

# FIDELIO

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# The Geometry of Change

Just as the origins of the discovery of the complex domain begin in the ancient Mediterranean cultures of Egypt and Greece, so do the roots of its adversary. The mode of attack has been to induce the false belief that the physical world which is seen, and the immaterial world which is unseen, do not interact, but are hermetically separated. This belief is typified by the mystery cults of ancient Babylonian and Persian cultures. The Eleatics (such as Parmenides and Zeno) sought to introduce this corruption into Greek culture, against Heraclitus and the Pythagoreans, by insisting that change is merely an illusion and does not exist.

Socrates made mincemeat of Parmenides' Eleatic argument; so, after this, those who would today be called satanic, switched tactics, expressing the same evil intent through forms of Sophistry, such as admitting that change exists, but then arbitrarily defining change as the opposite of the Good, and defining the Good as that which does not change and is not corrupted by change.

It is the power to gain knowledge of the universe through the interaction of the temporal with the eternal, the seen with the unseen, that is

human nature. Change is a characteristic, not of viciousness and vice, but of perfection. As Plato writes in the *Timaeus*:

'The vision of day and night and of months and circling years has created the art of number and has given us not only the notion of Time but also means of research into the nature of the Universe. From these we have procured Philosophy in all its range, than which no greater book ever has come or will come, by divine bestowal, unto the race of mortals. . . .

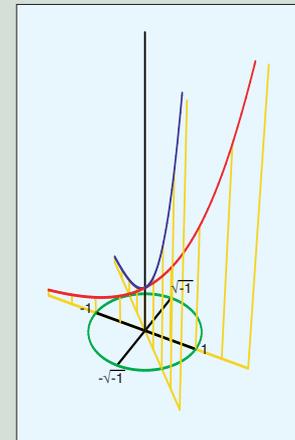
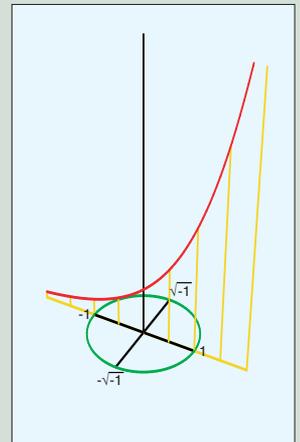
## 'Revolutions of Reason'

'God devised and bestowed upon us vision to the end that we might behold the revolutions of Reason in the Heaven and use them for the revolvings of the reasoning that is within us, these being akin to those, the perturbable to the imperturbable; and that, through learning and sharing in calculations which are correct by their nature, by imitation of the absolutely unvarying revolutions of the God we might stabilize the variable revolutions in ourselves.'

The tension of this Socratic irony, of the unchanging principles of change, is the means by which man, and the universe as a whole, perfects itself. As Kepler notes in the *New Astronomy*, it is the tension from the discovery that the planetary orbits are not circular, 'that gives rise to a powerful sense of wonder which at length drives men to look into causes.'

Remove that tension, as Aristotle, Euler, Lagrange, *et al.* do, and you excise from man his human nature, rendering him defenseless against those oligarchical forces which seek to enslave him.

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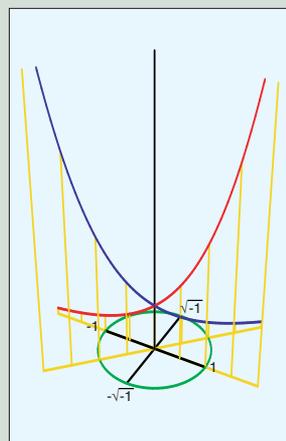
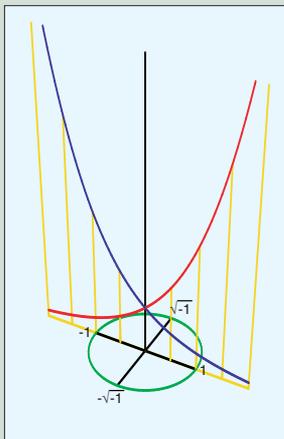


the higher transcendental magnitudes. In the case of the catenary, that motion is expressed as two exponential curves.

The visible catenary is the arithmetic mean between two exponential curves. But, what physical action produces two exponentials, together? What is the nature of the species of motion that unites both left-handed and right-handed exponentials? That motion is a rotation orthogonal to the visible plane of the two curves.

This is the action that Gauss understood as the physical action that gives rise to  $\sqrt{-1}$ .

As an expression of the principle of least-action, the catenary is the form of a hanging-chain that is motionless. But, as Leibniz demonstrates, the chain's stillness reflects the motion which generates



# 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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Leonardo da Vinci, *Portrait of a Musician* (c.1490). 'How beautiful, O Man!'—Friedrich Schiller, 'The Artist' (Scala/Art Resource, NY)

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# The Immortal Talent of Martin Luther King

*We present below an excerpt from the remarks made by Lyndon LaRouche on January 19, at the annual Martin Luther King Prayer Breakfast hosted by the Talladega County Chapter of the Alabama Democratic Conference, at the Shocco Springs Baptist Conference Center. The full text of Mr. LaRouche's remarks is available on the Schiller Institute website at [www.schillerinstitute.org](http://www.schillerinstitute.org).*

I want to indicate . . . what the significance of Martin is, today. We had no replacement for Martin, lesson number one. Martin was a unique personality. He was not a talented person who happened to stumble into leadership, and could be easily replaced, by other leaders who would learn the job and take over afterward. We had no replacement. No one in the position to replace him. Many wished to be—they didn't have it.

What did Martin have? What was the essence of Martin, that made him something special? Let's compare three cases, to get at this. One, Martin himself. The other, the case of France's famous heroine, Jeanne d'Arc, and I'm rather familiar with the details of the actual history of the Jeanne d'Arc case, which is comparable, in a sense, a very special way, to the case of Martin. And then, also, a fictitious case, but which points to the problem we face: The case of Shakespeare's Hamlet, especially the Hamlet of the Third Act soliloquy.

Now, what was the issue? Martin was truly a man of God. Truly. In a way that very few people are actually able to realize in their lifetime. It wasn't just that he was a man of God: It's that he rose to the fuller

appreciation of what that meant. Obviously, the image for him was Christ and the Passion and Crucifixion of Jesus Christ. That was his source of strength. He lived that. He had gone to the mountaintop, at a point that he knew his life was threatened by powerful forces in the United States. And he said, "I will not shrink from this mission, even if they kill me." Just as Christ said, and I'm sure that was in Martin's mind, at that point. The Passion and Crucifixion of Christ, is the image which is the essence of Christianity. It's an image, for example, in Germany, or elsewhere, where the Bach *St. Matthew Passion* is performed. It's a two-hour

performance, approximately. In those two hours, the audience, the congregation, the singers, the musicians, re-live, in a powerful way, the

Passion and Crucifixion of Christ. And this has always been important: To re-live that. To capture the essence of what Christ means, for all Christians. And Martin showed that.

The difference is this—and I'll come back to Jeanne d'Arc (or call it Joan of Arc, in English). The difference is, most people tend to believe, "Yes, I wish to go to Heaven," or something like that. Or, don't. Don't care. But, they are looking for answers within the bounds of their mortal life. They're thinking of the satisfactions of the flesh. The security they will enjoy, between the bounds of birth and death. Whereas, the great leader, like Martin, rises to a higher level. They think of their life, as the Gospel presents it, as a "talent." That is, life is a talent, given to you. You're born, and you die. That is your talent, what you have in that period. The question is, you're going to spend it anyway. *How* are you going to spend it? What are you going to spend it to secure, for all eternity? What are you going to do, as a mission, that will earn you the place you want to occupy in eternity?

Martin had a clear sense of that. That mountaintop

## EDITORIAL

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address, for me, struck me years ago—*clear*. It was just a clear understanding, of exactly what he was saying; what he was saying to others. Life is a talent. It is not what you get out of life. It's what you put into it, that counts.

Martin had that. That's why he was a leader. And I've known many of the other leaders with him, in that period. *They didn't quite have the same spark*. They may have accepted the idea. They may have believed in it. *But, it didn't grip them*, the same way it did Martin. And it came to grip him, more and more, I'm sure, as he took on more and more responsibilities. As a leader, you feel this. You see your people. You see the things you have to cope with, the suffering; you see the danger. And you have to find within yourself the strength, not to flinch. Not to compromise.

## The Case of Jeanne d'Arc

Take the case of Jeanne d'Arc, to the comparison—Joan of Arc, as she's called. This is the real history. She was such a significant figure, in the Fifteenth century, that her history was thoroughly documented at the time, and cross-checked, and so forth. She was a figure in all Christianity. She was a key figure in the history of France.

Here she is, a young woman, coming from a farming background, who is inspired to believe that France must be freed from the terrible occupation of the Norman chivalry. That France must become a true nation. And that it must be risen out of its condition, to become a nation, to take care of these problems. That God wished this to happen. So, she went, through a series of events, to a Prince, who was the heir, nominally, to the throne of France. And she said to this Prince, having gotten in there, with various credentials, "God wants you to become King." And he looked at her, and he said, "What do you want from me?" She said, "I don't want anything from you. God wants you to become a King."

And so, because of her power, of her personality and her mission, the King gave her the command of some troops. And a very serious battle at that time, under the assumption that she would be killed, as the leader of these troops, and that would settle the whole problem. She wasn't killed. She won the battle! Personally leading the battle.

And, France was mobilized for the idea of its independence, to a large degree, as a result.

Then the time came, that the Prince was crowned

## 'I've been to the mountaintop'

Well, I don't know what will happen now. We've got some difficult days ahead. But it really doesn't matter with me now. Because I've been to the mountaintop. Like anybody, I would like to live a long life. Longevity has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the Promised Land. And I may not get there with you. But I want you to know tonight that we as a people will get to the Promised Land. So I'm happy tonight. I'm not worried about anything. I'm not fearing any man. Mine eyes have seen the glory of the coming of the Lord.

—Dr. Martin Luther King, Jr.  
April 3, 1968

King. But then the King betrayed her, to the enemies of France, to the British, the Normans. And she was put on trial by the Inquisition, which is a *horrible* thing. This is the worst kind of injustice you can imagine. And in the course of the trial, she was offered bait: "If you will back off a little bit, girl, we won't burn you at the stake, alive." And, what they did, she said, "No." She flinched—"Maybe, I should compromise." She had priests in there, trying to get her to compromise. She said, "I won't compromise. I can not betray my mission."

She had gone to the mountaintop. "I will not betray my mission. I will stay my course."

So, they took her. They tied her to a stake. They piled the wood on the stake. They set fire to the pile, while she was alive. They cooked her to death. Then, they opened the pile of wood, to see if she was alive or not; they found she was dead. And they continued the process, restarted the fire, and burned her into ashes.

But, out of that, two things happened. Out of that, France revived and got its independence. And later, got the first modern nation-state, of Louis XI of France. And the significance of that, is this for us

*Please turn to page 94*

# Shakespeare As a Scholar

# U.S. Politics As Tragedy

by Lyndon H. LaRouche, Jr.

Sept. 30, 2003

The frequent attempt of academics, and others, to deprecate the authority of Shakespeare's scholarship, must confront itself with such little details, as in *Julius Caesar*; for example, as the character Casca's famously ironical reference to his auditing of a referenced address by the historical Cicero: "It was Greek to me." In actual history, the manner and circumstances of the death of Cicero, are a crucial turning-point in the history of Rome, as such history may be traced from that point until Rome's ultimately inevitable doom. How many relevant academics who claim to be authorities, actually understand this history as well as Shakespeare did; or, instead, follow Coleridge, Bradley, or the like, on such matters? The evidence is, that a rare few of today's academics or political candidates, are qualified in the practice of history as a science, to the degree Shakespeare was.

As I shall emphasize here, Shakespeare's essential advantage over most contemporary historians is, that he adopted the notion that the subject of history is the nature of man, that which sets man apart from and above the beasts. Most contemporary historians are Kantian Romantics or even worse.

A similar, more profound implication of Shakespeare's work is expressed by Shakespeare's Cassius's "The fault, dear Brutus, is not in our stars but in ourselves, that we are underlings." I would that my sometimes errant protégé, former President, and sometime "underling," Bill Clinton, would finally learn the import of that latter passage.

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*This commentary was issued by the Presidential candidate's campaign committee, LaRouche in 2004. It was first printed in Executive Intelligence Review, Oct. 10, 2003 (Vol. 30, No. 39).*

## What must be evoked by the performance of Classical drama is not merely a documentation of interpersonal relations.



**What must be accomplished, is to lift the member of the relevant audience upwards, away from the pathetically small-minded immoralities of so-called ‘morality plays,’ to pass judgment upon the impassioned, historical unfolding of processes of entire societies.**

*Football Sunday: A nation of consumers.*

Shifting from *Julius Caesar* to *Hamlet*, we find among several crucial, additional points of similar specific kinds of relevance to our report here. Add to the excerpts from *Julius Caesar*, “What’s Hecuba to him . . . ?” from the Second Act soliloquy of *Hamlet*, and, most emphatically, “Thus, conscience doth make cowards of us all,” from the Third Act soliloquy. The latter two are examples of passages whose deep meaning I would have Bill Clinton take more seriously, when dealing with the aberrant impulses in national politics by his often recklessly ambitious, and often ill-advised wife.

My subject, you see thus, is politics for a time of crisis; the real, no longer postponable political issues facing our nation’s approach to the 2004 general election today. That subject is one which could never be understood competently, except from the vantage-point of a deep insight into the essential role of Classical art in the education of the modern

statesman. The contemporary, even urgent relevance of these references to Shakespeare, will be emphasized in the course of the following portions of this report.

I would also include the following, relevant, thematic observation: my impassioned desire is that the common implication of this and related lessons from Shakespeare be taken as caution against recklessly Romantic misinterpretations, by those who drive me almost to despair by hearing their supposedly cultured recitations of Classical poetry! Ugh! The failure of those who take personal pride in imagining their recitations to represent expertise, is always astonishing to me at first hearing, and, yet, not really astonishing when my reflections on some correlated features of manifest, Romantically-inclined shortfalls in their political judgment are taken into account.

The form this problem of performance often takes, is an echo of seven-year-old Miss Cecily Nicey’s recitation and

apposited curtesy, during the coming-out party held at the premises of Miss Sarah Lockjaw's School for Girls. Ugh! In the Cecily's of this world, there is an unavoidable prescience of the spirit otherwise expressed by the parade of super-skinny, "morphed-like" Milan models (who would be virtually invisible below the head, unless they were draped, in awfully bad taste, with a scattering of pathetic, often almost threadbare rags). Ugh! The performance in such cases has the aroma of tombstone art. Fat, skinny, squat, or tall, the effect of the performance is the same: an experience from which the thinking spectator is happy to escape. It is all in the same awful class of things as disgusting as the late Sir Laurence Olivier's narcissistic conception of the actor's dedication to his or her self-entertaining himself, or herself, before the actual, or merely imagined admiration of foolish audiences: "Look at me! Look at me!" (His filmed appearance in *Richard III* was notably disgusting. Who, one might ask, was Hecuba to him?) Ugh!

The essence of all good drama, and the reference-point for the notion of the "sublime" unique to great Classical art, is the experience of the member of society sitting in the theater and seeing a great Classical drama enacted on the stage of the imagination, rather than as merely the sensual experience of the drama as presented to the senses. Here, as in the points I have referenced from *Hamlet*, is the key to serious political thinking, as we may appreciate our sharing that precious knowledge with Shakespeare.

On this, politics must learn from those principles of Classical artistic composition and performance, of which today's typical would-be "artistically-inclined person" expresses no comprehension whatsoever. The stage is never merely fiction, merely entertainment; the working principle of, and model for today's typical popular entertainment is to be found in houses of prostitution, not the world of Classical artistic composition and performance. Herein the pathologies of so-called intuition are typified in the soul-dead performance of the poor childish Miss Cicely Nicely, expressed by a person wearing the body of an adult, but the pathetic mind of a Jane Austen.

## The Theater, for Example

No Classical drama was ever composed as mere fiction, or as a study in personal morality in the small. Only functionally illiterate louts, or victims of a loutish secondary and higher education, do not know this distinction. Rather, any great Classical drama was a lesson in either real history, or the history of a legend embedded in the tradition of a people's culture. It is through such drama, and poetry, that great composers, and actors faithful to the composer's intentions, teach real history, real politics to populations in the large.

"Facts about history" are the nourishment of foolish minds, as Jonathan Swift might have intended to refer to the educational processes of his not-exactly-fictional Laputa. History can be known only to the degree it is relived as an impassioned reality, real history as recreated on the stage of the audience member's living imagination. *For what is he to Hecuba, that he might weep for her?* What and where is the passion which provides those transformations which superficial opinion mistakenly regards as the statistical, linear connection among the apparent dots?

Thus, in *Don Carlos* and *Wallenstein*, as in his study of the Netherlands war, Schiller enabled people to relive the real tragedy unleashed upon 1511-1648, post-Renaissance Europe by the Venice-controlled Habsburg dynasty of Spain and Austria. We may thus relive with passion, the wish that whoever were in a relevant position of power, would not fail to betray the Habsburgs on suitable occasions. Those Habsburgs, as seen on the stage of his or her imagination, were, admittedly, only the principal among the malefactors in that real-life history, malefactors who had worked to betray all modern European civilization of that time.

The function of Classical drama, in particular, is to educate the people in real history. It is not the history of dates, names, and places, as such. The Classical drama seats the member of the audience, the small citizen in particular, in an ensconcement from which to witness the impassioned unfolding of the follies of monarchs and populations alike. This acquired overview, and the impassioned insight it prompts in the member of the audience, is displayed, by aid of the Classical drama, on the stage of the audience's imagination, not the physical stage before his eyes. The use of true irony in Classical poetry works to the same effect, if it were delivered with that intention in the mind of the reader, or speaker.

