

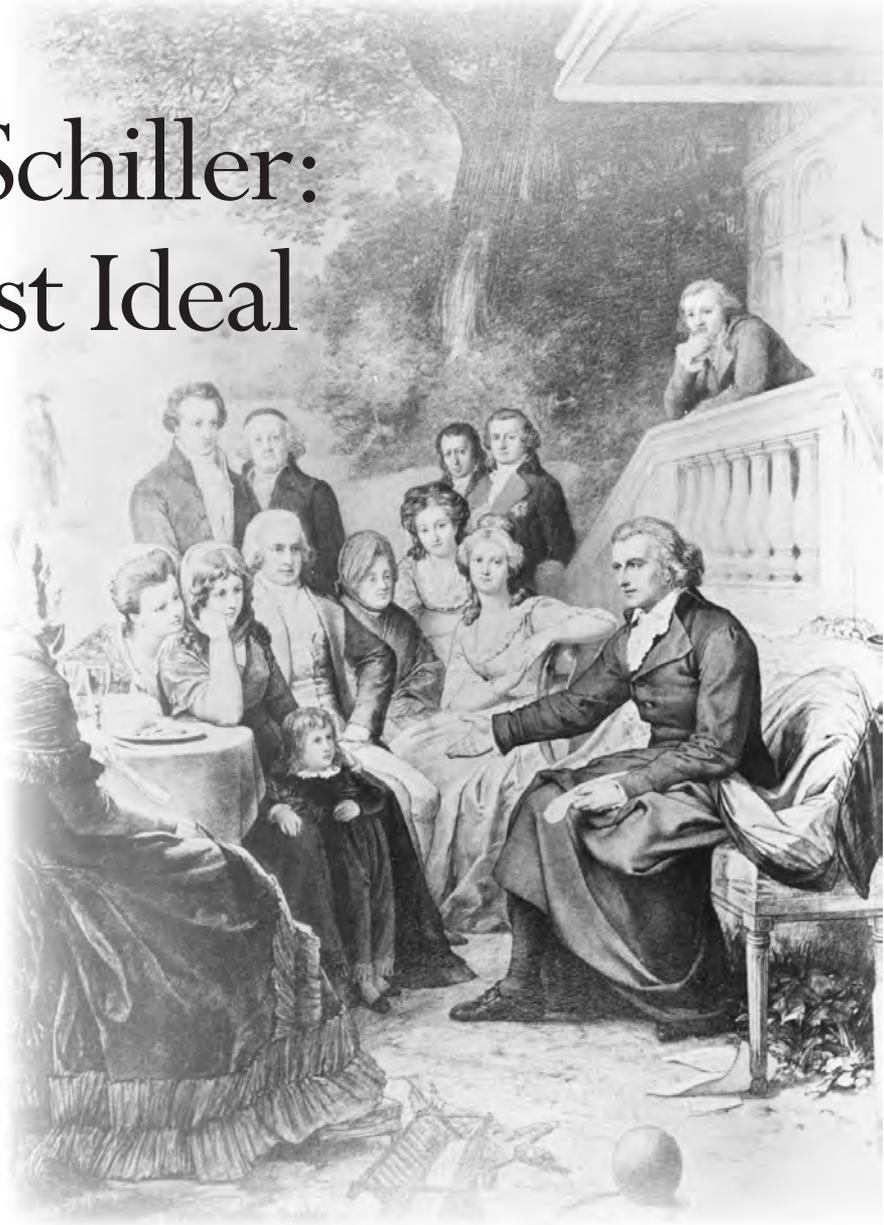
I would like the LaRouche Youth Movement to adopt the idea of beauty. And, if you say, 'We will create a new Renaissance, where each of us has no higher ideal than to become a beautiful soul'—then, we have it!

Friedrich Schiller: The Loftiest Ideal Of Man

by
Helga Zepp LaRouche

It is my view that, in this period, the work and poetical method of Friedrich Schiller is extremely crucial. And the reason I originally gave the Schiller Institute his name for our efforts to have better relations among people, is because it is my view—and I have read many philosophers and poets from many cultures, but I still hold—that Schiller represents the highest principle of humanity. That he has more beautifully presented a poetical image of what man *can* be, than anyone else.

If you look at Schiller and Beethoven together, these are the two towering giants of the German Classical period. You all know the Ninth Symphony, where Beethoven actually composed a symphony based on a beautiful poem by Schiller, the “Ode to Joy,” and he made out of it one of the most gigantic, most breathtaking works ever written on this planet. It combines the genius of Schiller and Beethoven. (As a matter of fact, Beethoven said that Schiller’s poetry was so complete, that it was almost



Friedrich Schiller recites in Weimar.

Helga Zepp LaRouche, founder of the international Schiller Institute, gave this keynote address given to the semi-annual Schiller Institute/I.C.L.C. Conference on Feb. 16, 2003 in Reston, Virginia. The presentation incorporated passages from Schiller’s writings read by Will Wertz, which are set off in boxes in this edited version.

impossible for a composer to write something more complete than what the poem already was; and, therefore, Beethoven mostly set Goethe and other poets to music, but not Schiller.)

