine, Nadine ("A maiden who prates of love, And dares not all for her beloved, Never feels in her heart what she says, Her inmost feelings remain as cold as ice . . .") is handled tenderly, and also effectively; but the role lacks the sublimity of Mozart's Pamina. In response to Nadine, Schack's aria for the hero, Nadir, is quite heartfelt, and approaches some of Tamino's responses to Pamina. And Franz Xaver Gerl shows himself in the same league as the others with his aria for the hero, Nadir, in his plea to the gods for his Nadine. And what of Schikaneder's compositional skills? His aria for the heroine, Nadine ("My one

and only . . ."), even though a simple lament, uses the oboe and harp most sensitively. Especially noteworthy, is Schack's ominous, clanging chorus of the eight spirits of hell, as they forge a sword of death and revenge. (Here, the Papageno-figure, Lubano, upon hearing this unholy chorus from Hell, delivers the comic aside to the audience, "What a charming concert"!) As Schack's techniques sound hauntingly similar to passages from Mozart's *Requiem*, one is tempted again to ascribe this either to some direct collaboration with Mozart on this chorus, or at least, to happy inspiration from collaborative work.

Even the "unattributed" composer of the precious march of "Lilliputians" deserves praise. (The reference to Swift's *Gulliver's Travels* is explicit, with a shipwreck, and the reference to "the land of Lilliput!"—"das Lillibutische Land!") Coming right before Mozart's first identified contribution (the cat duet), it is more than tempting to attribute this delightful pastry of a march to Mozart himself—along with the (also unattributed) powerful aria of revenge that follows his duet.

However, despite many such passages that pleasantly surprised this reviewer (having been skeptical when I heard of this group effort), there is no transfigurative moment in *The Philosopher's Stone*. Instead, there is much joy at the fortunate turn of events. While the two texts, both drawn from Wieland, may be very similar, epistemologically, Mozart transformed the flute-bird of *The Philosopher's Stone*, using his own worked-out, scientific "magic," to craft the flute of *The Magic Flute*. Buch, Pearlman, and the Boston Baroque have provided a happiness, if only for putting into fresh relief the unique gift Mozart gave us. When you sing happy birthday for Mozart every January 27, forget the silly ditty, and sing it the way Wolfgang Amadeus would enjoy it: Hear Mozart and friends working together in *The Philosopher's Stone*, then hear *The Magic Flute* for the first time all over again, and you'll know the happiness of Mozart's having been born. And your choice of song and toast for the occasion will probably also work out most happily.

—David M. Shavin

Andr as Schiff

Continued from page 93

why must I now hear Piazzolla from classical artists, or Mozart from Keith Jarrett? Why do these people think that they can do everything?

How do you choose what you will occupy yourself with?

As interpreter, it is my task to mediate between the composers and the public, so I dare not be in the limelight; but, I don't want to be retiring either. I must therefore carefully consider for which works I have a natural affinity. And, in order to discover them, I must be very alone, although solitude doesn't particularly please me.

What pleases you then so about Mozart?

Mozart is such a wonder, and, to interpret, the most difficult there is. I'm almost fearful before him. If one does too much, he revolts at once, and one becomes an idiot.

How do you approach a new work?

If it is a world premiere, I must be very open. I first only *read* the notes. I approach the instrument very slowly. With a well-known work, there is of course the burden of tradition. How was it interpreted by others? How does it compare with other works by the same composer, with composers and art of the time, and so forth, that never ceases. What also inspires me are the handwritten notes. Bach, for example, wrote such beautiful waves. Thus also is his music—it streams.

Are there works which you would play differently today than earlier?

Time works constantly. A Beethoven sonata after a year, there are only the notes there, it is not yet music. And there are works which one can hardly grasp as a younger man. For the late Beethoven sonatas, I waited until at least age 50.

Then you enjoy becoming older?

Yes, very much.

This dialogue was conducted by Ursula von Arx. We publish the interview with the friendly permission of NZZ FOLIO.

Only in times of great crisis, are leaders able to awaken the people to rise above what is called popular opinion, in great efforts to rebuild society. If we respond like great poets, great tragedians, great artists generally—in that case, a people can be aroused to free themselves from the chains of Orwellian brainwashing.

—LYNDON H. LAROCHE, JR.
March 25, 1999

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Piero della Francesca, 'Montefeltro Altarpiece' (Madonna and Child with Saints'), 1469-1474.

as Flanders to find a true master and bring him to Urbino, where he had him carry out numerous and admirable paintings with his own hand.' He brought in the Flemish painter Joos van Wassenhove (Juste of Gent), and the Spanish painter Pedro Berruguete, to paint the portraits of twenty-eight personalities of world-historic importance, including Homer and St. Augustine. And, with the assistance of Vespasiano da Bisticci, he compiled one of the greatest libraries of the period, with works which are today incorporated in the Vatican Library.

Aside from the double portrait that Piero made of him and his wife Battista Sforza, Federigo also appears kneeling in the 'Montefeltro Altarpiece' ('Madonna and Child with Saints'). This painting, while very Italian, was very much inspired by the Flemish painting of the period. The extreme attention to detail that Piero brings to his paintings is typically Flemish, as painting there, anticipating Nicolaus of Cusa's philosophy, attempted to express the infinite goodness of God, as reflected in its manifestations in the infinite beauty of Creation.

The most interesting object in the altarpiece is obviously the egg hanging by a string. Some see here a symbol of the Immaculate Conception, others a symbol of the four elements of the world. But, instead of taking a symbolic (and simplistic) approach, we must undertake the philosophical conceptions of Cusa, before tackling this extraordinary visual image.

[SEE 'The Egg Without a Shadow of Piero della Francesca: The Key to a New Renaissance']

The Egg Without A Shadow

In alliance with the humanist Popes of the Renaissance, the Duke Federigo da Montefeltro, patron of Piero della Francesca, turned Urbino into a metropolis filled with genius. The Urbino Palace employed more than five hundred people, and was decorated with marquetry (the famous *intarsia* and *trompe l'oeil*). Music played a great role, and in the palace there were a fantastic number of instruments,

with at least one sample of each musical instrument known at the time. Flemish and Italian scientists met there to exchange information on industrial processes, among them Francesco di Giorgio, whose studies in engineering were later advanced by Leonardo da Vinci.

Not finding 'any instructor to his liking in Italy capable of oil painting,' Federigo 'dispatched his envoys as far

Prometheus And Europe

‘Without the recurring intervention of the virtual Prometheuses of both historic and pre-historic times, the human race would have gone nowhere, except, as now, toward its own destruction at the hand of forces such as either its own children, or the oligarchical “Olympian gods” of past and present times.’ So writes Lyndon H. LaRouche, Jr., in this broad synthesis of the long lines of mankind’s development of the arts, the sciences, and human economy.



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Now Is the Time for A New Bretton Woods!

This issue of *Fidelio* presents two Schiller Institute calls for urgent, emergency action: First, for the formation of an Ad Hoc Committee for a New Bretton Woods, launched in response to the crash of ‘New Economy’ financial markets throughout the world. And second, to save the 16 million people now threatened with famine conditions in Ethiopia and Somalia. *Only a perspective of real economic development, which improves the conditions of life of the population, can give hope to the people of Africa, and throughout the world.*



UNICEF/photo by John Isaac

Turning Back the Clock On Voting Rights

News coverage of the fight against the Democratic Party’s assault on the Voting Rights Act of 1965—the crowning legislative achievement of the 1960’s Civil Rights Movement—and the full text of the appeal against disenfranchisement brought to the Supreme Court by LaRouche Democrats in the U.S.



Danny Lyon/SNCC