The essential "trick" which distinguishes the successful performance of a Classical form of poetic, dramatic, or musical composition, from the well-meaning failure of the artist or director, is to woo the attention of the mind of the audience, from the start, from the view of the stage, to the stage of the cognitive imagination. The mind of the audience, so captured, must remain fixed on the stage of the imagination, until the equivalent of the closing curtain has occurred, and, after a moment of ominous silence, the applause may be permitted to burst forth, were that sequel suitable for the occasion.

What must be evoked by the performance of Classical drama, or Classical poetry, is not, absolutely not, merely a documentation of interpersonal relations. What must be accomplished, is to lift the member of the relevant audience upwards, away from the pathetically small-minded immoralities of so-called "morality plays," to pass judgment upon the impassioned, historical unfolding of processes of entire societies, rather than social interactions

**The essence of all good drama, and the reference-point for the notion of the ‘sublime’ unique to great Classical art, is the experience of the member of society sitting in the theater and seeing a great Classical drama enacted on the stage of the imagination, rather than as merely the sensual experience of the drama as presented to the senses.**

*The blinded Earl of Gloucester “sees” the unfolding tragedy, in Shakespeare’s “King Lear,” Shakespeare Theatre, 1991.*



The Shakespeare Theatre at the Folger

in the small. The purpose is to shift the focus of the audience’s intentions, away from a masturbatory, soap-opera sort of morbid fascination with more or less anecdotal portrayals of social interrelations in the personally small; to direct focus upon the great forces of those histories as such, which are revealed to cognition only in their social expression within the images of the complex domain.

So, for example, we must include the following attention to the referenced excerpts from Shakespeare.

The transition from Cicero’s attention to the Classical Greek of Plato, to the relative bestiality of Roman culture, reveals, through the reference to ignorant babblings from the mouth of poor, brutish Casca—an all-too-typical Roman of his times—a forewarning to the sentient member of the audience, that the drama as a whole is situated within an ironically, ultimately self-doomed culture. This shifts attention from the interpersonal matters of action in the small, to the controlling implications of a long sweep of forces of history, reflecting the same universality in Shakespeare’s art which we encounter in Schiller’s drama and reflections on the history of European civilization since Solon as such.

“That we are underlings,” works to similar effect. Julius Caesar’s role is changing history; Brutus and Cassius are reacting in the interpersonal small, while the unseen Cicero, like the Queen in Schiller’s *Don Carlos*, speaks prophetically, as if off-stage, of the principle bearing upon the universality of that time, whose violation defines the tragedy as a whole.

Today, we have silly self-styled candidates for President, with morals and minds which often seem to be as small as those of gnats, with no sense of the peril of our republic, nor actual concern for any of those things which have ruined our nation, or which will determine the outcome of the present for even the relatively immediate future of both our republic or the world at large. Similarly, Posa is described by Schiller as evil, because he knows the principle which his wrongful, opportunistic actions violate; whereas the real-life King Philip II of Schiller’s drama, who misled Spain to its virtual doom, is predominantly a pitiable, stupid sort of lout. That poor lout is one terrified into cowardice by the image of the pure evil represented by the Grand Inquisitor, as Isabella I had been induced by her inquisitor to perpetrate the crime of the expulsion of the Jews from Spain; that King, poorly disguised as to his true nature, is reduced to a quivering, sly lout, by the deception implicit in his adoption of royal trappings.

The third of my referenced examples from Shakespeare, “Thus conscience doth make cowards of us all,” goes to the essence of all competent historiography, statecraft, and great Classical drama: the essential distinction, residing in the complex domain, between man and beast.

I shall continue to write more and more, in my subsequent writings, on this same general topic, since that is a view of the way in which the sane mind views matters of both science and art, and also history and serious politics, from a common vantage-point. Here, I limit the discussion to the goal of a particular, politically relevant focus

on a current strategic problem of political life.

That is, the more obvious distinction of the individual human mind from the beast, is the human individual's potential for adducing experimentally demonstrable principles of the universe, principles not directly accessible to the senses, as Socratic hypotheses. These hypotheses are formed by the cognitive powers unique to the individual human mind, hypotheses generated, with passion, in response to the paradoxes of sense-perceptual experience. In this case—that of the practice of physical science as such—the individual mind, with its uniquely individual conceptual powers, is acting in direct relationship to what we call “nature.”

In Classical artistic composition and its competent performance, that same capacity of the individual mind is focussed upon adducing hypotheses respecting the special set of principles which govern the way in which the individual members of society are enabled to cooperate in ways by which to apply discovered physical principles to the increase of society's power, as society, over nature, over successive generations.

In the first case, the mind is focussed upon the set of discoverable universal physical principles pertaining to both the abiotic, and the domain of living processes in general. In the second case, that of Classical art, and the related scientific comprehension of history and principles of political organization of society, it is man's relationship to nature through the mediation of the principles specific to social processes, which is the immediate object of the focussed attention of our innate cognitive powers. The key to all elementary issues of this second domain of inquiry is the principle of Classical forms of artistic irony.

I explain.

## On the Subject of Irony

The central feature of social relations' known origin of literate speech, is irony, a meaning within communication which can not be located within a literal, dictionary-like reading of the text, nor among the notes of a musical score. The function of irony in literate prose or poetry, is a reflection of the same principle of communication represented by Carl Gauss's 1799 exposure of the frauds by Euler and Lagrange, in Gauss's first formal definition of the complex domain of mathematical physics.

The greater part of the literal aspect of language is a reflection of the direct experience of sense-perception. Just as experimentally validated discoveries of universal physical principles, such as Kepler's uniquely original discovery of universal gravitation, reflect the efficient, but unseen intention expressed by the otherwise insoluble paradoxes of sense-perception, so Classical art—in this case, non-plastic art—expresses the principles of social relations in the provocative form of the paradoxes con-

veyed by use of literal speech.

In non-plastic art, such as Shakespeare's or Schiller's dramas, there are two explicitly expressed forms of action at work: literal forms of language; and the natural musicality expressed in such forms as that Florentine *bel canto* mode of voice-training which is the foundation upon which J.S. Bach developed the science of the well-tempered system. Only in rare cases, as in Ludwig van Beethoven's reference to the musicality of Schiller's poetry, is poetry not improved by recasting the poem in the mode of well-tempered counterpoint, as the song settings of Mozart, Beethoven, Schubert, Schumann, and Brahms typify this accomplishment. On this account, there is a reciprocal interdependence between dramatic utterance and musicality on the stage of Classical drama. The use of this principle of musicality, as demonstrated by great performance of Classical German or Italian song and opera, is the key to the expression of the same *passion* in drama which is met in appropriate performances of great instrumental forms of musical compositions.

These modes of communication are the most appropriate instruments for imparting a sense of the motive forces at play in history to the imagination of the audience experiencing a Classical drama. Tension and emotion are interchangeable terms for this purpose.

The function of this tension, so crafted, is to impel the mind of the audience to focus upon the paradoxes behind the apparent literal meaning of terms employed. In this way, the motive for the behavior portrayed is conveyed.

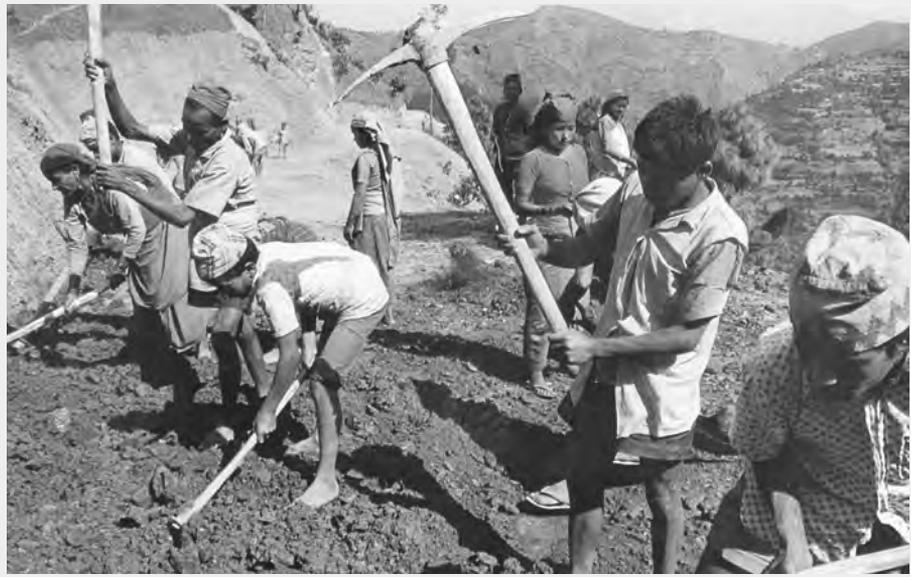
This sense of paradox teases the mind of the audience, impelling that mind to apply the power of hypothesizing to discover the “hidden meaning” behind the paradoxes presented. Those hidden meanings correspond to the motivation which connects the dots of the accounted transformations—the accounted actions which seem to connect those dots—as the intention which Kepler recognizes as the way in which gravitation moves the planet through the dots of astronomical observations of an orbital pathway, in physical science. This sense of motivation informs us of the motive which provokes tears for Hecuba.

Once we have acknowledged the function of such Classical artistic devices, the principal remaining question is, to what degree is the adduced motivation a truthful account of the historical process depicted? The question so posed is of the same general significance as the experimental validation of an hypothesis in physical science. Which kinds of adduced principles, for which kinds of occasions, correspond to the invisible motivations which actually move the processes of history in one direction, or another?

The most common fallacy introduced at that point in criticism of such a work of artistic composition, is to fail to recognize the distinction between human motives and

**The desire of the great mass of humanity for escape to a higher state of organization of national and world affairs, free of the oppression a continuation of the present world ‘free trade’ system represents, is the impulse, the passion for the Sublime.**

*Pick-and-shovel labor, illustration to a United Nations Food and Agriculture Organization educational presentation.*



FAO/United Nations

those of mere animals such as Thomas Hobbes or John Locke claim themselves to be. On this account, there is a reciprocal relationship between the notion of Classical irony and the distinction of the human species from the beasts. What is the lawful human motivation which moves the action? Or, therefore, what is the nature of man, that he should be subject to the power of such motives?

All great Classical art therefore yearns toward what is called the *Sublime*.

In physical science, the principle of the Sublime is expressed as the discovery of an experimentally validatable universal physical principle, such as Kepler's discovery of universal gravitation, Fermat's discovery of the principle of quickest path, or Leibniz's discovery of the catenary-cued principle of universal physical least action. The solution to paradoxes of sense-perception which implicitly increase the human species' power in and over the universe, is the prototype of the Sublime solution to the problem of mankind which that discovery solves. The same kind of notion of the Sublime applies to social processes, as the discovery of the principle of the modern nation-state republic, as defined during the Fifteenth century, provided the needed escape from those imperial traditions of Rome and its successors which condemned the great mass of humanity to the status of human cattle.

Today, the world is gripped by the threat of a plunge into a prolonged new dark age of humanity as a whole. The typical cause for this affliction is the implications of the dogma of so-called "free trade," and that dogma's relevant correlatives. The need to free mankind from the

implications of the presently bankrupt form of the I.M.F.'s world monetary-financial system, is the need for the Sublime as expressed at this juncture. All attempts to find a more agreeable accommodation within the bounds of the set of rules associated with submission to the present "free trade" system, lead to nothing but destruction. Hence, my recurring criticism of former President Bill Clinton's potentially fatal propensity for what he manifestly treats as "practical political accommodation" to the presently reigning state of U.S. affairs.

The desire of the great mass of humanity for escape to a higher state of organization of national and world affairs, free of the oppression a continuation of the present world "free trade" system represents, is the impulse, the passion for the Sublime. This is counterposed to what appears as the manifest greed of those financier and related interests who demand the preservation of their power over mankind, at whatever cost this represents for the human species in general.

It is conflicts so defined, conflicts between a ruinous old tradition and the need for the Sublime, which define the passions of real history in an elementary way. These passions exist within the population; the function of serious politics is to ennoble the one by freeing it from the shackles of acquired other traditions turned evil in their effects. The rule must be, that the true nature of man, as a higher species, must be served.

That was Shakespeare's passion, and Schiller's. It is mine. Let it become yours, while humanity could still be pulled back from the present brink of a global new dark age.

# Sophistry: Destroyer of Nations From Within

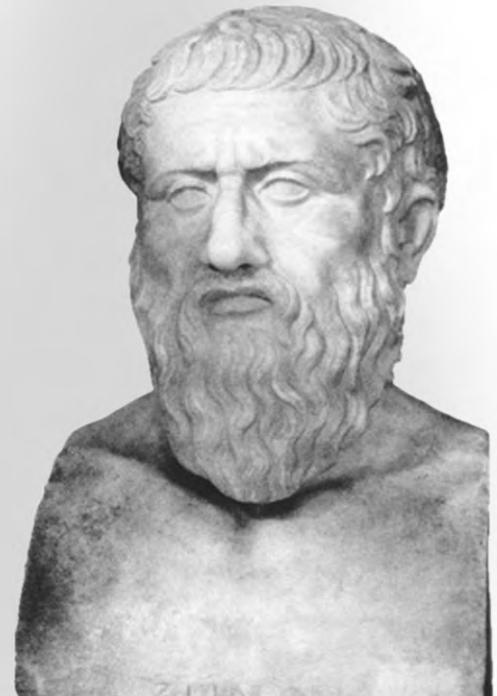
by Michael Liebig

What I'm about to say here, should be situated in terms of Lyndon LaRouche's "Visualizing the Complex Domain" essay, as well as his recent "Truman" paper.<sup>1</sup> It is situated within a more than 30-year continuity of historical work in the LaRouche organization. This ongoing history project is based on the rather fundamental concept: *Isochronicity* is a central feature of creative mentation. Without breaking apart the Cartesian mental corset—with its rigid categorization of the past, the present, and the future—creative hypothesizing is impossible. The isochronic understanding of history, in view of the current world situation and future generations, is a fundamental point for any political action that is committed to truth. And, a point to be emphasized, the isochronic understanding of history has nothing to do with the widespread, obsessive fixation of drawing artificial, mechanical parallels between the past and the present.

Another fundamental point, in terms of the LaRouche organization's permanent history project, has been that it never accepted the separation of the history of ideas, and so-called "general history." The two are inseparable. They are one. And my remarks today will focus on precisely this: the power of truthful ideas, and the negative, destructive power of ideologies in history. It is ideas that make nations and states. And it is ideologies that break

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*This presentation was given to the Schiller Institute Summer Academy in Frankfurt, Germany, on Aug. 16, 2003.*



EIRNS/Philip Ulanowsky

*Ideas make nations  
and states; ideologies  
destroy them. This is the  
lesson of Plato's battle  
against the Sophists of  
ancient Greece.*

Above: Plato (427-347 B.C.)

nations and states. Ideologies typified by Sophistry, about which we will talk here in some depth.

The process of self-destruction of nations—allowing themselves to slide along the track of an ideology, which repudiates the crucial ideas of truth-seeking and the progress of culture—has been addressed many times by Lyndon LaRouche, in respect to Rome: the Roman Republic destroying itself and turning into an Empire, which then, over time, decomposed. But we owe it to a man of crucial importance for Europe’s reconstruction after World War II—and a passionate admirer of Franklin Delano Roosevelt—to have given us some crucial advice. It was 90-year-old Max Kohnstamm, the European elder statesman who, in Spring 2002, told *EIR*’s Mark Burdman and myself: “LaRouche is right on Rome; but also, look at Athens. Look up Thucydides again. Go through, again, the Athens-Melos encounter during the Peloponnesian War.”

## Athens from Solon to Plato

And, indeed, the more you look into the history of Greece, and the history of Athens in particular, the more you recognize how ideas were generating fabulous progress—in terms of culture, statecraft, and the economy. And, you see as well, how fast Athens went down, once it got endemically infected with the ideology of Sophistry. Both the rise and the fall of Athens are unique, spectacular achievements (and failures), occurring in an astonishing density. With all due respect for India, its culture and history, which I admire so much—mankind owes so much to what India generated culturally long before there was a Greek culture—but, having said this, there is, to my knowledge, nothing in world history, so far, that compares with the cultural achievement in Greece during the roughly 200 years between Solon and Plato. And, for Greek history and culture, Athens was the center. So, the history of Athens—in a positive, but also, as we shall see, in a negative respect—is a *unique experiment*, so to speak, in terms of world history.

Now, let’s look at the time-table for the period between Solon and Plato [SEE Box].

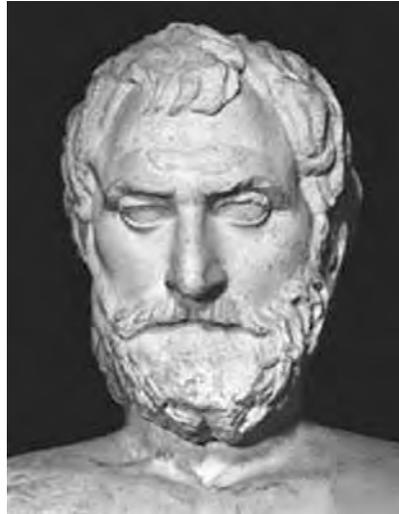
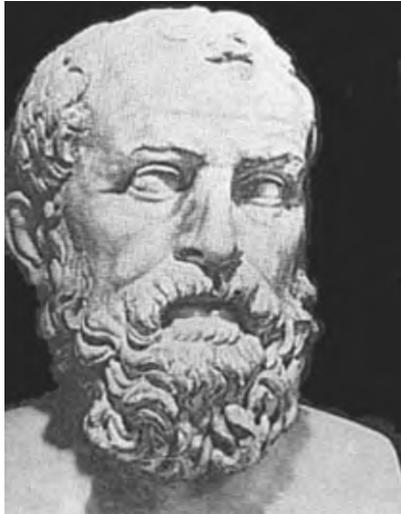
And next, let’s look at some maps of ancient Greece and Athens [SEE Map I (page 13) and Map II (page 20)]. This reminds me of a truly outstanding man and friend of ours, who was murdered last week in his Moscow apartment: Professor Grigory Bondarevsky. He would tell us, many, many times: “Without a good map, you won’t understand almost anything.” So, keep that in mind. Maps are very relevant for understanding history.