The big question we have to ask ourselves, is: How is mankind supposed to come out of its present pit? I think we have to take the highest standard, the highest, most beautiful idea of man—and Schiller was very conscious of that. He wrote that he was aware his work would probably be appreciated only one or two centuries later, when new revolutions would have occurred in the phi-

losophy of thinking. And, that it would require “an honest discoverer,” to rediscover his work, and apply it.

I still have a textbook from my school—I don’t know how this book came into my possession, it has the stamp from my school, so I shouldn’t actually have it!—and in this book, I wrote in the margin, next to “an honest discoverer”: *Ich*—I. So, I’m very proud of this, because it meant that, as a young girl, I recognized this.

So, we have to be the “honest discoverers” of Schiller. Because, as I said, no one has a more beautiful conception of man, a loftier ideal of mankind. And at the same time,

from ‘The Philosophy of Physiology’ (1779)

This much will, I think, have been proven firmly enough one day: that the universe were the work of an Infinite Understanding, and be designed according to an excellent plan.

Just as it now flows from the design into reality through the almighty influence of divine power, and all powers are active and act on each other, like strings of a thousand-voiced instrument sounding together in one melody; so, in this way, the spirit of man, ennobled with divine powers, should discover from the single effects, cause and design; from the connection of causes and designs, the great plan of the Whole; from the plan, recognize the Creator, love Him, glorify Him—or, more briefly, more sublimely sounding in our ear: Man is here, so that he may strive toward the greatness of his Creator; that he may grasp the whole world with just a glance, as the Creator grasps it. Likeness-to-God is the destiny of man. Infinite, indeed, is this his Ideal; however, the spirit is eternal. Eternity is the measure of infinity; that is to say, man will grow eternally, but will never reach it.

A soul, says a wise man of this century, which is enlightened to the extent that it has the plan of divine providence completely in its view, is the happiest soul. An eternal, great and beautiful law of nature has bound perfection to pleasure, and displeasure to imperfection. What brings this characteristic closer to man, be it direct or indirect, will delight him. What distances him from it, will pain him. What pains him, he will avoid; what delights him, he will strive for. He will seek perfection, because imperfection pains him; he will seek it, because it alone delights him. The sum of the greatest perfections with the fewest imperfections is the sum of the highest pleasures with the fewest

sorrows. This is supreme happiness. Therefore, it is the same if I say: Man exists to be happy; or—he exists to be perfect. Only then is he perfect, when he is happy. Only then is he happy, when he is perfect.

However, an equally beautiful, wise law, a corollary of the first, has bound the perfection of the Whole with the supreme happiness of the individual; human beings with fellow human beings; indeed, men and animals, through the bond of universal love. Thus love, the most noble impulse in the human soul, the great chain of feeling nature, is nothing other than the confusion of my own self with the being of fellow creatures. And this intermingling is pleasure. Love thus makes the fellow creature’s delight my delight; his sorrow, my sorrow. However, even this suffering is perfection, and therefore must not be without pleasure. Thus, what were otherwise pity as an emotion, is blended from pleasure and pain. Pain, because the fellow creature would suffer. Pleasure, because I share his pain with him, since I love him. Sorrow and pleasure, that I turn his pain from him.

And why universal love; why all the pleasure of universal love?—Only out of this ultimate, fundamental design: to further the perfection of the fellow creature. And this perfection is the overseeing, investigation, and admiration of the great design of Nature. Indeed, all pleasures of the senses, ultimately, of which we shall speak in its place, incline through twists and turns and apparent contradictions, for all that, finally back to the same thing. Immutable, this truth itself remains always the same, forever and ever: Man is destined for the overseeing, investigation, and admiration of the great design of Nature.

—Part I, “The Spiritual Life,” §1, “Destiny of Man”

Schiller, if you read and study him carefully, has actually the deepest philosophical conceptions, in no way less than the level of Plato, Nicolaus of Cusa, or Leibniz—except that Schiller has expressed these same ideas with poetical beauty.

Another towering giant of the German Classical period—in fact, the creator of the best education system in the world, Wilhelm von Humboldt—wrote after Schiller had died, in “Schiller and the Course of His Spiritual Development”: “What must have struck any observer, as characteristically distinguishing Schiller, was that in a higher and more pregnant sense than perhaps with anyone else, *thought* was the element of his life. Constant self-active engagement of his mind seldom deserted him, and weakened only during the most severe attacks of his physical illness. To him, it seemed recreation, not exertion. Concerning the concept of beauty, concerning the aesthetic in creation and action, and through the foundation of art, as well as art itself—these works contain everything essential in a manner which can never possibly be excelled. Never before, were these questions discussed in such a pure, such a complete and illuminating way. Infinitely much was thus gained, not merely for the positive analysis of concepts, but also for aesthetic and moral education. Art and poetry were directly joined to that in which the most noble in humanity were presented; that, by which humanity first awakens to the consciousness of its in-dwelling nature, which strives to transcend the finite.”

I had thought all along, that Schiller could not be topped—there was no better way to talk about these concepts. So, I was extremely happy, when I discovered that Humboldt had exactly the same view. Because, infinitely much *was* gained for the aesthetical and moral education of man.

The Poet of Freedom

Now, I will present to you, some of the key ideas and principles of Schiller, which do in fact represent the highest standard of Classical art.

Schiller wrote something when he was 19 years old, his first dissertation as a medical student, which you should read in the accompanying box [SEE Box].

I find this very beautiful. Just think, if you are 19 years old, and you write that! That the universe is actually a thought of God, and that it's the destiny of man to be God's likeness, and to discover the plan of Creation ever more deeply.

This is actually the same idea, which you find in Nicolaus of Cusa, the coherence between the laws of the

Columbus

Steer, courageous sailor! Although the wit may deride thee,
And the skipper at th' helm lower his indolent hand—
Ever, ever to th' West! There must the coast be appearing,
Lies it yet clearly and lies shimm'ring before your mind's eye.
Trust in the guiding God and follow the silent ocean!
Were it not yet, 'twould climb now from the billows aloft.
Genius stands with Nature in everlasting union:
What is promised by the one, surely the other fulfills.

macrocosm—the physical universe—and the microcosm. It's the same idea as Leibniz's conception of the *monad*, that every human being contains, in germ form, the entire complexity of the universe at large. And, Schiller liked that idea so much, that he wrote a poem about it. And now, I want Will Wertz to read the “Columbus” poem [SEE Box].

Wilhelm von Humboldt wrote about this poem: “The confidence in the efficacy of the power of the human mind, elevated into a poetical image, is expressed in this distich, entitled ‘Columbus,’ which is amongst the most characteristic Schiller ever created. The belief in the invisibly in-dwelling powers of man; the view, so sublime and deeply true, that there must be an inner, secret agreement between this power, and that which orders and directs the entire universe, since all truth can only be a reflection of the eternal and original; was a characteristic feature of Schiller's system of ideas.”

Schiller himself wrote about that in the *Philosophical Letters*, using the formulation, “when Columbus made the dangerous wager with the unnavigated sea.” In other words, you have an idea, Columbus had the idea, that there must be these shores, and then, indeed, he discovered the new continent. This is very important. As I already said, I have the deepest conviction, that the political solution to the present crisis, can occur only if the political order in the world is brought into coherence with the cosmic order, with natural law. It's no light thing, if we fail to put politics into coherence with the natural law of Creation.

And, therefore, if you have a poet who expresses this in that way, I think it is an extremely great gift.

Schiller's Youth

Now, who is this Friedrich Schiller, the German “Poet of Freedom”? Since there are several new people here, I want to quickly tell you some biographical things about him. He was born on Nov. 10, 1759, in Marbach, at the

Neckar River. He had a very happy childhood. His parents were Johann Kaspar and Elisabeth. They lived first in Lorch. Then he went to the Latin school in Ludwigsburg, and then came a dramatic break, when Count Karl Eugen of Rothenberg forced him to go to the military academy, the Karlschule.

He was then thirteen years old, and for eight years, he studied at close range, the oligarchical behavior of the life at court. He saw how, when the oligarchs decided to have a hunt, they would go with dozens of horses, destroying the harvests of the peasants, without any compensation, and he saw the degraded cultural tastes of the time at court. So, he developed a very strong, anti-oligarchical sentiment. Meanwhile, Schiller suffered greatly, because he found the education in this military academy completely restrictive. Although, I must say, compared to the education people get nowadays in European or American universities, he was pretty lucky, because his teachers mediated to him the influence of Leibniz, Shakespeare, Lessing, Mendelssohn, and others; but also, the British Empiricism of Locke, Hobbes, Hume, Wright. And, he had teachers who were actually very good, especially one named Abel.

Now, what they mediated to him was, among other things, the dominant influence of British materialism: Hobbes, that all ideas are only the result of memories of sensuous experience; Locke, that when man is born, his mind is a *tabula rasa*, an empty plate, where only sensuous experience then collects into knowledge; and Hume then said, that therefore, all ideas are accidental, because they are the derivatives of accidental sensuous experiences, and therefore, all ideas are an illusion—that, therefore, there is also no immortality of the soul. What we call the soul, is only a complex of sensuous images.

A Scottish philosopher named Thomas Wright wrote a critique of Hume which said, that what Hume called an illusion, actually *did* have reality—namely, common sense—and that the principles of sound common sense are self-evident truth.

Now, Schiller thought that all these theories were an abomination. And therefore, as early as 1779, he wrote in his dissertation, that if all thoughts, in this way, are accidental, then the self-determination of the human mind, and the freedom of man, is gone. And also, morality is accidental; and therefore, human beings are without any dignity. He found this completely unacceptable.

This confrontation led Schiller to develop the absolute opposite, and to hate the method of education conducted by the Jesuits, the French and English materialists, and empiricists. And he saw in these wrong teachings, the source of the inner conflict and endangerment of his era. He regarded it as his great task, to overcome this inner

from The Declaration of Independence

IN CONGRESS, July 4, 1776

The unanimous Declaration of the thirteen united States of America,

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. —That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, —That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness.

Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.

conflict, and to re-create man in the harmonious development of all his potentials. He said, all human beings have the potential to become geniuses. And the means by which to accomplish that, is the poetical principle, because that has the key to the innermost secrets of the human soul.