## Chronology of Ancient Greece

(all dates are B.C.)

624-560	Solon of Athens
624-546	Thales of Miletus
611-546	Anaximander of Miletus
580-500	Pythagoras of Samos
535-470	Heracleitus of Ephesus
490	Persian War: Battle of Marathon
480	Battle of Salamis
479	Battle of Plataea
477	The Attic Naval League
461	Sparta/Athens rupture
500-429	Pericles of Athens
480-410	Protagoras
490-416	Gorgias, chief representative of Sophistry, teacher of Callicles and Thrasymachus
469-399	Socrates
450	Beginning of “Democratic Rule” of Pericles
431	Beginning of Peloponnesian War
427-347	Plato
415	The Sicilian Expedition
404	Downfall of Athens, end of Peloponnesian War
399	Judicial murder of Socrates
387	Plato founds the Academy

Now when it comes to the history of Greece and Athens, we have, luckily, general access to a crucial primary source: Plato’s Dialogues. They contain excellent historical material and insights, especially if you add the works of Xenophon. But we are also lucky, that there exists a truly outstanding work on Greek history by a towering personality of ancient historiography: Ernst Curtius. Between 1857 and 1868, Curtius published his three-volume *Greek History*.<sup>2</sup> And I think this work is a rare example of what one may call Classical historiography—with a depth of insight and a breadth of knowledge of ancient Greece that later generations of historians have been unable to match.



During the Sixth century B.C., there emerged in Greece the idea of natural law (universal principles) governing both nature and society. Left to right: Solon of Athens, Thales of Miletus (Ionia), Pythagoras of Samos.

If you are interested in the history of Rome, there's Theodor Mommsen's six-volume *History of Rome*,<sup>3</sup> written in the late Nineteenth century, which, I believe, is translated both into French and English. And there is Eduard Meyer's *Monarchie Caesars und das Prinzipat des Pompejus (The Reign of Caesar and the Consulship of Pompey)* on the final phase of the Roman Republic (published in 1919).<sup>4</sup> Also to be recommended is Meyer's seven-volume *Geschichte des Altertums (History of Ancient Times)*.<sup>5</sup> Last, but not least, as a crucially important source on Roman history, there are Shakespeare's Roman plays, which provide much better historical insights than most of the academic works of Twentieth-century historians.\*

## The Downfall of Athens

Now, on the question of the fantastic rise of Athens, and its subsequent rapid downfall, Ernst Curtius has made a crucial point. Most people would say—and not really wrongly so—that Athens fell because its productive middle-class of farmers and artisans became—as in the case of the Roman Republic—marginalized by oligarchical families engaged in maritime trade, banking operations, and large, slave-run manufactures and *latifundia*. The transformation of the Attic League, in which Athens was the *primus inter pares* of Greek city-states, into a quasi-Empire of Athens, led to the latter's dependency on “forced subsidies” from its vassals—which one may call,

more simply, looting. This looting, in turn, was used to subsidize Athens' once-productive middle-class citizenry. And, in that process, Athens' citizen-soldiers and citizen-sailors were increasingly replaced by mercenaries, which was an important aspect of Athens' “imperial overstretch”—and ultimately of Athens' defeat in the Peloponnesian War. All these observations are true, and one could elaborate on them a lot more, but they miss a crucial point.

I won't read many quotes here today, but this quote from Vol. II of Ernst Curtius' *Greek History* is crucial:

Athens did not fall, because of its external enemies. Athens fell through itself. . . . Stains of a treasonous spirit were recognizable in Athens already during the times of the Persian Wars. . . . But these tendencies became a genuine threat to the state when the teachings of Sophistry penetrated Athens. It was Sophistry which, above all, stimulated the force of destruction. Sophistry dissolved the bonds that brought together the hearts of the citizens into common aims. . . . A wealth of the finest talents was there, but they were turned into their opposite. The best minds became the worst enemies of their state, “education” became a poison that destroyed the marrow of the Athenian state.

You will later see that Plato, almost *verbatim*, came to the same conclusion.

Many of you, here in this room, have studied Plato. You know, that the majority of Plato's Socratic dialogues, either explicitly or implicitly, deal with Sophistry. The attack on Sophistry is a thorough-going *leitmotif* of Plato's Socratic dialogues: Take *The Sophist*, take *Protagoras* or *Gorgias*. The latter dialogue, I would want to address a

\* See article this issue: “Shakespeare As a Scholar: U.S. Politics as Tragedy,” by Lyndon H. LaRouche, Jr., page 4.

bit more thoroughly, because *Gorgias* deals with Sophistry—and Athenian politics—most directly and most ruthlessly.

Even if you know little about Greek history, you will know the term “sophistry”—and what you, here and today, spontaneously associate with that term “sophistry”—a sly, mean, dishonest attitude—is quite on the mark. During the Fifth century B.C., Sophistry emerged as a fashionable ideology, which increasingly became the hegemonic “counterculture” in Greece. Almost no original Sophist texts have survived—and that’s no great loss. Most of what we know about Sophistry, we know from Plato. And a bit also from Aristotle, who later “re-packaged” Sophistry into a new ideological “product,” so it could be brought back on the “culture market”—after Socrates and Plato had completely discredited it in its original form. If you want to define the core features of Greek Sophistry, you might say:

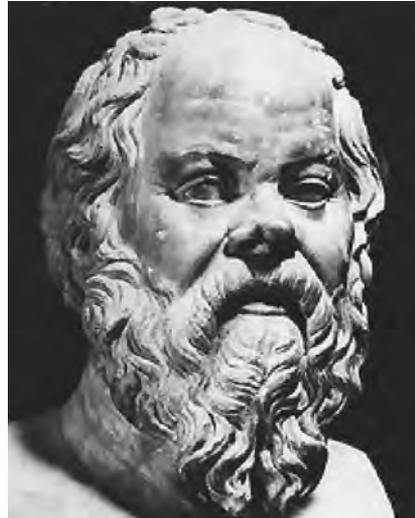
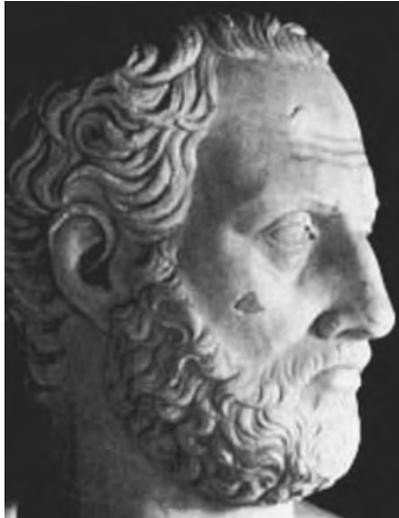
- There is no knowable truth, period! There is only sense perception, so leave it there and try to have a good time!
- Cognition is a phantasmagoria, because: (1) There is nothing “beyond” the sense perception of objects; (2) Between the sense perception of objects and the perceived objects as such, stands

an irresolvable dichotomy; (3) Since all sense perception of objects is subjective, any attempt to communicate about the perception of perceived objects is a double waste of time.

- There are no higher principles of lawfulness in nature; therefore, the method of hypothesis for discovering higher principles in nature is a mere waste of time. *Hypotheses non fingo*, period!
- As higher principles in nature are denied, there are, of course, no higher principles governing society. Natural law is a phantasmagoria. In society, there are only arbitrary—social, political, legal—settings, either tending in the direction of pragmatic “conventions” or, more, toward postulates like “the strong rule the weak.”

One can easily see that the core features of Sophistry mean the radical repudiation of the intellectual breakthroughs of early Greek science and philosophy, for which the names of Thales, Anaximander, Heraclitus, and Pythagoras stand. They were the first to begin lifting the veil from the complex domain. They laid the very foundation of European science and philosophy. They pushed aside mythology, as well as reductionist sense-perception, in their search to understand the universe. They were working towards concepts of higher princi-





*The Peloponnesian War, as chronicled by both Plato and the historian Thucydides (left), was an outcome of the internal degeneration of Greek society. Center and right: Adversaries Socrates and the Sophist Gorgias.*

ples that are “beyond” or “behind” what is perceived by the senses. And they developed a method of hypothesis, of being able to conceptualize such higher principles.

So, all this was rejected and repudiated by Sophistry. Thus, Sophistry is *anti*-Thales, *anti*-Pythagoras; and Sophistry is *anti*-Solon.

### ‘You Have To Get the Young People’

Here is a very important point: the parallelism, during the Sixth century B.C. in Greece, of the emerging concept of higher principles governing nature, and of natural law governing human society. What Thales, Anaximander, Heraclitus, and Pythagoras did for science and philosophy, Solon did for statecraft, in laying the foundations of natural law—stipulating the concept of a republic committed to the common good. Thales for certain, Anaximander possibly, communicated personally with Solon.

So, this is a very sketchy first attempt to give you some insight into what Greek Sophistry was. If it is too vague and abstract—which probably it is—then think about the modern Sophists. There’s very little new under the sun, when it comes to empiricism, reductionism, skepticism, relativism or phenomenology in the history of philosophy. The bestial “Superman” theory of Nietzsche is as much a re-invention of Sophistry as are most of the teachings of Hobbes, Locke, Kant, or Leo Strauss. All of the basic ideological concepts of Enlightenment and post-Enlightenment “modern” philosophical reductionism are derived from Sophistry.

Leo Strauss, obviously thinking he could give himself a special aura of intellectual superiority, makes exactly

this point: He asserts that there is nothing worthwhile in the development of political philosophy since the Greek period—but what he is intellectually basing himself on, is Greek Sophistry.

The Greek Sophists had a very precise idea of how to repudiate and suppress the intellectual heritage of Solon, Thales, Anaximander, Heraclitus, and Pythagoras. They had a project, and its *leitmotif* was: “You’ve got to get the youth. You have to make Sophistry fashionable. And you’ve got to set it up in a way that we—the Sophists—will make a lot of money out of it. Sophistry has to become the ‘in thing’ for young people, especially when they are talented and come from wealthy and influential families.” And this is exactly what happened in the course of the Fifth century in Athens. And again, there’s not much new under the sun when it comes to engineering a “counterculture”—just look at what has happened during the last 30-40 years—in culture, the economy, and in politics!

In Plato’s *Protagoras* dialogue, the top Sophist Protagoras, debating with Socrates, makes a sort of programmatic declaration on the “Sophist Project”:

“I tell you quite openly, I’m a Sophist, and I’m an educator. . . . Other teachers torture the young people, by forcing them, who just escaped from science, back into the study of science, even though the youth do not like it. They force upon them the teaching of mathematics, astronomy, geometry, and music. But the youth coming to me, will learn nothing but what they desire to learn. I teach them how you become successful with your personal business affairs. And in what concerns political affairs, I educate them in such a way, that they develop the skills—in words and

deeds—to be able, and most efficiently so, to participate in governing the state.”

Quite a blunt statement for a Sophist, one may say. Protagoras’s statement also reveals that the ultimate thrust of the “Sophist Project” was *political*. This becomes even clearer in Plato’s *Gorgias* dialogue.

The *dramatis personae* in the *Gorgias* are: Gorgias himself, who, besides Protagoras, was probably the most influential, and wealthiest, among the top Sophists. In a surviving text on epistemology, Gorgias repudiates human cognition as a phantasmagoria. Plato presents Gorgias as the sly, more pragmatic, “Locke-like” Sophist. One has to know that Gorgias, coming from Sicily, played an important role in dragging Athens into the disastrous “Sicilian Expedition” of 415-413 B.C.—the turning point of the Peloponnesian War. The second character in the dialogue is Polus, who is what you would call, in German, a *Klugscheisser*, a petty Sophist, who pompously tries to “assist” Gorgias when he feels things get somewhat unpleasant for the latter. But, of course, being a sly Sophist, Gorgias doesn’t exactly like it, because it’s so obvious. The third character is Callicles—brutal and ruthless, representing the “Nietzsche school” of Sophistry, which probably is the most important variety of Sophistry. And, of course, there is Socrates.

The following exchanges are not in the original, but are an attempt to summarize the argument, while avoiding indirect speech.

## Gorgias: When ‘Evil Is Appropriate’

The dialogue begins by Socrates asking Gorgias: “Who are you? What are you doing?” Slimy Polus cuts in, praising Gorgias’s intellectual greatness. Socrates responds: “Listen, we want to know what Gorgias is doing. He himself should say, what he is doing.” So Gorgias answers: “I’m a Sophist, concerned with, primarily, rhetoric: the art of speaking—irrespective of the content of speech. I teach the art of persuasion, in particular in politics and legal affairs. And, I may say, that I have developed this skill of rhetoric to the point that I stand above those who possess real knowledge.” Socrates answers: “So you admit, you operate with opinion, assumptions—not knowledge and scientific competence. And for your rhetoric to succeed, you need an audience, a crowd. The Sophist, without any real knowledge, appears to the ignorant crowd, as knowing more, and being more convincing than those who do possess genuine knowledge.”

Polus cuts in: “You bet. The words of a first-class Sophist are so powerful that they can put people in

prison, or force them into exile, or even have them killed.” Gorgias has to intervene, and says, “It is not exactly wrong, what he is saying.” Socrates goes on, “Now, I wonder: What about justice? Do you claim, whatever you do with all your special Sophist rhetorical skills, will be done in the service of justice?” And Gorgias says, “Oh, yes. I’m committed to justice. But I cannot exclude that there are those who will use their skill in Sophist rhetoric, for unjust purposes.” Socrates says, “Ah ha! Let’s stick to that point.” And Gorgias continues, “A wise man may wisely choose to do something evil, if certain circumstances necessitate it.”

And then Socrates says, “Well, Gorgias, now you said it yourself: You do not have a firm commitment to justice.” And the fascinating thing in the dialogue is, Gorgias shuts up. From this moment on, Gorgias barely opens his mouth. And now, Socrates goes fully on the offensive: “Now that you admitted that, I’ll tell you what your great Sophistic skill really is: You try to create in people a feeling of being flattered, or adulated. This is how you target your audience. That’s more efficient than intimidating a crowd. Coaxing, wheedling, but no truth, no competence. And for the feeling you generate in the crowd—that of being flattered and adulated—I have a comparison. This is the same feeling you have when you scratch an itch. It gives you a certain release, but one would hardly call it feeling well.”

And then Socrates states, “Listen, Gorgias, aren’t you really operating on the dark side of politics? If you are sick, if your body is sick, you turn to medicine. You try to adopt a healthy life-style, you take up athletics. You try to stick to *sophrosunē*, moderation—avoiding excesses of all kinds. That’s what it means, becoming healthy again and staying healthy. If I make an analogy to Sophistry, I would say, it’s no medicine, no athletics, no *sophrosunē*—Sophistry is cosmetics, creating a false appearance.”

Socrates adds, “I want to say something else. In terms of your notion that occasionally the Sophist has to be unjust, has to do evil things, if he thinks that the circumstances are such that this is appropriate: This is stupid, Gorgias. Doing evil, beyond anything else, is self-destructive. Injustice is self-destructive.”

After this, Gorgias remains silent for the rest of the dialogue. Instead, Callicles, the Athenian Nietzsche, moves in: “I think I have to speak up now. What’re you talking about here, Socrates? Are you joking? The fact is a very simple one: There are the masters, and the slaves. There are the strong, and there are the weak. And the strong are those who are strong in terms of willpower and instinct, and who possess a lot of wealth. And the good thing about the Sophists is, they have recognized this. You, Socrates, you don’t want to face the reality of master and slave,

strong and weak, of lust and impotence. All this nonsense you are telling us here—virtue, goodness, morality, justice—are inventions by the weaklings, for the weaklings. The strong don't need that. I would advise you, Socrates, stop trying to seduce the youth. Some philosophy for little kids is all right; but, from a certain age on, when a child is maturing, philosophy is no longer his business, because it makes the young person weak. It dampens his aggressivity; it dampens his willpower; it dampens his instincts. And this is simply no good."

So, Socrates responds, "Oh, thank you, Callicles, I must admit, you are frank. Others are not so frank, and, in that sense, I appreciate what you are saying. But, let me repeat what I said earlier: Doing evil, endorsing injustice, is stupid. It's self-destructive. It might appear that it works for a short while, but it doesn't. You hail the excesses you say the strong must engage in, to enjoy life. I wonder what you'll be like when you grow older. Your body will degenerate, you will get sick and weak, Callicles. But, that's not really my concern. My concern is your mind, and your soul. You'll get a sick mind. And, you'll get an ever sicker soul. You will suffer from a 'rotting soul.'"

Isn't that a most interesting notion—"rotting soul"—of Socrates and Plato, in terms of what Helga Zepp LaRouche said yesterday, on Friedrich Schiller's notion of the "beautiful soul"?<sup>6</sup>

## Socrates vs. Athens' 'Heroes'

Now, one is hardly surprised, when Callicles begins to insinuate threats against Socrates. I will be frank, responds Socrates, knowing that I might get indicted and even killed for what I'm saying. He then moves straight into the center of Athenian politics, naming those who are seen as the political heroes of Athens during the Fifth century: Miltiades, the victor of Marathon; Themistocles, the victor of Salamis; Cimon, the builder of the Attic League; and Pericles, the "liberal imperialist" who launched the Peloponnesian War.