The Rütli Oath, from *Wilhelm Tell*

No, there is a limit to the tyrant's power,
When the oppressed can find no justice, when
The burden grows unbearable—he reaches
With hopeful courage up unto the heavens
And seizes hither his eternal rights,
Which hang above, inalienable
And indestructible as stars themselves—
The primal state of nature reappears,
Where man stands opposite his fellow man—
As last resort, when not another means
Is of avail, the sword is given him—
The highest of all goods we may defend
From violence. —Thus stand we 'fore our country,
Thus stand we 'fore our wives, and 'fore our children!

—We will become a single land of brothers,
Nor shall we part in danger and distress.

—We will be free, just as our fathers were,
And sooner die, than live in slavery.

—We will rely upon the highest God
And we shall never fear the might of men.

—Act II, Scene 2

Schiller and the American Revolution

Schiller was actually the poet of the American Revolution. As a matter of fact, he even considered at one point, emigrating to America. In the *Letters on "Don Carlos,"* one of his earlier plays, he commented that, what the drama was actually about, was the premier subject of the decade—meaning the 1780's, the period when the American Revolution had just been successful. The highest possible freedom of the individual, together with the highest blooming of the state.

Now, Will, please read, first, the Declaration of Independence, and then, the Rütli Oath [SEE Boxes].

Now, yesterday you saw the entire scene of the Rütli Oath from *Wilhelm Tell*, and I think the identity of these two concepts is so obvious, that I really want to encourage everybody to go home and read *Don Carlos*. Because, if you look—Schiller, because of the oligarchical control at the time, could not write as he had in drama the *Cabal and Love*, where he had directly attacked the selling of Hessian soldiers to the British in the American War of Independence, because he had been outlawed and forced to flee. So, he transposed these subjects to Spain, but dis-

cussed the same ideas. So, when he presents, in *Don Carlos*, the famous dialogue between the Marquis of Posa and King Philip II, this is actually the principles of the American Revolution. And you can see, that this is a very powerful poetical discussion of the principle of empire, versus republic. Because, at that time, Philip II represented an empire, on which the sun never set; but obviously, which was ruled with complete fear and misery. So, I want Will to read the speech of Posa, where he appeals to the King [SEE Box, page 21].

Now, this beautiful idea, “be a king amongst a million kings,” meaning the idea of having equality on the highest level—not like the French Revolution, where “Liberté, Fraternité, Egalité” in actuality meant when Robespierre said, “The Revolution doesn't need any scientists,” and he proceeded to chop off all their heads at the guillotine—not in this Jacobin way, but to have equality on the highest level, on the basis of the inalienable rights of all people.

Schiller, before Lyn—some of you remember Lyn's old essay about “The Secrets Known Only to the Inner Elites”—Schiller actually had a work exactly like that, called “The Legislation of Solon and Lycurgus,” where he discusses the two models: the beautiful city-state of Solon, Athens, where Schiller says, this is the republican model, where the purpose of mankind is progress, the perfection of man; versus Lycurgus, in the state of Sparta, a model of the oligarchical system, where, at first glance, the state looks very beautiful and perfect, but then, he says, one sees that in fact the individual is sacrificed to the state. Schiller says: The state itself is never the purpose. It is only important as a condition by which the purpose of mankind can be fulfilled. And, that purpose is nothing but the development of all of man's powers, progress.

Government Exists To Develop the Individual's Powers

In the Fourth of his *Letters on the Aesthetical Education of Man*, Schiller says, “Every individual man, one can say, carries by predisposition and destiny, a purely ideal man within himself, to agree with whose immutable unity in all his alterations, is the great task of his existence.”

I think this is very, very important, because every human being has such an ideal in himself, or in herself. And to bring that potential into actuality *is* the great task of our life. Now, most people receive their proverbial “two talents,” and they bury them in their garden, and they don't develop them. And then, when they die, they take the same two meager talents out, and that was it. But Schiller basically says: No! You have to develop *all* potentialities which are in yourself! Every-

thing! You have to make this harmonious, beautiful person, which you are potentially, become a reality. And only if all people do that, can the state function. The state doesn't function by rearranging one or another democratic majority of undeveloped idiots, but instead, only if every human being develops to his fullest potential, can the state function. And therefore, Schiller says, the highest work of art, is the building of political freedom—through the ennoblement of all individuals, that more and more people develop themselves to represent the character of the species, and that the individual becomes the state. That the man of time ennobles himself to become the man of the idea.

Schiller, in the *Aesthetical Letters*, which he wrote when it was clear that the hope that the American Revolution could be replicated in France was not possible because the Jacobin Terror had destroyed everything, asks himself: Where should this change come from, when the state is corrupt, and the masses are degenerated? And he comes to this surprising answer: It can *only* come through great art.

Now, “The Artists,” which was mentioned yesterday as one of the poems translated by Marianna Wertz, is actually an early poem. Schiller wrote it when he was in his late twenties. But, in my view, it is one of the most beautiful celebrations of man, and his cognitive powers. Here is the first strophe.*

How fair, O Man, do you, your palm branch holding
 Stand at the century's unfolding
 In proud and noble manhood's prime
 With faculties revealed, with spirit's fullness
 Full earnest mild, in action-wealthy stillness,
 The ripest son of time,
 Free through reason, strong through law's measure,
 Through meekness great, and rich in treasure,
 Which long your breast to you did not disclose,
 Nature's own lord, she glories in your bridle,

* A translation of the full philosophical poem of 33 strophes may be found in the recently published Volume IV of the Schiller Institute's *Friedrich Schiller, Poet of Freedom*, ed. by William F. Wertz, Jr. (Washington, D.C.: 2003). The volume is dedicated to Schiller Institute vice-president Marianna Wertz, who died in January 2003. An initial version of this translation was published in the Spring 1995 issue of *Fidelio* (Vol. IV, No. 1); comparison of the two versions provides useful insight into the translator's art.—Ed.



Carol Rosegg

“Give to us the liberty of thought!” The Marquis of Posa appeals to King Philip, in a recent production of “Don Carlos.”

Who in a thousand fights assays your mettle
 And shining under you from out the wild arose!

Now, in this opening strophe, you already have the entire composition in a germ form. The “ripest son of time,” refers to the image of man, of that historical moment which was full of optimism, and it reflects the American Revolution: Man as the highest being of Creation. “Nature’s own lord . . . who in a thousand fights . . . from out of the wild arose!” That shows the process of perfection, which led to the present situation.

In the second strophe, which will not be read here—because it’s actually a long poem, of 33 strophes—he demands a self-reflection, that it was art, which helped man to overcome degrading desires; that man is the only being which has art. No other living being is capable of art. Then, the third strophe:

The land which knowledge does reside in
 You reached through beauty's morning gate.
 Its higher gleam to now abide in,
 The mind on charms must concentrate.
 What by the sound of Muses' singing
 With trembling sweet did pierce you through,
 A strength unto your bosom bringing
 Which to the world-soul lifted you.

This is an interesting idea: “the land of cognition,” man can only reach “through the morning gate of beauty”—only through beauty, has man access to knowledge. In the state of infancy of mankind, when man is still childlike, when he still has a certain naiveté, but a

Posa Appeals to the King, from *Don Carlos*

MARQUIS OF POSA: You wish to plant for all
eternity,
And yet sow death? A work thus gain'd by force
Will not outlive the soul of its creator.
You've labor'd for ingratitude—in vain
Have you with nature wag'd a hardy fight,
In vain have you thus sacrific'd a great
And royal life on projects of destruction.
Much more is man, than you have thought of
him.
For he will break the bonds of lengthy slumber
And once again demand his sacred rights.
Alongside *Nero* and *Busiris* will
He cast your name, and—that doth give me pain,
For you were good.

KING PHILIP: Who gave you such assurance
That this is so?

MARQUIS (*with fire*): Yes, by Almighty God!
Yes—Yes—I shall repeat it. Give us back
What you have taken from us. As the strong,
With generosity, let human bliss
Stream from your horn of plenty.—Minds mature
Within your worldly structure. Give us back
What you have taken from us. Thus become
Among a million kings, a king.
(*He approaches him boldly, while directing firm and
fiery glances at him.*) O that
The eloquence of all the myriads,
Who do participate on this great hour,
Upon the lips of my own mouth could hover,
To fan into a flame the beam which I
Observe now in these eyes! Abandon this
Unnatural idolatry, which doth
Annihilate us. And become our model
Of truth and the eternal. Never— never
Possess'd a mortal man so much, with which
To make such godly use. All kings in Europe
Do pay their homage to the Spanish name.
Walk at the head of all of Europe's kings.
One pen-stroke from this hand of yours, and new
The world will be created. Give to us
The liberty of thought—(*throwing himself at his
feet*).

—Act III, Scene 10

tremendous capacity for enthusiasm, for the joy of discovery, man reacts to beauty in nature, and he re-creates it in art. It creates in him, the potential for reason. The fifth strophe:

She, with Orions circling her visage,
To glorify her majesty sublime,
As purer spirits contemplate her image
Consuming, o'er the stars does climb,
Upon her sunny throne upraising,
Urania, so dreadful yet so grand,
Unburdened of her crown ablazing,
Does there—as *beauty* before us stand.
The belt of grace 'round her receiving,
That she, as child, the children understand:
What here as Beauty we're perceiving,
Will first as *Truth* before us come to stand.

Truth, at this stage of development is so strong, so shining, that man can not yet stand to look at it directly. But, the goddess of truth, according to Greek mythology, Urania, clothes herself in beauty. “What here as Beauty we're perceiving, / Will first as *Truth* before us come to stand.” Only he or she who experiences beauty, especially as a child, will develop the emotional potential for truth. Now, I believe that to be absolutely true; and one of the big tragedies is the lack of beauty in today's American culture, which—some children just have absolutely have no chance, if we don't change this. The ninth strophe:

Till you proportion to the world brought back,
Which serve with joy all things created,
A boundless form, arrayed in evening crepe of black,
Close 'round him here, by feeble beams illuminated,
A shape of troops pugnaciously,
Which held his sense in slav'ry's bands restrained,
And rough, unsocialized as he,
At him their thousand powers trained,
—So stood creation 'fore the savage.
Within blind appetite's complete control,
By mere appearances now bidden,
Flies by him, unenjoyed and ever hidden,
So beautifly fair Nature's soul.