You praise Miltiades, Themistocles, Cimon, and Pericles, says Socrates, because they "made Athens great," but isn't it clear that Athens "became just puffed up, while decaying internally," through what the four leaders did? "They pushed aside *sophrosunē* and justice, while filling up the city with harbors, wharves, walls, customs, and the like." Socrates denounces Miltiades, Themistocles, Cimon, and Pericles as the "originators of evil" for Athens. They all were no good, because they failed in what is most important in a society: to educate the citizens, and the youth in particular, so that they become morally and intellectually better human beings. They

failed to "implant the sense of justice" in the hearts of the Athenians. Worse, says Socrates, the people of Athens have morally degenerated "under those who present themselves as statesmen as well as those who present themselves as Sophists."

About himself, Socrates says in the *Gorgias*: "I think I, together with a few other Athenians—as not to say, I alone—engage in true statecraft." His fellow-Athenians thought otherwise. We know what happened in 404 B.C., when Athens was utterly defeated in the Peloponnesian War—occupied by Spartan garrisons, its walls pulled down and its navy seized. And then came the culmination of Athens' self-destruction—the judicial murder of Socrates in 399 B.C.

But, that is not the end of the story. The political battle for Athens was lost. The war, in world-historical terms, was won by Socrates and Plato. Because the "youth movement" that Socrates had built up over more than three decades of teaching, developed an intellectual strength which drove the Sophist ideology onto the defensive and soon discredited it completely.

Through Socrates' master pupil, Plato, a density of philosophical and scientific thought was generated, which not only preserved the enormous heritage of Thales, Anaximander, Pythagoras, and Solon, but developed it qualitatively further. Sophistry was crushed by Socrates and Plato. And, in 387 B.C., Socrates' "youth movement" took the institutional form of Plato's Academy in Athens.

From Plato's Academy flows everything that has been truly great in European culture—from the Golden Renaissance, the American Revolution, the Weimar Classic, up to what we have been discussing in the last two days, here in this room.

1. Lyndon H. LaRouche, Jr., "Science for Teachers: Visualizing the Complex Domain," *Executive Intelligence Review*, July 11, 2003 (Vol. 30, No. 27); "World Nuclear War When? How Harry Truman Defeated Himself," *Executive Intelligence Review*, Aug. 29, 2003 (Vol. 30, No. 33).
2. Ernst Curtius, *The History of Greece* (New York: C. Scribner & Co., 1871-1874), 5 vols. (*Griechische Geschichte*, 1857-1868).
3. Theodor Mommsen, *The History of Rome*, tr. by Rev. William P. Dickson (New York: C. Scribner's Sons, 1887), 4 vols.; (London: Routledge/Thoemmes Press, 1996) (*Römische Geschichte*, 1856-1885).
4. Eduard Meyer, *Caesars Monarchie und das Prinzipat des Pompejus (The Reign of Caesar and the Consulship of Pompey)* (Stuttgart and Berlin: J.G. Cotta, 1919).
5. Eduard Meyer, *Geschichte des Altertums (History of Ancient Times)* (Stuttgart: J.G. Cotta, 1884-1902), 5 vols.
6. For Schiller on the "beautiful soul," see, e.g., Friedrich Schiller, "On Grace and Dignity," in *Friedrich Schiller, Poet of Freedom*, Vol. II, ed. by William F. Wertz, Jr. (Washington, D.C.: Schiller Institute, 1988).

# Plato's Dialogues, The Tragedy of Athens, and The Complex Domain



by Susan Kokinda

*If society is not based on the commitment to discover and know the complex domain, and hence, to make decisions based on universal principles and a commitment to the Good, it will begin to degenerate, as Plato's Athens did.*

Above: Parthenon, Acropolis, Athens.

EIRNS/Guggenbuhl Archive

Plato's dialogues encompass an historical sweep of time, from Athens at its height in 450 B.C., to its defeat in the Peloponnesian War, to the death of Socrates in 399 B.C., and beyond. That more than half-century witnessed the self-destruction of Athens, as its imperial ambitions brought it into conflict with neighboring city-states, especially Sparta, thus precipitating the Peloponnesian War in 432. A series of disastrous decisions led to Athens' ultimate defeat in 404.

Born in 427, Plato spent the first decades of his life amidst the catastrophes of war, defeat, tyranny, and its twin—mob-rule. Plato's close relatives, Critias and Charmides, who were leaders of the Spartan-imposed Thirty Tyrants who briefly ruled the city in 404, were killed in the overthrow of the Tyrants by the radical democrats. They were victims of their own unexamined axioms.

Against this backdrop, Plato sketched the tragedy of Athens, peopling his dialogues with the very political and military leaders, and pseudo-philosophers, who,

step-by-step, led Athens to its doom.

If the dialogues were no more than a history of Athens' tragedy, they would have their place in the important literature of our culture. But, what makes

them a cornerstone of Western civilization, is Plato's discovery of a solution to the tragedy—a solution found in his examination of immortality, and of the concept of the complex domain.

## 1. The Rise of Sophistry: An Historical Overview

Homer's great poems, *The Iliad* and *The Odyssey*, describe the events of the Trojan War and its immediate aftermath, events which marked the descent of Greece into a dark age. Following the Trojan War, around 1190 B.C., the civilization of mainland Greece collapsed: population shrank, the written language was lost (and not deciphered until the 1950's!), cities disappeared. *The Iliad* and *The Odyssey*, written around 700 B.C., heralded the reversal of the collapse, and the beginnings of Classical Greek culture.

By 600, under the intellectual sponsorship of Egypt, with its millennia-long mastery of astronomy and mathematics, Athens and the city-states in Ionia began to flourish. Solon of Athens, Thales of Miletus (in Ionia), and Pythagoras in Italy, brought breakthroughs in statecraft, science, astronomy, music and geometry to Greek society. By the end of that Sixth century, Greece stood prepared to accomplish a task at which all others had failed: she defeated the Persian Empire, first at Marathon in 490, and then at Salamis in 480.

Greece, led by Athens but including Sparta, defeated the Persians through superior military strategy, better technology, and citizen-soldiers. The Persians lost 6,000 men at Marathon; the Greeks, fewer than 200.

Those capabilities were but derivatives of a more important character given to Greece, and especially Athens, by the ideas of Solon, Thales, Heracleitus, and Pythagoras—the understanding that society must be governed on the basis of universal principles, principles knowable to the human mind. This gave Athens the technological and moral superiority to defeat the Persians.

It also gave Athens something else. As Persia swept through the Greek city-states, first Ionia and then



Jacques-Louis David, "The Death of Socrates," 1787 (detail).

northeastern Greece, many cities simply surrendered, because they had consulted the Oracle of the Pythian Apollo at Delphi, were told to surrender, and did. (Not unlike the American voters, who, in the early spring 2000 primaries, began voting for either Al Gore or George Bush, because they were told by that modern-day oracle—the mass media—that Gore and Bush had been decreed the winners.)

Athens did not consult the Oracle in the matter of fighting the Persians. Rather, it acted with the self-confidence of a society that bases itself on knowable principles.

But the Cult of Apollo and the Delphi Oracle, which were, in fact, the front-end of Persian intelligence and penetration operations into Greece, eventually succeeded where the Persian military had failed. Within 50 years, Athens was drawn into the suicidal Peloponnesian War, fighting against Sparta and her former Persian War allies, and sinking deeper into her own tragedy [SEE Map 1, page 13]. By the time the Peloponnesian War broke out in 432, the Oracle of Delphi was able to manipulate all parties in the conflict, Athens included. Athens' leaders and citizens had lost their compass, and truth was rejected in favor of the god of opinion: Sophistry. The Sophists had taken over,

with their argument that there is no truth, that each man is the measure of his own “truth.”

As will be developed below, Plato addresses the Sophist infection in many of his dialogues, including the *Protagoras*, *Gorgias*, and *Symposium*, all of which take place during the Peloponnesian War. One can imagine actually performing each of these dialogues, since Plato wrote them with stage directions, drama, conflict, and no little comedy.

Before the ideas of Solon, Pythagoras, and Thales could be extinguished by the Sophistry that said there is no truth, the Eleatic philosophy had first to inject its idea, that truth was unknowable. Parmenides’ poem, “The Way of Truth,” asserted that the One was indivisible, unchangeable, immovable—in short, *unknowable* in the discrete manifold of human sense perception. Rejecting, or more accurately, opposing the Pythagorean breakthroughs in music and geometry, which explored the tension between the world of sense perception and the geometry of invisible universal principles—the principles which produce the shadows of sense perception—Parmenides’ philosophy leaves mankind trapped in the world of the senses, offering only the vague notion that the One can be grasped dimly through the irrationality of an initiate’s mystical experience. (It is not surprising, therefore, that such modern fascists and existentialists as Friedrich Nietzsche, Martin Heidegger, Hannah Arendt, and Karl Popper, wrote extensively on, and were enamored of, the Eleatics.)

By placing his *Parmenides* dialogue in 450 B.C., the earliest of his historical settings, Plato signalled to his contemporaries and to future generations how the philosophical cancer took hold. Socrates’ dialogue with Parmenides and his disciple Zeno, is perhaps the most intense examination of a set of axioms in all his dialogues.

Unlike the raucous atmosphere of the *Protagoras*, or the almost violent encounter with Gorgias, Socrates’ examination of the axioms of Parmenides is sober and exhaustive. (Not to say, exhausting, if one is trapped in the world of sense perception). In this way, Plato’s treatment of Parmenides is echoed by C.F. Gauss’s handling of Euler and Lagrange in his treatise on the Fundamental Theorem of Algebra. Plato gave to his youth movement, as Gauss has given to the LaRouche Youth Movement today, a method for understanding and combatting enemy philosophies, coupled with the power to know and discover universal principles. By using the method of exhausting each of the paradoxes embedded in Parmenides’s epistemology, Plato

forces the reader to discover the solution, noetically, in “the suddenly” [*to ekḥsaiḗphnās*], outside of Parmenides’ dead world.

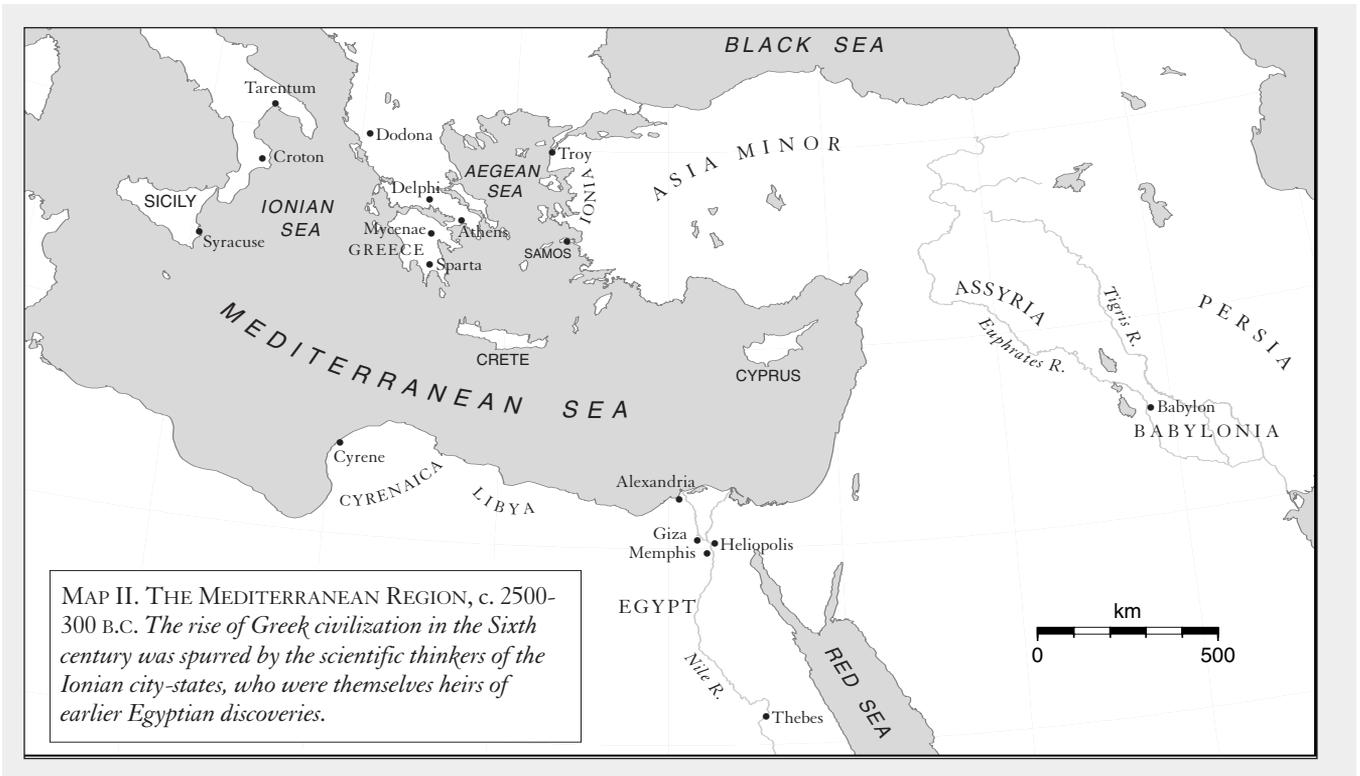
The fundamental importance of the *Parmenides* dialogue is dramatically intensified by its historical setting in 450, during the period when Athens abandoned its fight against the Persians.

In 454, Athens announced an end to overseas expeditions against the Persians, and then, Athens redirected the funds collected from other city-states for defense against the Persians, for use by Athens alone. Then, in 449, Athens signed a peace treaty with Persia. Athens was transformed, from a leader of the league of Greek city-states allied in common defense against the Persians, to an unwitting pawn of the Persians themselves.

As Helga Zepp LaRouche outlined in a speech in September 2002, Athens, as it adopted an imperial policy under Pericles (460-430), bears an eerie resemblance to the United States at the turn of the Twenty-first century.<sup>1</sup> Pericles’ strategy for the coming war with Sparta involved fortifying the “Long Wall” around Athens, and allowing Athens to be supplied by its navy, from its port of Piraeus. This, however, meant that all those who lived outside the walls, had to abandon their farms and homes and crowd into Athens whenever the Spartans laid siege. The result was a horrible plague, which broke out as soon as the war began in 431, ravaging Athens. Pericles’ oratorical skills, learned under the leading Sophists of the time, swayed the Athenians to support the war and his strategy. But Sophistry was no match for natural law: Pericles died of the plague in 430.



*Battle of Marathon, 490 B.C.: Greece’s scientific and moral superiority was decisive in defeating the armies of the Persian Empire.*



## Alcibiades, Nicias, Critias, and Tragedy

From the *Parmenides* dialogue of 450, Plato jumped to the eve of the Peloponnesian War, and set three of his dialogues in 432, the year before the official outbreak of war. Other dialogues mark nodal points in the series of decisions which led Athens to its disastrous defeat in 404.

Let us first look at that sweep of history through the lives of three key figures who populate Plato's dialogues, and play crucial roles throughout the war—Nicias, Critias, and Alcibiades.

Alcibiades may appear in Plato's dialogues more than any other character, if one includes the dialogues *Alcibiades I* and *Alcibiades II*, which some scholars argue may not have been written by Plato. We know a great deal about Alcibiades, whose life mirrors the tragedy of Athens, from the works of Plato, Thucydides, and Plutarch.

Raised in Pericles' household, Alcibiades would have been in direct contact with Sophists such as Protagoras. Ambitious, well-connected, and handsome as Alcibiades was, Socrates nonetheless saw promise in him, and devoted no inconsiderable effort to his cognitive development. But, ultimately, Socrates lost the battle for Alcibiades' mind to Gorgias, one of the most prominent Sophists of the time, to whom Plato devotes a dialogue discussed below.

Alcibiades came into direct conflict with the second of

our figures, Nicias, ten years into the war. In 421, Nicias negotiated a peace treaty with the Spartans (called the Peace of Nicias). After the plague, years of war, and disruption of the economy, the cessation of warfare could have put Athens back on course to sanity. But it was not to be so. Alcibiades, representing the war faction, convinced the Athenians to resume the war, setting the stage for the next major ratchet down in 416.

As Thucydides describes it in the famous Melian dialogue in his *History of the Peloponnesian War*, the treatment of the Melians in 416 underscored the degeneration of Athens. Under attack, the leaders of Melos argued for justice, but the Athenians simply asserted, as Plato's Thrasymachus does, that justice is determined by whoever has power. Melos was conquered, all the males put to death, and the females taken into slavery.<sup>2</sup>

This brutality abroad was mirrored by political insanity at home. That same year, 416, Alcibiades and his faction convinced the Athenians to embark upon their greatest imperial adventure—the invasion of Syracuse on the island of Sicily, one of the richest independent Greek cities in the world. Although Nicias opposed the invasion, he was chosen, along with Alcibiades and one other commander, to lead the invasion.

Before the expedition could be launched, a bizarre event took place in Athens—the night of the Hermae. In one night, sacred statues throughout Athens (phallic

symbols known as Hermae, or Herms) were desecrated. This was used to launch a witch-hunt, accusing various leading Athenians of the crime. Among those accused were Alcibiades and Plato's relative Critias. Alcibiades insisted upon being tried, before he was sent on the Sicilian expedition, but he was ordered to undertake the campaign with the charges still hanging over his head.