Now, this is, among other things, a polemic against Hobbes and Locke: That, on the level of sensuous experience, man is not capable of capturing the beautiful soul of nature; but, the beauty in nature hints to something higher. Through its example, it awakens the creative powers in man, it inspires in him, for the first time, creation. And he produces more creations, and soon, develops a second,

higher level of art. In the 14th strophe, Schiller says:

Soon gathered near barbarians astounded,
To see the new creation's force they ran.
"Look," the delighted crowd resounded,
"Look there, this all was done by Man."

The self-consciousness of man's creative power grows. The view of beauty has an ennobling effect, and man is happy about his increasing ability to think. Now, Will, please read all the excerpted passages, from "the soul, so beautiful and free," until "the lovely valley":

The soul, so beautiful and free,
By you unchained sprang forth the vassal
Of care in lap of joy to be.
Now limits of the beast abated
And Man on his unclouded brow rang out,
And thought, that foreign stranger elevated,
From his astonished brain sprang out.
Now *stood* Man, and to starry legions
Displayed his kingly countenance, . . .

Yet higher still, to ever higher stations
Creative genius soared to be.
One sees already rise creations from creations
From harmonies comes harmony. . . .

The world, transformed by labor's hand,
The human heart, by new impulses greeted,
And exercised in battles heated,
Do your creation's scope expand.
So Man, now far advanced, on pinions elevated,
With thanks does Art transport on high,
New worlds of beauty are created
From nature richer made thereby. . . .

That man unshackled of his duty now takes heed,
The fetters loves which him do lead,
Not prey to iron scepter of contingency,
This thanks you—your eternity, . . .

If on the paths of thought without obstruction
Now roams th'investigator, fortune bold,
And, drunken with the paeans' loud eruption,
He reaches rashly for the crown to hold;
If now it is his rash conception
To noble guide dispatch with hireling's bread,
While by Art's dreamed-for throne's erection
The first slave office to permit instead:—
Forgive him— . . .

When he up to the hilltop with you sallies

And to his eye, in evening's shining part,
Is suddenly revealed—the lovely valleys.

Joy, thinking, creativity, love, are growing in ever-more-perfect creations, and follow each other. The scope of creation expands, and with it, man's capacity for beauty increases. Art enriches all areas of human knowledge, and is, in turn, enriched through the new creative discoveries in science and cognition. But, when the scientist tries to grasp the crown, Schiller intervenes, and says: Science does not replace art from a certain moment on. There is no division between the natural and the social sciences. The truth is in the unity of art and science. The laws of the universe are efficient in all areas, and it was only because of lack of development, that scientists thought differently. Schiller then appeals to the artists, that it is in their hands, whether the dignity of man rises or falls. Will, read this passage about the artists, and then the last strophe:

The dignity of Man into your hands is given,
Its keeper be!
It sinks with you! With you it will be risen!
The sacred magic of poetry
A world-plan wise is serving
To th'ocean, steer it e'er unswerving,
Of lofty harmony! . . .

You free sons of the freest mother,
Swing upward with a constant face,
And strive then after no crown other,
To highest Beauty's radiant place.
The sisters who from here departed
In the mother's lap you soon will see;
What souls of beauty have imparted
Must excellent and perfect be.
Uplift yourselves on wings emboldened
Above your epoch's course be drawn;
See in your mirror now engoldened
The coming century's fair dawn.
On thousand twisting pathways chasing,
So rich in multiplicity,
Come forward, then, with arms embracing
Around the throne of unity.
As into gentle beams of seven
Divides the lovely shimmer white,
As also rainbow beams of seven
Dissolve into white beams of light—
So, play in thousandfolded clar'ty,
Enchanted 'round the heady sight,
So flow back in *one* band of ver'ty,
Into *one* single stream of light!

Now, this is a poetic expression, that truth, beauty, science, reason, are all one and the same. The good thing is, that Schiller wrote an extensive correspondence about how he created this poem, which gives an insight into the poet's own thinking, when he wrote to his friend Christian Gottfried Körner, who was one of his sponsors, and who invited him, in 1785, to Dresden. This was the period of Schiller's life that was actually the most harmonious, and without problems. He wrote the "Ode to Joy," the *Philosophical Letters*, "The Artists," and he was very, very happy.

You Can Educate Your Emotions

In this period, Schiller was struggling to define a Classical aesthetical theory, a notion of beauty based on reason. On Dec. 25, 1788, he wrote to Körner: "All beauty eventually resolves in general truth. I'm convinced, if any work of art has no other demand on it, than beauty, it automatically fulfills all other demands, in a mediated way. If, however, one tries to find a compromise between beauty and morality, or something else, one can ruin both of them." I think this is a very important principle, because all art must be beautiful! If it's not beautiful, it's not art! It shouldn't be called by this name.

This is obviously expressed best, in the last strophe of "The Artists." Then he wrote to Körner: "The main idea is the disguise of truth and morality in beauty. It is an allegory. I open the poem with twelve lines on a presentation of man in his present perfection. From these, I develop how was his cradle. How art has prepared the scientific and moral culture, which are not the goal, but only the second level. Even so, the scientists and thinkers prematurely put the crown on their heads, and give the artist a place below them. The perfection of man dissolves again in beauty, only when science becomes art."

And Körner answered him, enthusiastically, when he saw the whole poem: "You can ask, now, all poets of Germany to write something likewise. In terms of richness of ideas, this is without parallel." Then Schiller wrote back to Körner: "A poet orders the passions, the actions, and the fates, which man in real life can not always follow and maintain an overview of, according to artistic rules. Man learns through art, to project these artistic relations to the situation in reality. His sense of harmony, in this way, is trained by art, so that he no longer is content with incomplete fragments." This is the same idea Schiller has, in fact, in the *Aesthetical Education of Man*, and also in "On Grace and Dignity," where he says: "The great task of man, is to become a beautiful



"Educate your emotions to the level of reason." Homage to Schiller after the premiere of his "Virgin of Orleans," Leipzig, 1801.

soul; a person for whom freedom and necessity, passion and reason, are the same. You have to educate your emotions to the level of reason."

Now, this is something which I think is very important, because it is generally accepted, that people should educate their minds, that they should study things, and know things; but, very little understood, is the idea that you can educate your *emotions* in the same way. That you can train them, make them more sensitive, more elaborated. And this, especially, was Schiller's controversy with Kant, who had published his various *Critiques* in the early 1790's—the *Critique of Pure Reason*, *Critique of Judgment*, and so forth—in which Kant said, that art, in which you can not see the plan of the artist, which is just an accidental arabesque somebody throws on the wall, would be more artistic, than a piece where you can see the great design of the artist.

In the moral area, Kant said that the guide for moral behavior is the "categorical imperative": That no one should behave in a way, that he does not wish others to behave toward him. Schiller said, this is terrible. Because,

if you have a man for whom reason and emotion are in conflict—and, according to Kant, if you want to be moral, you have to tell your emotions to shut up, and basically suppress them, and “do your duty,” since you don’t want this behavior to be done to you, the way you do it to others—Schiller said: This is awful, this guy Kant must have had a terrible childhood, for him to come up with such ideas. He’s writing only for the slaves, and not for us, the beautiful souls. Because, it should be possible to develop your emotions, in the same way, so that you can trust them implicitly.

What you heard yesterday in the beautiful recitation, the Good Samaritan from *Kallias*—the fifth person, who blindly follows his instincts, because he has educated his

emotions in such a way, that he can blindly trust them—that is a beautiful soul.

Beauty and Truth

That beauty and truth, indeed, are absolutely crucial, not only has Lyn mentioned many times, but the other leading thinker of our time, the Pope, has written, in a message last year, to Rimini, the following:

In our world, often, the thinking, that truth is outside the world of art, exists. Beauty would only concern the feeling, and would just be a sweet fruit, in front of eternal laws, which govern the world. But, is it really so? Nature, things, human beings, can truly astound us through their beauty. How can

The Mission of the Schiller Institute

The last time you had millions of people in the streets in Europe, was actually in the early 1980’s, when the Russian SS-20 and the American Pershing II missiles had reduced the warning time of a potential world war to six minutes. One missile by accident, and you would have had World War III. Helmut Schmidt, the German Chancellor, warned: “We are on the verge of World War III.” This was when the Europeans had a first taste of what the Utopian military faction in the United States is. I know that the Schmidt government was totally terrified about Brzezinski during the period of the Carter Administration.

This was when Lyn reacted to the war danger, with his beautiful proposal of Mutually Assured Survival, as an alternative to the Mutually Assured Destruction doctrine of NATO. This conception became, on March 23, 1983, official U.S. policy for a short period of time.

This was the period when the idea to have an effort like the Schiller Institute, was born. I was travelling in Germany, and there was a growing anti-Americanism in Germany. And, when I travelled in the United States, there was a growing anti-German, anti-European tendency, in the United States.

I had the idea that that was potentially very dangerous. And that, therefore, you needed an institute to put foreign policy on a completely different level: That the relationship between Germany and the United States should not be, that German history is reduced to twelve years of Nazi nightmare; but that you talk to Germany as the country from which Nicolaus of Cusa, Leibniz, Schiller, and Beethoven came. And, that when you talk to the United States, you’re not talking about

the country which committed atrocities in Vietnam, Korea, Hiroshima, and Panama, but you are talking to an America of the American Revolution, which, actually, the best of European traditions went into.

Everyone should read the recent issue of *Fidelio* [Spring 2003], where this connection, of the best influences of European civilization, “Old Europe,” which made the United States, are documented. But, if you talk about Lincoln and Franklin D. Roosevelt, Kennedy and Martin Luther King, the same idea obviously goes for other nations: When you want to have positive foreign relations, you don’t pick and say, “This is your worst moment.” Instead, you think, what was the period in which your nation contributed something to universal history.