The Sicilian expedition was a disaster almost beyond description, although Thucydides does it justice. Alcibiades' opponents in Athens found him guilty in absentia and called him back to Athens. Rather than returning to his fate in Athens, Alcibiades escaped en route, fled to Sparta, and joined the enemy cause! Left in command, Nicias conducted an ineffectual campaign, calling upon Athens to provide massive reinforcements. In response to Nicias's plan for a final assault in 412, Athens depleted itself of men and materiel. The attack was ready to proceed when Nicias called it off because he interpreted a lunar eclipse as a bad omen! The Syracusans had time to discover the planned attack, and counterdeployed. Athens suffered a devastating defeat, and the capture and slaughter of most of its army. Nicias was among those killed.

Alcibiades, who was often ruled by erotic emotions despite Socrates' attempts to educate them in service of reason, was forced to flee Sparta after an affair with the Spartan king's wife left her pregnant. He fled to the court of the Persian satrap Teseperharnes in Asia Minor.

The twists and turns in Alcibiades' life were mirrored by the political chaos of Athens. The defeat at Sicily dealt a devastating blow. In 411, Aristophanes wrote the play *Lysistrata*, in which the women of Athens withhold sex from their husbands in an attempt to stop the insanity of the war. That same year, a faction representing the oligarchy, briefly overthrew the democrats who had been ruling Athens since the war began.

In the fickle, shifting political winds of Athens, Alcibiades was invited to return, and he and other Athenian commanders managed to win several significant battles. But the people and leaders of Athens, drunk with Sophistry and easily manipulated, turned on their successful commanders! Alcibiades was unjustly blamed for a military defeat, forced again into exile, and assassinated in 404.

Other generals, who won a significant naval battle in 405, were brought up on charges of failing to rescue wounded sailors in the midst of a storm, which, if attempted, would have destroyed the entire fleet. Socrates, serving as a public official at the time, was alone among his peers in opposing their conviction. They were all executed, including Pericles' own son.

A year later, Athens, depleted and deranged, surrendered. Sparta's allies, Corinth and Thebes, called

for Athens to be treated as Athens had treated Melos: slaughter all the males and take the women into slavery. This slaughter would have included Plato! Sparta, largely for geopolitical reasons, rejected that punishment, instead placing the city under a Sparta-approved Athenian leadership known as the Thirty Tyrants. Plato's second cousin, Critias, was the leader of the Tyrants, and his uncle, Charmides, was part of the ruling faction. Both Critias and Charmides were members of Plato's immediate family on his mother's side, an intensely political family that could trace its lineage back to Solon.

Recall the section of the Republic which describes the transition from mob democracy into tyranny. Plato was not engaged in a sociological exercise there—he was reliving a history which claimed the lives of his close relatives.

Reacting to the insanity of the war years, the Thirty Tyrants were, in their turn, brutal—executing opponents, seizing property, and ruling with an iron hand. But the pendulum of political madness quickly swung back to the democrats, who overthrew the Tyrants in 403. Critias and Charmides were killed.

It was that democratic government, and explicitly the democratic leaders who had overthrown the Tyrants, which executed Socrates in 399 B.C. Plato was then 28 years old.

## The Dialogues Against the Backdrop Of History

Now, let us look at the dialogues which Plato set during the period of the Peloponnesian War. After placing the *Parmenides* in 450, when the philosophical cancer first appeared, Plato jumped to the year before the war began—432 B.C. By this time, the Eleatic disease had metastasized into Sophistry, and the Sophists, and their victims, populate Plato's dialogues set between 432 and 404. Among the Sophists we meet are Protagoras, Prodicus, Gorgias, Thrasymachus, and Pausanias. Among their victims are Critias and Alcibiades.

### ■ 432 B.C.

Plato set three dialogues in 432—*Alcibiades*, *Charmides*, and *Protagoras*. Protagoras, a frequent guest of Pericles, was the most influential Sophist of the time, and the *Protagoras* dialogue is filled with some of the most significant figures of the age.

As we shall see again later in the *Gorgias*, there is a characteristic of those of Plato's dialogues in which the Sophists are the principals: they are richly staged and exceedingly dramatic. Plato sets one particular scene in the *Protagoras* with great humor: A group of sycophants follow Protagoras, back and forth across a courtyard,

parting like a flock of birds at each end, to allowing Protagoras to parade back through them. While Protagoras is the main subject, the presence of Critias, Alcibiades, Prodicus, and Hippias among the characters, underscores the political weight of the dialogue.

Set in the same year, Plato's *Alcibiades* dialogues show us Alcibiades at the age of 18, eager to assume political leadership. With great affection, Socrates asks Alcibiades to consider what principles he holds that would qualify him for political leadership. Plato composes the dialogue to foreshadow Alcibiades future, and concludes with the following:

**Alcibiades:** Well, that is the position, and I shall begin here and now to take pains over justice.

**Socrates:** I should like to think you will continue to do so; yet I am apprehensive, not from any distrust of your nature, but in view of the might of the states, lest it overcome both me and you. (135e)<sup>3</sup>

Plato treats Critias similarly in the *Charmides*, a dialogue named for a younger relation of Critias. While Socrates begins by questioning the young Charmides, the dialogue quickly turns to Critias and his wholly unexamined axioms. Again, Plato foreshadows Critias' future as one of the Thirty Tyrants (supported by Charmides) in the concluding exchange of the dialogue. While what precedes this has been somewhat light in tone, the undercurrent of future events is unmistakable:

**Socrates:** What are you two plotting to do?

**Charmides:** Nothing, we have made our plot.

**Socrates:** So you will use force, before even allowing me to make my affidavit?

**Charmides:** You must expect me to use force, since he [Critias] gives me the command: take counsel; therefore, on your side, as to what you will do.

**Socrates:** But that leaves no room for counsel; for if once you set about doing anything, and use force, no man alive will be able to withstand you.

**Charmides:** Then do not you withstand me.

**Socrates:** Then I will not withstand you. (176c-d)<sup>4</sup>

That Alcibiades died in 404, Critias and Charmides in 403, was fresh in the minds of Plato's audience.

## ■ 421 B.C.

From this prelude to the war in 432, Plato jumped to 421, and the opportunity to end the fighting with the Peace of Nicias. And so, Nicias appears in the *Laches* dialogue, set in 421. Socrates engages in a discussion with several Athenians, over methods of education, in which it is clear that Nicias and others hold certain traditional, decent axioms, but, because they are unexamined in their

underlying hypothesis, are vulnerable to manipulation. One is reminded of the World War II generation, which fought fascism, rebuilt the nation, and launched the space age, but lost its footing in the 1950's and 1960's. Nicias's unrigorous approach to knowledge has horrible consequences, ten years later, when he postpones the crucial battle in Sicily, because of his superstitious response to the eclipse.

## ■ 416 B.C.

From the collapse of the Peace of Nicias, Plato takes us, with the *Symposium* dialogue, to 416—the year of the attack on Melos, the night of the Herms, and the decision to launch the Sicilian expedition. Again, Plato weaves a tapestry of characters, Socrates, Aristophanes, the poet Agathon, and the Sophist Pausanias. With dramatic flourish, Plato has Alcibiades burst into the dialogue—late, and drunk. Given the accusation that Alcibiades not only defaced the Herms, but also engaged in wild revelries and defamations of the gods, one is left to wonder if he had just come from such a bacchanal, or, even, if the Symposium took place on the night of the Herms. That Alcibiades was about to lead Athens into the disaster of the Sicilian expedition, and that Aristophanes was to write the *Lysistrata* in reaction to the war, intensifies the drama of the dialogue.

## ■ 411 B.C.

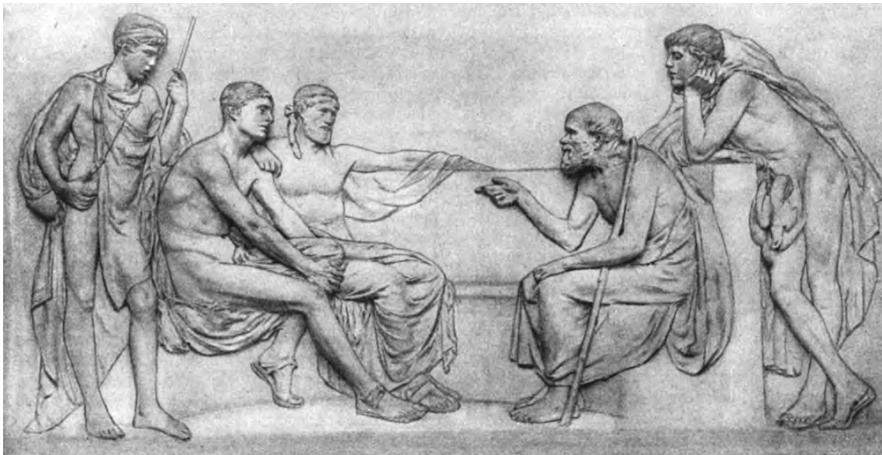
Plato's great trilogy—*The Republic*, *Timaeus*, and *Critias*—set over a three-day period, is most likely set in 411. While it can be argued that it was set before the Sicilian expedition, the presence in Athens of Cephalus, and, especially of his son Polemarchus, argue for the 411 date, since the sons of Cephalus were expelled from Sicily during the Sicilian campaign, on account of alleged Athenian sympathies.

Of the three, the *Republic* is the most historically gripping. The counterposition of the Sophist Thrasymachus, with his assertion that justice is defined by those in power, to Socrates, who will be executed by the democratic spawn of the Sophists, is one point of tension. Another, is the role of Plato's own brothers, Glaucon and Adeimantus, as the principal subjects of Socrates' examination in the dialogue. While little is known about their personal participation in the political events of the time, they, at least, are representatives of a family which was beset by political tragedy. And, finally, the character Polemarchus, who would become one of the victims of the Thirty Tyrants—murdered, in part, so that his land and fortune could be seized.

Again, Plato's examination of the degeneration of society from timocracy (rule by the traditional values of



Socrates' favorite Alcibiades (right), who appears in many Platonic dialogues, was raised in the household of the Athenian leader Pericles (left), and became a leading general during the Peloponnesian War. His personal history mirrors the political chaos and degeneration of Athens. Below: Socrates discourses with Alcibiades.



conclusion of the war. Here, the thuggery of Sophistry is presented at its most naked. Gorgias claims that nothing exists, and if it did, we couldn't know it anyway. Gorgias and his cohort, Callicles, bluntly assert their fascist doctrines and openly threaten Socrates for his refusal to succumb.<sup>5</sup> While Socrates deals with Protagoras's arguments rigorously, the tone of the earlier dialogue is, at times, comic. No such levity colors the *Gorgias*—after 27 year of the political degeneration of Athens, which will lead to the death of Socrates, the mood of the *Gorgias* is confrontational and threatening.

#### ■ 402 B.C.

The final dialogue set before those dealing with the death of Socrates in 399 is the *Meno*, placed in

honor [*timos*]), to oligarchy (rule of the few [*oligos*], usually in pursuit of money or pleasure), to democracy (rule of the many or common people [*dēmos*], in pursuit of the same), to tyranny, is no idle exercise.

The Critias of the incomplete *Critias* dialogue is Plato's second cousin, one of the Thirty Tyrants, who was himself dead by 404. One wonders how Plato would have completed this dialogue, whose subject was to have been the political organization of a state, given his relative's tragedy.

The third of the dialogues, the *Timaeus*, stands by itself. More of a monologue, it is delivered by a Pythagorean, Timaeus, who may have been Timaeus of Locri. Addressing the question of the composition of the universe, Plato presents a first approximation of the idea of the complex domain, which will be discussed in Part 2.

#### ■ 404 B.C.

As if to book-end the Peloponnesian War with dialogues devoted to the Sophists, the *Protagoras* dialogue set in 432, is matched by the *Gorgias* dialogue set in 404, at the

402. This dialogue contains all the elements of Plato's repertory: history, method, an introduction to the complex domain in the discussion of powers in the doubling of the square, and the seed crystal for the political solution for society. Meno, for whom the dialogue is named, and who never grasps the concept which Socrates develops, is a democrat, and the "hereditary guest-host" for the ambassador of the Persian king when he visits Meno's Thessaly. Hence, the shadow of Persian manipulation looms just off stage. Anytus, who bursts in toward the end of the dialogue to bluster and to threaten Socrates personally, was one of the two main democratic leaders who overthrew the Thirty Tyrants the year before, and who became the main prosecutor of Socrates. Anytus, it should be noted, managed to escape the fate of the other generals in the naval affair of 405, which resulted in their execution.

It is a powerful irony that Plato counterposes these two major political figures, who never grasp Socrates' ideas, to the slave boy, who, with Socrates' help, makes a discovery of the concept of power and incom-

mensurability. In this dialogue, Plato shines the first light on the shadow of slavery, a shadow which is not fully dissipated until 2,500 years later. Plato's demonstration that a slave boy has the innate capacity to discover

universal principles, was the first gleam of light on an idea that was not to achieve political standing until the intention of the American Revolution was finally fulfilled by Abraham Lincoln and the Civil War.

## 2. The Complex Domain and the Sublime

The dialogues dealing with the death of Socrates in 399 B.C., the *Apology*, *Crito*, and *Phaedo*, mark the final chapter in the destruction of Athens by her own hand, through mob democracy and tyranny. However, if one reaches back to the time of Solon, the great lawgiver of Athens, and his poem on the constitutional principle, written around 590, one can find a forewarning of what was to engulf Athens nearly 200 years later:

Never will our city be destroyed  
by Zeus' decree,  
Nor by the will of the bless'd  
immortal gods, . . .  
But, by money seduced, the Athenians themselves  
Seek mindlessly to corrupt the great city,  
Joined by the iniquitous schemes of their leaders,  
Who from arrogance great woes shall suffer:  
For they understand not how to restrain gluttony,  
Nor best to order their feasting in quiet.  
...  
Sparing neither sacred ground nor public goods,  
Greedily they steal from the one place or the other.  
They fail to protect the rev'rend temples of Justice,  
She who notes silently "what is and what has been,"  
Who in time shall come exacting retribution.  
Behold, an inex'rabable harm visits all Athens:  
To vile slavery is she swiftly progressed,  
Which rouses up from slumber civil strife and war—  
War that wipes out for many their cherished youth;  
Now our much-loved city is soon worn down by faction,  
While the wicked stir them to confrontations.  
...  
Thus does the public evil come to each of us ...<sup>6</sup>

If such dangers were understood more than a century and a half earlier, what was missing in Athenian society which caused it to succumb nonetheless? Or, more importantly, what did Plato discover as the solution to



Raphael Sanzio, "The School of Athens," 1509 (detail). Plato points upward to the Intelligible, Aristotle, outward to the Visible. Socrates appears in profile at the left.

this degeneration? As he develops most thoroughly in *The Republic*, Plato shows that society must be governed by those who are committed to discovery of the Good, which must be sought for in the examination of universal principles. In his "Visualizing the Complex Domain,"<sup>7</sup> Lyndon LaRouche asserts that the Preamble of the U.S. Constitution is of the same character: "The unexcelled genius so embedded in that Preamble, is that it obliges the Federal government to return to the standpoint of true universality, to rescue the nation from the follies of recurring, errant and petty currents of popular opinion. Thus, when we adhere to that Constitution, in that mode, our republic has a certain genius for immortality, if we use it, not achieved by others to date."

The failure to adhere to universal principles is captured in the tragedy of those Athenians who people Plato's dialogues, and it becomes a concluding theme in last Book of *The Republic*. Socrates recounts a tale of the afterlife, in which the souls of the dead have the opportunity to come back, by choosing new lives. One man immediately seized the lot of the greatest tyrant, and, as a result, suffered a horrible fate. "He was . . . a man who had lived in a well-ordered polity in his former existence, participating in virtue *by habit and not by*

*philosophy.*” (Book X, 619c)<sup>8</sup> [Emphasis added] This is especially poignant, given that it is Glaucon, a member of Plato’s family, whom Socrates is immediately addressing.

Plato, like LaRouche in the above-mentioned work, devotes the body of *The Republic* to the question of how man can know these universal principles—by philosophy, not habit. Therefore, these are principles which can only be found in eternal existences, or “that which is, eternally” [*to on aei*].

Indeed, one will find no better study of the U.S. Constitution’s concept of the General Welfare, than Plato’s unfolding of the idea of the Good in *The Republic*.

However, Plato sets up that discussion by taking what he later calls a short cut. In Books III-V, in a series of exchanges with Plato’s brothers Glaucon and Adeimantus, Socrates examines exhaustively the question of producing guardians of the state, through an education based on training in music and gymnastics. These books come to jarring conclusions, which include the banning of Homer and many forms of music and drama, and the sharing of wives and children in common. When read aloud in a group, these books necessarily provoke much agitation and discussion. This entire hypothesis reaches its stretto, later, in the “Nuptial (or Marriage) Number,” in which Socrates asserts that guardians can only be produced by men and women who marry, conceive and bear children in accordance with a complex set of calculations involving rational, irrational, geometric and cubic numbers, means, and incommensurables. (Book VIII, 546b-c) By this time, readers are usually bouncing off of walls.

That Nuptial Number is a singularity in *The Republic*, as it encapsulates the transition from one hypothesis, to the next. One can only look at the Nuptial Number from the vantage point of the noetic study of arithmetic, geometry, solid geometry, and astronomy which has just proceeded. Rather than a eugenics prescription, it poses a complex exercise in Pythagorean mathematics, a kind of compression of the new hypothesis Plato has developed. Because, as Socrates has drawn out of Glaucon, the form of education discussed in the earlier chapters was insufficient, because it “educated the guardians through *habits*, imparting by the melody a certain harmony of spirit that is *not science*, and by the rhythm, measure and grace, and also qualities akin to these in the words of tales that are fables and those that are more nearly true. *But it included no study that tended to any such good as you are now seeking.*” (Book VII, 522a) [Emphasis added] Socrates has already established that the study of the Good is the “longer way around,” and that it is only through the study of “the idea of good” that any understanding of justice, temperance, bravery and other virtues becomes useful or beneficial. Presaging 1 Corinthians 13, Socrates declares that any other knowledge

“would avail us nothing, just as no possession either is of any avail without the possession of the good.” (Book VI, 505b)

The great task of *The Republic*, then, is to discover the knowledge of the Good, and here Plato provides us with a preface to LaRouche’s concept of the complex domain. Let us first look at LaRouche, as he takes on Plato’s philosophical opponents:

The sophist (reductionist) method denies the existence of knowable truth, as the ancient Aristotelean hoaxsters denied such knowledge . . . . The reductionist insists that we actually know only that which is presented to our senses. Contrary to the sophists, the measured characteristics of the compared planetary orbits of Earth and Mars, sufficed to exemplify the proof that we do not know physical reality from our senses . . . our sense-apparatus is merely part of our organism. What our senses report to us, is at best, the effect of action by the world outside on those sense organs, not the image of the efficient action itself. The sense show us, at best, shadows cast by a universe which exists beyond the direct observation of the senses. The domain of sense-perception presents us the mere shadows of the real principles which operate in a universe outside the domain of direct sense perception.<sup>9</sup>

One can have no better metaphor for this concept, than Plato’s description of the Cave, at the beginning of *The Republic’s* Book VII: men held in place all their lives, looking only at the back wall of a cave, seeing only the shadows cast by unseen light and unseen objects behind them—this is what our senses show us.

Ah, but where is the knowable truth? Return to LaRouche, as he presents Kepler’s discovery of the principle of gravitation and Leibniz’s defining of a universal physical principle of least action as

discoveries of universal physical principle, [which] show us principles by means of which we can increase our willful, and also visible control over the universe; but, they also show us the nature of that universal principle of physical hypothesis, the faculty of noesis, by means of which we are able to adduce the existence of, and effect the practical mastery of those specific physical principles. The acquisition of such efficiently practical knowledge of principles beyond the powers of sense perception, enables us to define the efficient function of sense perception within that real universe which lies within nothing less than the complex domain, a universe beyond the shadow-world of sense perception as such.<sup>10</sup>

In both *The Republic*, and his great masterwork, *Timaeus*, Plato addresses these concepts, of the shadow of sense perception versus the substance of universal physical principles, with the elegance of the Greek language. Objects which are knowable to the eye are “*oratos*” (a participle of the verb “to see”), and objects

which are knowable to the mind are “*noetos*” (a participle of the verb, “to know with the mind, to cognize”). The Greek word for mind is “*noos*” or “*nous*”; readers of the writings of Lyndon LaRouche are familiar with the term “noosphere,” coined by the scientist Vladimir Vernadsky, which comes from the same root.

As Socrates puts it, “Conceive [or “use your mind,” since the verb is *noeō*] then, as we were saying that there are these two entities, and that one of them is sovereign over the intelligible order and region, and the other over the world of the eyeball . . . . You surely apprehend the two types, *the visible [oratos] and the intelligible [noetos].*” (Book VI, 509d) [Emphasis added] Plato then enters into an examination of these two types, *oratos* and *noetos*, dividing each of them in turn between actual objects and images of such objects [SEE Figure 1]. The distinction is obvious in the visible domain, e.g., an object and its reflection in water. It is not so obvious in the intelligible, and, it is here that Plato unfolds a concept of hypothesis, and higher hypothesis, which can only be conceived of in the complex domain: “By the distinction that there is one section of it which the soul is compelled to investigate by treating as images the things imitated in the former division (the visible), and by means of assumptions from which it proceeds not up to a first principle but down to a conclusion, while there is another section in which it advances from its assumption to a beginning or principle that transcends assumption, and which it makes not use of the images employed by the other section, relying on ideas only and progressing systematically through ideas.” (510b)

Since Glaucon, and most readers at first, do not quite grasp the idea, Socrates elaborates. In the first section of the intelligible, for example, he places geometrical figures and arithmetical concepts (such as odd and even), “but first, with the reservation that *the soul is compelled to employ assumptions* in the investigation of it, not proceeding to a first principle because of its inability to extricate itself from and rise above its assumptions, and, second, that it uses as images or likenesses the very objects [i.e., geometrical objects—SK] that are themselves copied and adumbrated by the class below them.” (511a) [Emphasis added] Think of Euclidean, post-Pythagorean geometry, which begins with a set of “self-evident,” unexamined axioms; or of Euler’s assumption of

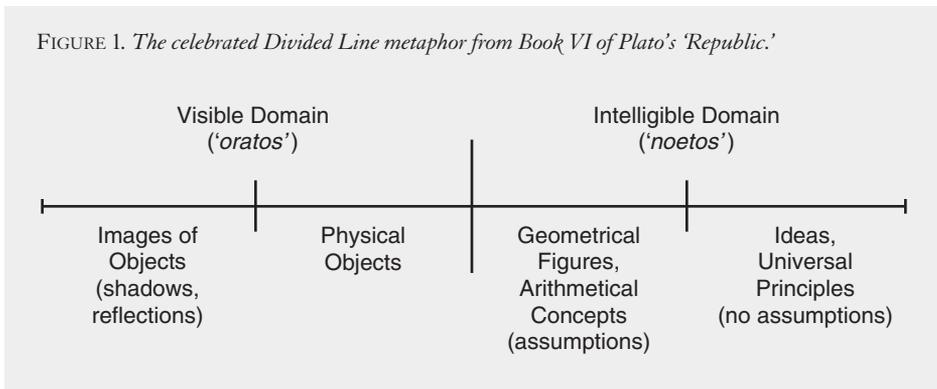
linearity-in-the-small, as part of this section.

The other section of the intelligible is composed of the following: “That which reason itself lays hold of by the power of dialectics, treating its assumptions not as absolute beginnings, but literally as hypotheses, underpinnings, footings, and springboards so to speak to enable it to rise to *that which requires no assumption* and is the starting-point of all, and after attaining to that again taking hold of the first dependencies from it, so to proceed downward to the conclusion, *making no use whatever of any object of sense [oratos]* but only of pure ideas moving through ideas to ideas and ending with ideas.” (511b-c) [Emphasis added]

Having defined these two geometries, that of the shadow world of sense perception, and that of discoverable universal principles, both LaRouche and Plato address the interaction between the two, an interaction which produces paradoxes, or “provocatives” [*paraḱalounta*]. Again, in “Visualizing the Complex Domain,” LaRouche says, it “is the unperceived universe of these actual principles which produces those paradoxical sensory effects which prompt the recognition of the existence of the unperceived, but efficiently existing universal physical principles.”<sup>11</sup>

Socrates describes the difference between those perceptions which do not provoke thoughts of reconsideration, and those that do: There are those for which “the judgment of them by sensation seems adequate, while others always invite the intellect to reflection because the sensation yields nothing that can be trusted. . . . The experiences that do not provoke thought are those that do not at the same time issue in a contradictory perception. Those that do, have that effect that I set down as provocatives.” (523b-c)

Indeed, one might look back at the experience of reading Books III-V of *The Republic* as a series of “provocatives,” which force a new hypothesis of education, one not based on training or habit. (A careful reader of those earlier books will notice Socrates, on



numerous occasions, slyly referring to dog training.) The characteristic of the new hypothesis of education introduced in Book VI, is the unique ability of the human mind, provoked by paradoxes, to use its noetic powers to seek truth, that is, universal principles, culminating in the Good.

As the LaRouche Youth Movement of today begins its education in the geometrical and mathematical work of C.F. Gauss and Bernhard Riemann, so Plato, through the voice of Socrates, likewise enjoins his future guardians of the state. The paradoxes one encounters in the study of numbers, he explains, “would compel the soul to be at a loss and to inquire, by arousing thought in itself, and to ask, whatever is the One as such, and thus the study of unity will be one of the studies that guide and convert the soul to the contemplation of true being.” (Book VII, 525a) Socrates continues in Gaussian terms: “The study of reckoning . . . is useful for our purpose in many ways, provided it is pursued for the sake of knowledge and not for huckstering. . . . [I]t strongly directs the soul upward and compels it to discourse about pure numbers [numbers-in-themselves], never acquiescing if anyone proffers to it in the discussion of number attached to visible and tangible bodies.” (525d-e)

Socrates leads Glaucon through a similar examination of geometry and solid geometry, ending with astronomy: “These sparks that bespangle the sky, since they are decorations on a visible surface, we must regard, to be sure, as the fairest and most exact of material things; but we must recognize that they fall far short of the truth, the movements, namely of real speed and real slowness in true number and all true figures both in relation to one another, and as vehicles of the things they carry and contain. These can be comprehended only by reason [*logos*] and thought [*dianoia*], but not by sight.” (529c-d) (Compare this to the section “The Case of the Night-Time Sky,” in LaRouche’s “Visualizing the Complex Domain.” Then look at Plato’s comparison of the sun to the Good, with the section on “Our Creative Sun,” in the same piece.)

It is after this exploration of the complex domain in Books VI and VII, and, thus, of an education which turns the soul to the Good, that Plato returns to the question of statecraft. And it is only now that Plato introduces the Nuptial Number, in Book VIII, to launch his discussion of a state governed by the best, an aristocracy [*aristos*, meaning “the best”].<sup>12</sup>

If society is not based on the commitment to discover and know the complex domain, and, hence, to make decisions based on universal principles and a commitment to the Good, it will begin to degenerate, as

Plato’s Athens did. Once one substitutes any other quality or virtue for this, the devolution begins. Socrates traces the downward spiral from timocracy, to oligarchy, to democracy, to the final reaction and descent into tyranny.

Look again at Critias, Nicias, and Alcibiades. To varying degrees, and at various points in their lives, each was committed to “traditional values.” None consciously started out to destroy Athens. Yet, none of the three would walk Socrates’ path—the unswerving path toward universal principles in service of the Good. And so, each, succumbing to honor, or money, or pleasure, or ignorance, led himself and Athens to their mutual tragedies.

Socrates did walk that path, and walked it happily, even though it would lead to his execution. However, Socrates’ death was not a tragedy, as he himself addressed in the concluding scene of the *Phaedo*, where he chastises his friends for wailing and grieving as he is about to drink the hemlock. Have I not, he says, just proven to you the immortality of the soul? Socrates’ death was sublime, and it was his passion which turned Plato’s soul to be “able to endure the contemplation of essence and the brightest region of being . . . the Good.” (*Republic*, Book VII, 518d)

The failed characters of Plato’s dialogues located their identities in their mortal existences. Socrates located his in his immortality. Plato’s dialogues are, at once, tragedies of the former, and great spiritual exercises toward development of the knowledge of the latter. Or, one might simply call them, exercises in the *pursuit of happiness*.

1. Excerpted in Helga Zepp LaRouche, “Thucydides’ ‘Melian Dialogue’: Beware of the Athenians, Mr. Bush!,” *Fidelio*, Summer/Fall 2002, Vol. XI, No. 3-4.
2. *Ibid.*
3. *Alcibiades I*, in *Plato XII*, Loeb Classical Library, trans. by W.R.M. Lamb (Cambridge, Mass.: Harvard University Press).
4. *Charmides*, in *ibid.*
5. See accompanying article, “Sophistry: Destroyer of Nations from Within,” page 10.
6. Solon of Athens, “The Constitutional Order,” trans. by David Shavin, assisted by Kenneth Kronberg, *Fidelio*, Summer 1993 (Vol. II, No. 2).
7. Lyndon H. LaRouche, Jr., “Science for Teachers: Visualizing the Complex Domain,” *Executive Intelligence Review*, July 11, 2003 (Vol. 30, No. 27).
8. All quotations from *The Republic* are taken from *Plato: The Republic*, Loeb Classical Library, trans. by Paul Shorey (Cambridge, Mass.: Harvard University Press).
9. LaRouche, *op. cit.*
10. *Ibid.*
11. *Ibid.*
12. The word “aristocracy” obviously has a different meaning today, involving class or hereditary distinctions.

## THE MAKING OF MODERN RUSSIA



*Mikhail Yurievich Lermontov*

# The Promise of Mikhail Lermontov

by Denise M. Henderson

Suppose you found yourself in a society where the accepted way of doing things was no longer sufficient? Suppose that, with the loss of key individuals in your society, a crisis which could affect the survival of your nation was fast approaching, and you were one among the few, willing to say that there had to be a change, as soon as possible, in how things got done?

Suppose also that many of your co-thinkers or potential collaborators had been assassinated or rendered ineffective by enemy operations? Could you then, still, not merely say what you knew to be true, but act on the ideas which you knew could move the existing context into a completely new and much more fruitful direction?

This was the situation in which the 23-year-old poet Mikhail Lermontov found himself in 1837, when Alexander Pushkin was murdered in a duel. For by then, not only Pushkin, but also Alexander Griboyedov, the Russian emissary to Iran and author of the play *Woe from Wit*, had been murdered: Pushkin in a duel he shouldn't have fought, and Griboyedov along with the rest of the embassy staff at the Russian embassy in Iran (then Persia) by an enraged mob.

Lermontov, despite this, and under these conditions,

in his poetry and essays wrote about the dearth of consistent, clear leadership in Russia under Tsar Nicholas I, echoing many of Pushkin's themes and continuing the development of the Russian language and Russian poetry. Lermontov also reflected the influence of the German Classical tradition on Russia, through his study of the writings of Schiller and Heine, as well as by translating their works into Russian.

Mikhail Lermontov was born in 1814, fifteen years after Pushkin. He found himself in a Russia where the political situation had largely deteriorated, thanks to the rigidities of Nicholas I and many of the Tsar's closest advisers, including the cruel Minister of War, General Alexei Arakcheyev, and the anti-republican Foreign Minister Nesselrode, along with the salon of Madame Nesselrode. The Russian Army in the Caucasus, where Lermontov was to spend most of his military service, found itself engaged in a brutal, protracted guerrilla war. On the one hand, the local population had been encouraged by various leaders to fight to the death, while on the other, the Russian Commander, General Yermolov, in response, had begun to pursue a slash-and-burn policy that demoralized the Russian officer corps that had hoped for liberal-

*Will you, poet, who is mocked, reawake!  
Or, will you never avenge against those who spurn—  
From the golden scabbard unsheathe your blade,  
Covered with the rust of scorn?*

*from 'The Poet,' 1838*



*View of Mt. Kreshora  
from the gorge near Kobi,  
the Caucasus. Drawing by  
M. Lermontov.*

ization and change after the defeat of Napoleon in 1815.

Lermontov was steeped in the Classics from an early age, and this led him to develop his ability to assimilate several languages, including Latin, Greek, French, German, and English. Lermontov also read everything by Pushkin that he could get his hands on. Although Lermontov and Pushkin attended many of the same theaters, ballets, and so forth, they never met. However, Pushkin, having received some unedited poems by Lermontov, told his friend, the musician Glinka, “These are the sparkling proofs of a very great talent!”

A striking example of Lermontov’s youthful creativity is his assimilation of the poetry of Friedrich Schiller. The 15-year-old Lermontov both translated Schiller’s “The Glove” and then, having read and understood the con-

mocks those who would cater to the fashions of the court. In it, a knight risks his life by entering the cage of a tiger at a tournament to retrieve a lady’s glove.

“And from the monstrous middle racing,” writes Schiller, “Grabs he the glove now with finger daring. . . .”

What happens next, however, takes the court completely by surprise.

Then from every mouth his praises shower,  
But to one the loving glance most dear—  
Which promises him his bliss is near—  
Receives he from Cunigund’s tower.  
And he throws in her face the glove he’s got:  
“Your thanks, Lady, I want that not.”  
And he leaves her that very hour!

(translation by Marianna Wertz)

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*Denise Marguerite Dempsey Henderson, a long-time associate of Lyndon H. LaRouche, Jr., was struck and killed in a hit-and-run accident in Washington, D.C. on Sept. 15, 2003. For over 20 years, Mrs. Henderson helped man the Russia/Eastern Europe desk of Executive Intelligence Review, as well as undertaking other editorial assignments, including Editorial*

*Assistant of Fidelio magazine. This article, on the political and cultural significance of Russia’s Mikhail Lermontov, was drafted in November 2002. Preparation for publication has been aided by Denise’s colleague and friend Rachel Douglas, who provided assistance with the translations and editorial details, as well as supplying the boxed background material.*

# Pushkin's Russian Revolution



The Granger Collection

When Mikhail Lermontov came on the scene, Russian's master poet, Alexander Sergeyevich Pushkin (1799-1837), was still alive to work his magic. As he composed the greatest works of Russian poetry and launched the development of literary prose, Pushkin transformed the Russian language, and Russia. His beautiful language is the core of literate Russian to this day.

A national hero and a universal genius, Pushkin embodied the Classical idea in Russia. He was the soul of the Classical movement in Russian culture, which he sparked and advanced and helped to organize. The subjects of Pushkin's writing are the eternal ideas—truth, beauty, justice, mercy, love, freedom, commitment to a mission of doing good. Employing Classical verse forms in combination with the spoken language of the people, Pushkin insisted that the “popular” (*narodny*) quality of a language will flower when it is elevated to express profound ideas.

Exploring the paradoxes of leadership in Russian history, Pushkin pioneered Classical tragedy in the Russian language, with his drama *Boris Godunov* and his studies of Tsar Peter the Great. He was a master of the acerbic epigram, aimed at political or cultural foes. He was one of the great story-tellers of all time.

Never far from politics, Pushkin had close friends among the young officers of the Decembrist movement, whose uprising was crushed in 1825. He was no mere rebel, however, but sought ways to influence Tsar Nicholas I (r. 1825-1854) in the direction of peaceful reform, centered on education. Pushkin's murder by Georges d'Anthes in a duel was the project of a powerful clique of foreign-connected oligarchs, who ran much of Russian policy in the period after the 1815 Congress of Vienna.