So, it immediately became clear that the Schiller Institute was intended not only to improve German-American relations, but European-American relations—and also, especially, relations with the entire developing sector.

I was looking for founding principles for the new Institute. And I read all possible international documents, and I came to the conclusion that the American Declaration of Independence was actually the most beautiful document, which anyone could give himself as a principle. And by changing only five, six words—where it says, “the American colony,” I say, “every country”; where it says, “the British occupying colonial power,” I say, “the international oligarchical institutions”—I made it applicable to the entire world. So, that which is the American Constitution and American Declaration of Independence, can actually be the basis for the entire world.

—HZZL

one not, for example, see something in the sunset, in the mountains, in the infinity of the oceans, in the features of a face, which attracts us, and invites us to deepen the knowledge of the reality surrounding us? Such reflections led Greek thinkers to the idea that philosophy was born out of the astonishment, never separated from the grace of beauty.

Even that which escapes the sensuous world, possesses an inner beauty, which touches the mind and fills us with admiration. Just think about the powerful mental attraction of the act of justice, of a gesture of forgiveness, or the sacrifice for a joyful and generously-lived high ideal.

In beauty, truth reveals itself. She attracts us, with the unmistakable winsomeness which comes from high values. In this way, emotions and reason could radically be united in their demands to man. Beauty possesses its own pedagogical power, which leads us to the cognition of truth.

And Cardinal Ratzinger wrote to the same meeting: “Already Plato and Augustine emphasized that beauty has nothing to do with superficial aestheticism, but that beauty is knowledge, a higher form of knowledge, because she confronts man with the full greatness of truth. In this way, she opens the eyes of the soul.”

Now, I find this a very beautiful idea, that the “eyes of the soul” must be opened. One example, where this can be seen, is in the music of Bach, which can only have been born out of the power of truth, which becomes reality in the inspiration of the composer.

Now, therefore, truth, beauty, reason, love, and the good, are not possible, one without the other. And this is why this discussion is so important today. Because, if you don’t change people, and make them beautiful, and I mean, not superficial beauty of the “Revlon Cover Girl” variety, but I mean the inner beauty of the soul—if you don’t make people more beautiful in the face of this gigantic world crisis, the world will not make it! Because there is a reason, why we have come to this point: The state is never better than its citizens.

Now we are in a countdown to war, in a global crisis, the systemic collapse is on. There is tremendous hope and potential, because the alliance of Germany, France, Russia, and China, is deeper than just against the war. As a matter of fact, Putin right now, is trying re-create the ideas of Count Witte—the idea of a triangle between Russia, Germany, and France. There’s another triangle—Russia, China, India. In the United States, you have Lyn’s campaign, and all of these are elements of a world solution. But, we need a cultural Renaissance.

Take Mankind’s Problems into Your Heart

You heard yesterday, in the “Four Serious Songs” of Brahms, the formulation, “what is happening under the sun.” I want you to really study this Schiller, and the edu-

cation of your emotions. Because, if you don’t take the misery in this world—“what is happening under the sun”—into your heart, who else will? And who should? We were in India, we were in Calcutta, and I can tell you, I couldn’t breathe. Because three million people are living in the streets, in conditions—poverty—

I thought I knew what poverty was! I saw it in Africa, I saw it in Latin America. But, in Calcutta, poverty is when people are living on the street, with one little meal per day, a little room on the sidewalk, of about the size of a towel; in the dust, in the human excrement and feces; cooking in-between, having no space. Having 100 people in a room that big. Being full of dust, living in the cold, living in the 120-degree heat in the summer: three million people! It should not be!

I mean, there is a degree of poverty in this world, which *no one* should accept. And, I think it is *only* the question of educating your emotions, that you take every problem “under the sun” into your heart, and you do not allow this to continue.

Now, what we have to do, is combine the beautiful idea of science, of scientific progress, with poetical ideas, with the idea of a cultural Renaissance. When Krafft Ehrlicke, who was a scientist—he was the crucial person to develop the Saturn missile, with which the Apollo project in the Kennedy period was made. So, he was a ground-breaking scientist. He died of cancer. And, in the last months of his life, I spoke with him many times, and on the telephone as well. And he said, that while he was totally, totally for science—absolutely believing that infinite progress is possible—he had come to the conclusion, that it was not a problem of science *per se* that man has problems, but it was that science was not combined with humanist education, with the development of the mind as Schiller, Humboldt, and these people have portrayed. This is why he worked together with the Schiller Institute in the last phase of his life. This is what Schiller meant, “the scientist must not take the crown too early, but science and poetry must be together.”

Now, Schiller, in my view, is, for the United States right now—to heal the soul of the American people—the most important thinker and poet you can possibly study.

Yesterday, the discussion was: Is the Youth Movement only a trick to arm-twist the stupid Baby Boomers, and to get their asses kicked? Obviously, it is not. The Youth Movement is important, to end, once and for all, the unworthy condition of mankind, where *not* every human being is developing his fullest potential. I would like that the Youth Movement adopt the idea of beauty. And, if you say, “Okay, we will create a new Renaissance, where each of us has no higher ideal than to become a beautiful soul”—well then, we have it!