In other words, the knight walks away from the established customs and the “way things are done,” without a second glance. He refuses to be a plaything of the oligarchy.

In “Ballad,” Lermontov used Schiller's “The Diver” as his source, but cut out the king as instigator of the diver's ill-fated journey. Instead, he focusses on the idea of the enchantress who views her “dear friend” as a plaything. The poem was probably written in 1829, the same year Lermontov translated “The Glove.” In “Ballad,” Lermontov took further in Russian the rhymed couplet form which Pushkin had sometimes used, but which Heine to a greater degree had been developing in the German language [SEE Box, page 56].

## Ballad

Sits a beauteous maiden above the sea,  
And to her friend doth say, with a plea

“Deliver the necklet, it's down in the drink,  
Today into the whirlpool did it sink!

“And thus shalt thou show me thy love!”  
Wildly boiled the young man's blood,

And his mind, unwilling, the charge embracing,  
At once into the foamy abyss he's racing.

From the abyss doth fly the pearl spray,  
And the waves course about, and swirl, and play,

And again they beat as the shore they near,  
Here do they return the friend so dear.

O Fortune! He lives, to the cliff doth he cling,  
In his hand is the necklet, but how sad doth he seem.

He is afraid to believe his tired legs,  
The water streams from his locks down his neck.

“Say, whether I do not love thee or do,  
For the beautiful pearls my life I spared not,

“As thou said, it had fallen into the black deep  
It did lie down under the coral reef—

“Take it!” And he with a sad gaze turned  
To the one for whom his own life he spurned.

Came the answer: “O my youth, O dear one!  
If thou love, down to the coral go yet again.”

The daring youth, with hopeless soul,  
To find coral, or his finish, down dove.

From the abyss doth fly the pearl spray,  
And the waves course about, and swirl, and play,

And again do they beat o'er the shore,  
But the dear one return not evermore.

(translation by the author)

Tragically, at the crucial moment, Lermontov himself failed to escape the trap which had been set for him. For, once he had written his poem, “Death of A Poet” about Pushkin’s murder, and its postscript, written with the knowledge of who was behind the calumnies that led to Pushkin’s duel and death, Lermontov allowed himself to be ensnared by those in the Russian court and establishment who did not want there to be any successor to the freedom-loving Pushkin, and as a result he was shot dead in a duel in the Caucasus in 1841—four years after Pushkin’s own death in a duel.<sup>1</sup>

## Who Was Mikhail Lermontov?

Mikhail Lermontov, or “Mishka” as he was known as a child, was born in 1814, in Penza, a village to the south-east of Moscow. His grandmother, Elizabeth Alexeyevna Arsenyeva (née Stolypina), who was the major landholder in Pskov, had opposed the marriage of her daughter “beneath her station” to a Russian Army officer, Yuri Petrovich Lermontov, and did everything she could to break up the marriage by whispering in her daughter’s ear what a bad match Yuri was for her.

Mishka thus grew up in a household permeated by strife. At first, there was the growing conflict, incited by Elizabeth Alexeyevna, between his father, Yuri Petrovich, and Maria Mikhailovna, his mother, who suffered from tuberculosis. Mishka seems to have cared about both his parents, and actually wrote a poem to his deceased mother in 1834, which, according to an entry in his diary, is based on the remembrance he had of his mother singing to him when he was three years old.

“The Angel,” describes the individual who cannot forget the music of the heavenly spheres.

### The Angel

An angel flew in the midnight sky,  
And sang a lullaby;  
And all around, the stars and the moon,  
Heeded that holy song.

He sang of the blessedness of the innocent,  
'Neath Eden’s tents,  
About the great God he sang,  
And his praise was unfeigned.

A young soul he held in his hands,  
For the world of tears and sadness,  
And the sound of his song in the young soul  
Remained—without words, but whole.

And for a long time on earth that soul stayed,  
But never could he trade  
Heaven’s music, soaring,  
For the songs of earth so boring.

With his parents estranged by the time he was three, Mikhail began suffering bouts of nerves. Maria Lermontova soon discovered that music, the playing of the old songs, the “ingenious cavalcade of notes,” as biographer Henri Troyat calls it, calmed her son’s nerves.

At his mother’s death, Lermontov’s grandmother took charge of Mishka’s person and education. The domineering Elizabeth Alexeyevna, taking advantage of Yuri’s grief and the fact that he was in debt, drove him out of his own son’s life. At the same time, Lermontov’s grandmother wound up getting him the best tutors and the best education she could afford, including music lessons, lessons in French, the language of the Russian aristocracy, as well as in Greek, and in painting.

Elizabeth Alexeyevna ensured that her grandson’s health, which was poor when he was a child, was looked after. He visited the Caucasus twice during his childhood, once when he was six and again at the age of 10. He and his grandmother, along with their retinue, went to his aunt’s estate in Georgia, where it was hoped the fresh air and the spas would improve Mishka’s condition.

Lermontov would later remember the excitement of the long trip from Pskov to the Georgian Caucasus, which has often been compared as a frontier to the Wild West of the United States.

At the age of 10, on the second visit, he also perused his aunt’s library, which contained the works of the French (Rousseau, Voltaire), as well as the German poets Schiller and Goethe.

In 1825, Lermontov’s family, like many Russian aristocratic families, was personally affected by the Decembrist uprising of officers in St. Petersburg [SEE Box, page 48]. The uprising, sparked by the accession of Nicholas I to the throne, was suppressed, and the officers who led it were arrested. Lermontov’s great uncle, General Dmitri Stolypin—the grandfather of the famous Russian reformer Pyotr A. Stolypin—was sympathetic to the Decembrists and a friend of Decembrist leader Pavel Pestel, who was hanged for his role in the plot.

Lermontov had been given a broad education, both in the Classics and in French Romantic ideas, by private tutors in his grandmother’s home. At the age of 15, he attended the Moscow University Boarding School for Young Men, also known as the Moscow Noble Pension, a private pension in Moscow that focussed on the Classics (a pension being the equivalent of a private preparatory school in the United States). Tsar Nicholas I, having personally visited the school with the head of the Third Department (the secret police), Count Alexander Benkendorf, pronounced the school too liberal. Its professors were ordered to curtail the curriculum.

Because the German Classical movement was radiat-

ing outward into Russia, even Moscow, the home of the more traditional Russian elites who were wedded to the landed aristocracy and serfdom, began to see a renaissance in its educational institutions and its cultural outlook. Lermontov benefited both from the Moscow Noble Pension, in which he was enrolled in 1829, and from public performances of Schiller and Shakespeare, even bad or truncated ones. In letters to his aunt, Lermontov roundly criticized a performance of *Hamlet*, explaining to her that key passages from the original had been consciously omitted.

Throughout his teens, Lermontov continued to compose original poetry and to translate. In 1831, he was enrolled at Moscow University. But, as the first semester proceeded, the cholera epidemic, which had spread from Asia into Russia and would sweep through Poland as well, hit Moscow. Students from the University were enlisted in the fight to stop the spread of the disease, in concert with students from the University's Department of Medicine. Classes would not resume until the beginning of 1832.

Once classes resumed, Lermontov and his friends, who had participated in beating back the cholera, found it difficult to readjust to the stultified university life, in which anything that smacked of non-autocratic ideas was suppressed. Lermontov and his friends became known as the "Joyous Band." The group was drawn to ideas of a constitutional state, in which serfdom would be abolished, and where there would be universal education.

Most of the faculty of Moscow University was steeped in a commitment to serfdom and all that this implied for economics, as well as in Tsar Nicholas's doctrine—actually the doctrine of Nesselrode and the worst oligarchical elements of Imperial Russia in this period—of "Orthodoxy, Autocracy, and Nationality." For Nicholas, nationality referred to the Russian as a Great Russian. This was the period when Russia played the role of gendarme of Europe, assigned to it by the masters of power politics—Capodistria, Metternich, Castlereagh—at the 1815 Congress of Vienna, as well as pursuing imperial designs of its own.

In 1831, Lermontov and his friends had already had one encounter with Malov, their professor of Roman law, described as extremely obtuse. On March 16, 1831, they shut down his lecture with hissing, refusing to allow him to continue.

While this incident almost got them sent into the army as common soldiers, Malov was dissuaded from pursuing charges. In a Professor Pobedenostsev's class, Lermontov responded that his teachers knew nothing, and that rather, he was educating himself from his personal library, which contained much more recent materials in

## The Turbulent Russian Army

The Russian Army, in which Lermontov served, and about which he wrote, policed the borders of an Empire in the period of the Holy Alliance. The troops were conscripted into virtually life-long service (terms of 25 years, and longer), but the officer corps was the locus of considerable free-thinking. From the ranks of Russian Army leaders came patriotic reforms, as well as a fair share of hotheads with Jacobin leanings. Both elements were present in the famous Decembrist uprising of 1825.

Tsar Alexander I died on Nov. 19 (Old Style), 1825 in Taganrog. It was not generally known that his next oldest brother, Governor-General of Warsaw Constantine, had renounced the throne, and a third brother, Nicholas, was the heir. Military units swore allegiance to Constantine, who, however, refused to come to St. Petersburg. On Dec. 14, the Northern Society of young noblemen and officers, veterans of the Great Patriotic War against Napoleon, took advantage of the interregnum to stage a revolt against the incoming Tsar Nicholas I. On the Senate Square in St. Petersburg, a day-long standoff, punctuated by the assassination of two government officials, ended in an hour of cannon fire. Scores of the soldiers summoned by the insurgents died, and the Decembrist leaders were arrested. Five ring-leaders were hanged in 1826, including the poet Kondrati Ryleyev. Others were exiled to Siberia for life.

The mission and the fate of the Decembrists preoccupied Russia's intellectuals and writers, beginning with the friend of many of them, Alexander Pushkin. It loomed large for the generation of Lermontov, who was 10 years old in 1825. The youthful Lermontov took his army commission in 1834.

foreign languages. In class after class, Lermontov continued to challenge the authority of professors, who were teaching from outdated materials, and who were attempting to enforce Nicholas's doctrine of Orthodoxy, Autocracy, and Nationality. While Lermontov and his Joyous Band may not have had a fully thought-out solution, they had before them the example of the Decembrists, the "first revolutionaries." And they knew that their education was narrow and ideological.

Lermontov's continued confrontations with his professors finally led to his expulsion from the University. He

The Decembrist uprising, Senate Square, St. Petersburg, Dec. 14, 1825, was staged by young officers against the incoming Tsar Nicholas I. **Right:** Decembrist A.I. Odoevsky, watercolor by M. Lermontov, 1837.



1837, Lermontov was told that the Tsar had issued an order allowing him to return from exile, and to join a regiment at Pskov. Mikhail, who was writing verse based on tales about the

planned to transfer to the University in St. Petersburg, but because the credits he had earned at Moscow were not transferrable, he decided instead to enroll in the Junkers Military School. Upon graduation in two years, as the scion of a noble family, he would be able to enroll in one of the regiments of the Guard. This he hoped would be easy duty, relatively speaking, in the vicinity of St. Petersburg.

Lermontov's enrollment began in November of 1832, in the Hussars of the Guard. At the school, where attempts at liberalism had been shut down by the Tsar, Lermontov was immersed in military studies, including strategy, ballistics, and fortifications. He graduated in 1834.

From 1835 to 1836, Lermontov spent time in St. Petersburg among the social circles of the aristocracy. He wrote much verse, and some of it was noted by the critic Vissarion Belinsky for its conflicting themes of fulfillment and despair.

In 1837, Lermontov, like all Russians, was stunned by the murder of Alexander Pushkin in a duel with the adopted son of the Dutch ambassador to Russia. His poem, "Death of A Poet," on Pushkin's murder, would get him imprisoned in the Fortress of Peter and Paul, then exiled to the Caucasus. Having gotten seriously ill with pneumonia and rheumatism on maneuvers, Lermontov, with the agreement of his commander, spent several months at the spa in Pyatigorsk, a rest and social resort for the military and aristocracy.

Finally rejoining his regiment in Tbilisi in October

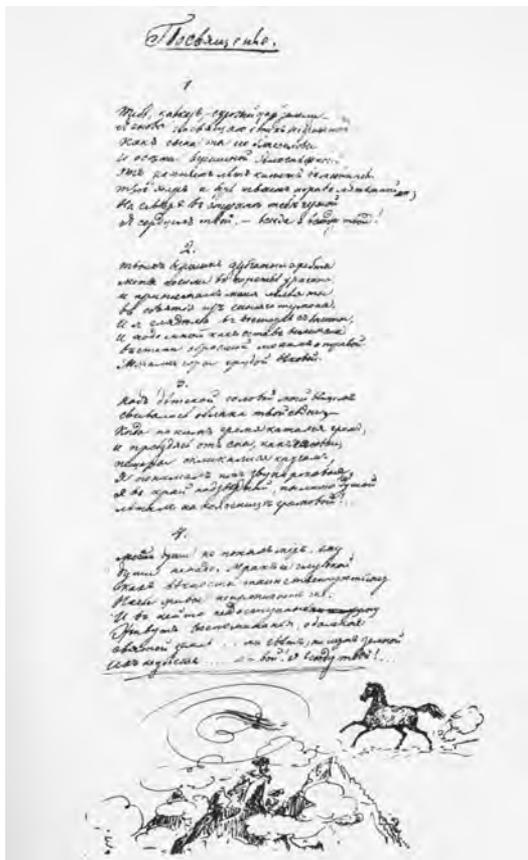
Caucasus, took his time in returning north. He finally arrived in St. Petersburg on January 3, 1838. In April, spurred by his requests to his grandmother and her requests to Grand Duke Michael and Benkendorf, Lermontov was allowed to return to St. Petersburg. It was in this period that Lermontov wrote *A Hero of Our Time*. It was completed and published in 1839. Lermontov also wrote his long poem, or "Eastern tale," as he called it, "The Demon."

In 1840, Lermontov was again exiled to the Caucasus, this time over a duel that was planned between himself and the son of the French ambassador, Ernest de Barante. The duel took place in February. No one was hurt, but when the duel was discovered, Lermontov was arrested and exiled. This time, no appeal from Elizabeth Alexeyevna could prevent his exile.

On April 16, 1840, while Lermontov was in prison awaiting court-martial, the critic Belinsky (with whom he had had disagreements) visited him. Belinsky wrote after this meeting, "Oh, this will be a Russian poet on the scale of an Ivan the Great! Marvellous personality! . . . He reveres Pushkin and likes *Onegin* best of all. . . ."

Lermontov was found guilty of dueling, and exiled.

He arrived in Stavropol, military headquarters for the Caucasus, in mid-June of 1840, and presented himself to the commander-in-chief of the region, General Grabbe. In this second tour, Lermontov was involved in several military actions. In fact, Lermontov requested active duty, in the hope of receiving a pardon through his exploits, which would allow him to return

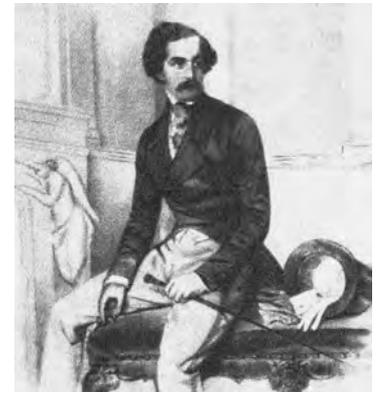


Lermontov began writing poetry at age 16. A talented artist, he adorned his manuscripts with sketches.

**Left:** Dedication to the poet's "Aul Bastundzhi" ("Bastundzhi Village").

**Right:** Lermontov's cousin and best friend, Alexei Stolypin, of the influential Stolypin family.

Lermontov earned his Army commission in 1834, after graduating from the Junkers Military School shown below.



to St. Petersburg, where he could socialize with the political and social circles that were trying to implement reform.

On July 6, 1840, he fought and acquitted himself well in the battle of Valerik. Then, on October 10, Lermontov took command of what was essentially a Russian Army guerrilla unit, attempting to fight the irregular war in the Caucasus through more flexible tactics.

In November of 1840, Lermontov was recommended for the Order of Saint Stanislas after the Valerik campaign. But in early 1841, Nicholas I denied him the Order because of his writings. Lermontov was given a two-month pass to St. Petersburg, which he hoped to make permanent.

But by March of 1841, Lermontov realized that he would not be permitted to remain in the capital, and went to rejoin his regiment. Once he arrived in Stavropol, he had himself placed on sick leave, and went to Pyatigorsk.

During this time, Lermontov was under surveillance by the secret police of the Third Department. On July 13, 1841, at a party arranged by Lermontov, Lermontov and "Monkey" Martynov, a former classmate and friend, had a minor argument. A duel was set for July 15.

Lermontov spent the next two days attempting to

resolve the matter, and avoid the duel. But Martynov refused to come to any accommodation.

On July 15, the duel took place. Lermontov either refused to fire or fired into the air. Martynov, hesitating only a moment, shot the poet dead.

## Lermontov's Poetry

Being able to be creative, and being able to be creative constantly, was an issue Lermontov addressed as early as 1830, at the age of 16, when he wrote "The Poet," in which he expressed what the experience of creation was to him:

And when Raphael, so inspired,  
The pure Virgin's image, blessed,  
Completed with his brush afire,  
By his art enraptured  
He before his painting fell!  
But soon was this wonderment  
In his youthful breast tamed  
And, wearied and mute,  
He forgot the celestial flame.

Thus the poet: a thought flashing,  
As he, heart and soul, his pen dashing,  
With the sound of his famed lyre

Charms the world; in quiet deep  
It sings, forgetting in heavenly sleep  
Thou, thou! The idol of his soul!  
Suddenly, his fiery cheeks grow cold,  
All his tend'rest passions  
Are quiet, and flees the apparition!  
But how long, how long the mind holds  
The very first impression.

—M. Lermontov (approx. age 16)

In 1838, with Pushkin dead for about a year, the 24-year-old Lermontov wrote another poem titled “The Poet,” which was his reflection on what it meant to be a poet during the reign of Nicholas I.

This poem begins in the first person. A Cossack who has retired from fighting, has hung up his battle-worn *kindjal* (a type of knife/sword used in the Nineteenth century in the Caucasus), which now hangs as an ornament on his wall.

Lermontov uses this as a metaphor for how poetry, instead of being an instrument with which to rally the troops, and of truth/beauty, has become a party game, or an ornament for the court; therefore rusted, and of no use in the heat of battle. Here are the last five of its 11 stanzas.

*from The Poet*

In our age effeminate, is it not so, poet,  
Lost is your intent,  
Having exchanged gold for that portent,  
Which the world heeded in reverence silent?

Once it was, the measured sound of your words bold  
and loud,  
Inflamed for battle the warrior,  
Like a cup for the feasts, 'twas needed for the crowd—  
Like incense in the hour of prayer.

Your verse, like a holy spirit, floated above them,  
Blessed thoughts recalling  
That rang like the bell for meeting  
In the Days of Troubles—and of national feasting.

But we are bored by your proud and simple words,  
We are diverted by tinsel and clouds;  
Like a worn-out beauty, is our worn-out world  
Used to wrinkles hidden under rouge . . .

Will you, poet, who is mocked, reawake!  
Or will you never avenge against those who spurn,  
From the golden scabbard unsheathe your blade,  
Covered with the rust of scorn?

—1838 (Pushkin dead for less  
than a year)  
(translation by the author)

Thus, under Nicholas's reign, Lermontov was faced with a paradox. How could he, as one individual, make a difference in an autocratic regime? Like all Russians,

he was faced with the murder of Pushkin; with the irregular war in the Caucasus, which would turn into a full-blown war that, at the least, the British imperial faction was able to manipulate a decade or so later; and with the pettiness and contradictions of life under Tsar Nicholas I. It therefore appeared that to be a thinking, creative person, was to be put in the position of becoming an outcast—someone who, in the eyes of society, would be considered a beggar standing naked in the town square, attempting to tell the truth to an audience which was either too frightened, or too consumed with its own private games, to listen.

**The Prophet**

E'er since the judge eterne  
The prophet's omniscience gave me,  
In people's eyes do I discern  
The pages of malice and enmity.

To proclaim love I came  
And the pure truths of learning:  
All my neighbors, enraged,  
At me stones were hurling

With embers I strewed my head,  
From the cities did I flee  
And thus I live in the desert;  
Like the birds, on food divine and free.

Earth's obedient creature  
Of the eternal preserver calls to me  
And the stars do hear,  
Their rays play joyfully.

And so in the noisy town, while  
I hastily make my way,  
With a self-satisfied smile,  
Then the old men to the children say:

Look: Here's an example for you!  
He was proud, and did not dwell among us:  
He wanted us to believe—the fool—  
That God speaks with his lip!

And, children, upon him look:  
How ill he is, and ashen,  
Look how naked he is, and poor,  
How everyone despises him!

—1841

The turmoil Lermontov faced as a young man, both in his personal life and in the military, was reflected in the three-stanza poem “The Sail,” which uses the metaphor of a sailing ship steering into a storm, “as if in storms there is peace.” That is, as many a sailor knows, if you cannot outrun a storm, you must navigate through it, if you are to return home safely.

## The Sail

Gleams white a solitary sail  
In the haze of the light blue sea.—  
What seeks it in countries far away?  
What in its native land did leave?

The mast creaks and presses,  
The wind whistles, the waves are playing;  
Alas! It does not seek happiness,  
Nor from happiness is fleeing!

Beneath, the azure current flows,  
Above, the golden sunlight streaks:—  
But restless, into the storm it goes,  
As if in storms there is peace!

—1832 (18 years old)  
(translation by the author)

Lermontov became quite visible—and a target of both international and Russian political forces which were behind Pushkin's murder—with "Death of A Poet," a passionate eulogy on Pushkin's death. Lermontov had read many handwritten copies of Pushkin's poems, passed from person to person, during these years. As his writings attest, Lermontov certainly understood what Pushkin's groundbreaking work in the Russian language meant for Russia. Lermontov also attended balls and gatherings among the officer corps stationed in St. Petersburg, at which Pushkin was present. But he wanted any meeting with Pushkin to be peer to peer, poet to poet, and so stayed in the background whenever Pushkin was present.

## Death of A Poet

The poet's murd' red!—slave of honor,  
He fell, by rumor defamed,  
With lead in the breast, and his proud head bowed  
By a thirst for vengeance!  
The poet's soul had not withstood  
The disgrace of petty-minded insults.  
He rose against the opinion of the world  
Alone, as formerly . . . and he's murdered!  
Murdered! . . . Now to what purpose is sobbing,  
A useless chorus of empty praises,  
And the pitiful prattle of excuses?  
Fate's sentence has been imposed!  
Was it not you who first thus persecuted  
So cruelly his free, bold gift,  
And for amusement fanned  
The fire that had somewhat abated?  
So? Be happy. . . . He could not  
Bear the final torments.  
Extinguished, like a lamp, is the  
Marvellous genius,  
Withered the ceremonial crown.  
His murderer, coldblooded,

Took aim . . . There was no salvation:  
That empty heart beat steadily,  
In the hand the pistol did not tremble  
And how is that strange? From afar,  
Like a thousand fugitives,  
He, hunting for fortune and rank,  
Thrown among us by the will of fate  
Laughing, impudently despised  
The language and customs of this alien land;  
He could not spare our glory,  
He could not understand in that bloody instant,  
Against what he raised his hand!  
And he is slain—and taken to the grave,  
Like that bard, unknown but dear,  
The prey of dull envy,  
Whom he praised with such wonderful force,  
Struck down, like him, by a pitiless hand.\*  
Why from peaceful delights and open-hearted friendship  
Did he enter into this envious world—stifling  
For a free heart and fiery passions?  
Why did he extend a hand to petty slanderers,  
Why did he believe the false words and caresses,  
He, who from his youthful years understood people?

They removed the former garland, and a crown of thorns  
Entwined with laurel put they on him:  
But the secret spines harshly  
Wounded the famous brow;  
His last moments were poisoned  
By the insidious whispers of derisive fools,  
And he died—thirsting in vain for vengeance,  
Secretly besieged by false hopes.  
The sounds of his wonderful songs fell silent,  
They will not ring out again:  
The bard's refuge is cramped and sullen,  
And his lips are sealed.

(translation by the author)

Lermontov might have been considered a minor irritation and been reprimanded had he left his poem there. But he decided to go all the way in a postscript written several weeks later, and attack the court itself for its organized role in Pushkin's death. The postscript was then surreptitiously circulated to trusted friends. At the time, Benkendorf took it as "seditious" and a "call to revolution."

## Postscript to 'Death of A Poet'

And you, stubborn heirs  
Of fathers renowned for meanness,  
Who with servile heel trod underfoot the shards

\* Reference to *Eugene Onegin*, Pushkin's novel in verse, the duel between Onegin and the poet Lensky, whom Onegin murders.—DMH

Of families by Fortune frowned upon!  
 You, greedy crowd standing near the throne,  
 Of Freedom, Genius and Glory the hangman!  
 You hide behind the protection of law,  
 Before you, the court and truth—all is silent!  
 But there is also divine judgment, you cronies of  
 corruption!  
 There is a terrible judge: he waits;  
 He is not swayed by tinkling gold,  
 And knows your thoughts and affairs beforehand.  
 Then in vain will you resort to slander:  
 It will not help you again,  
 And with all your black blood you shall not wash away  
 The righteous blood of the poet!

One of Lermontov's cousins, Nicholas Stolypin, described by one Lermontov biographer as "a smart young diplomat serving in the Foreign Ministry of von Nesselrode"—i.e., the same Nesselrode whose wife's salon had been at the center of the operation against Pushkin—visited Lermontov to harangue him and tell him he had gone too far, and that he should cease and desist attacking the Tsar and the court immediately. Lermontov angrily replied: "You, sir, are the antithesis of Pushkin, and if you do not leave this second, I will not answer for my actions."

Even with the limited circulation of the postscript, Lermontov had sealed his fate. He and his friend Svyatoslav Rayevsky, who had circulated the postscript to various people, were immediately arrested. Rayevsky attempted to send a letter to Lermontov warning him to make sure that their stories were the same. But the letter was intercepted. Each was interrogated individually, and made to admit the role of the other in the circulation of the postscript.

Lermontov and Rayevsky wound up being imprisoned at the Fortress of Peter and Paul for six months. Lermontov was made to write a statement of contrition, addressed to Nicholas I, in which he praised Nicholas's

generosity to Pushkin's widow and children. At the end of the statement, however, Lermontov proved himself to be committed to what he had previously written.

"As far as concerns me personally," he wrote, "I have not sent this poem out to anyone, but in acknowledging my inconsequence, I do not want to disavow it. The truth has always been sacred to me and now in offering my guilty head for judgment, I have recourse to the truth with firmness as the only protector of an honest man before the Tsar and before God."

Because of pleas on his behalf by his grandmother, given her position in society, and by the court poet Zhukovsky, Lermontov did not wind up in Siberia. Instead, he was exiled to the Caucasus as a member of the Nizhny Novgorod Dragoons. Thus, at the age of 23, Lermontov was to return to the region where he had spent several summers of his youth on his aunt's estate. There, Lermontov was to meet and become re-acquainted with members of the Caucasian Officer Corps, made up almost entirely of those officers exiled by Nicholas I for their role in the Decembrist uprising of 1825, and many of whom he knew or had been friends of Pushkin.

## The Caucasus

In 1840, Lermontov, while in St. Petersburg, was challenged to a duel. While some in the court tried to claim that the duel was personal, those closer to Lermontov asserted that Lermontov was challenged over his blunt, public stance on the *de facto* murder of Pushkin. When it was "discovered" that Lermontov had been duelling, he was thrown in prison, and exiled again to the Caucasus.

One of Lermontov's most poignant poems, written upon his second exile, reflects the conditions to which Russians knew themselves to be subject, i.e., that there were police spies everywhere. Lermontov called Russia, the land of "all-hearing ears."



Attempts by reformers like Pushkin and Lermontov to influence the policies of Tsar Nicholas I (left), challenged the worst oligarchical elements of Imperial Russia, represented by Russian Minister of Foreign Affairs Count Karl Robert Nesselrode (center left). Nesselrode's views were shaped by the 1815 Congress of Vienna, and its Habsburg and British Empire spokesmen Prince Klemens Metternich (center right) and Viscount Castlereagh (right).

Farewell, unwashed Russia,  
Land of slaves, land of lords,  
And you,\* blue uniforms,  
And thou, a people devoted to them.

Perhaps, beyond the wall of the Caucasus,  
I will be concealed from your pashas,  
From their eyes all-seeing,  
And ears all-hearing.

—1841

(translation by the author)

Thus, Lermontov spent most of the years 1837 to 1841—the remainder of his short life—as an officer in the Caucasus, with a short return to the capital, St. Petersburg, engineered by his grandmother in 1839. And upon his return to St. Petersburg, Lermontov wrote *A Hero of Our Time*.

### *A Hero of Our Time*

The final straw for those among Russia's ruling elite who were committed to an anti-republican outlook, and thus determined to be rid of Lermontov, was Lermontov's novella, *A Hero of Our Time*, often classified simply as "the first modern Russian psychological novel."

But, although Lermontov does describe the psychological ills of his fellow Russian officers stationed in the Caucasus, that is not the only purpose of *Hero*. *A Hero of Our*

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\* Lermontov uses the polite form of "you" in Russian in the first instance, and the familiar form of "thou" in the second instance. The blue uniforms are those of the Third Department secret police.—DMH

*Time* is an example of why it is not enough to read the text of an author literally. The *analysis situs*—that is, the historical time and place—in which Lermontov wrote *Hero*, is crucial to an understanding of why Lermontov addressed the question of the state of mind of the Russian officer corps so harshly.

Lermontov saw military action in the Caucasus. Additionally, he had had not only access, but opportunity to talk to some of the battle-tested generals in the Caucasus about the guerrilla war there. Thus, *Hero's* larger purpose, based on Lermontov's own experience in and knowledge of the Caucasus, as well as these discussions with experienced military leaders, was to attempt to convey to Nicholas I the conditions festering among the officer corps on Russia's crucial "southern flank," who were forced to fight a brutal irregular war on difficult terrain, in a tropical climate where disease killed as many men as the fighting did. Additionally, this guerrilla war was being supported with money and materiel from outside Russia and the Caucasus.

Lermontov's introduction to the second edition of *Hero* is rather direct and blunt. He writes: "It is a pity, especially in our country, where the reading public is still so naive and immature that it cannot understand a fable unless the moral is given at the end, fails to see jokes, has no sense of irony, and is simply badly educated," that the reading public ignores the preface to books.

Written with a red-hot sense of irony, on the heels of Pushkin's murder and his own exile, Lermontov continues:

Our country "still doesn't realize that open abuse is impossible in respectable society or in respectable books, and that modern culture has found a far keener weapon

## Lermontov's Caucasus: Battlefield of the 'Great Game'

At a crossroads of Eurasia between the Black Sea and the Caspian, lies the Caucasus mountain range. Topped by the highest peak in Europe, 18,841-foot Mt. Elbrus, the terrain is rugged. Mt. Kazbek in the Caucasus is where Prometheus, in legend, was chained to a rock for eternity. To the south, in Transcaucasia, lie the ancient Christian nations of Armenia and Georgia. The gorges between the mountains have been inhabited by scores of peoples, with diverse religions and loyalties, over the centuries: Chechens, Circassians, and many others.

The Caucasus and Transcaucasia came under Russian rule over a period of several centuries, and eventually were part of the Soviet Union from 1922 until 1991. King Irakli II of Georgia began the process of Georgia's

annexation to Russia in 1784, seeking protection from the Caucasus mountain fighters, often directed by the Turkish Sultan—or his European controllers in a given era—in their raids against Georgia. In the late Eighteenth century and throughout the Nineteenth, the Russian Empire faced insurgencies in the Caucasus. The Russian military class known as the Cossacks, who had traditional home bases in the plains just to the north of the mountains, were primary combatants in Russian clashes with Caucasus bands, but regular Army troops were also stationed along a string of mountain forts. In 1829, under General Yermolov, Russia secured relative control of the Caucasus.

The Caucasus was Russia's southern frontier, a zone of contest not only with the Ottoman Empire and the Shahs

than abuse. Though practically invisible it is none the less deadly, and under the cloak of flattery strikes surely and irresistibly.” And what is the reaction of the “reading public”? Writes Lermontov, again ironically, it “is like some country bumpkin who hears a conversation between two diplomats from opposing courts and goes away convinced that each is betraying his government for the sake of an intimate mutual friendship.”

Nicholas I, as he did with Pushkin’s writings, personally read and censored Lermontov’s *Hero*. The Tsar complained that the main character, Pechorin, was a poor representative of what a Russian officer should be.

Thus, writes Lermontov, “The present book, recently had the misfortune to be taken literally by some readers and even by some journals. Some were terribly offended that anyone as immoral as the Hero of Our Time should be held up as an example, while others very subtly remarked that the author had portrayed himself and his acquaintances. Again that feeble old joke! Russia seems to be made in such a way that everything can change, except absurdities like this, and even the most fantastic fairy-tale can hardly escape being criticized for attempted libel.

“The *Hero of Our Time* is certainly a portrait,” explains Lermontov, “but not of a single person. It is a portrait of the vices of our whole generation in their ultimate development. You will say that no man can be so bad, and I will ask you why, after accepting all the villains of tragedy and romance, you refuse to believe in



*Episode from the Caucasian War, watercolor by M. Lermontov and G.G. Gagarin.*

Pechorin,” at whose portrayal as a cynical, self-absorbed, disgruntled Russian officer Nicholas I took extreme umbrage. It may be that Lermontov is asking Nicholas to look in the mirror: “You have admired far more terrible and monstrous characters than he is, so why are you so merciless towards him, even as a fictitious character? Perhaps he comes too close to the bone?”

Finally, writes Lermontov in this introduction, “you may say that morality will not benefit from this book. I’m sorry, but people have been fed on sweets too long and it has ruined their digestion. Bitter medicines and harsh truths are needed now, though please don’t imagine that the present author was ever vain enough to dream of correcting human vices. Heaven preserve him from being so naive! It simply amused him to draw a picture of contemporary man as he understands him and as he has, to his own and your misfortune, too often found him. Let it suffice that the malady has been diagnosed—heaven alone knows how to cure it!” (In fact, it would take Russia’s near-defeat in the Crimean War under Nicholas I, the ascension of Alexander II to the throne, and the resulting upswing in Russian scientific and economic development—as well as the freeing of the serfs—to begin to cure the malady.)

*Hero* portrays a young officer just arrived in the Caucasus, who is regaled by an older officer with tales of the cynical, self-absorbed Pechorin, who has “gone native,” taken a local princess as his mistress, and then left her. Additionally, the new arrival describes the Caucasus for us, and his journey along the Georgian Military Road to his new post. One of the stories that comprise the novella, “Taman,” about Pechorin’s travels, describes how Pechorin is forced to take shelter in a hut where nothing

of Persia, but also with the upper reaches of Britain’s Imperial power, radiating up from India: the battle for power in Eurasia, known as “The Great Game.” Accordingly, the area was—and still is—a battleground for the intrigues of intelligence services, where things are rarely what they seem to be at first glance. The notorious case in point in the late Eighteenth century was Sheikh Mansur, leader of Chechen Muslim fighters against Russia under Catherine the Great: he was a former Dominican monk named Giovanni Battista Boetti, who hailed from Italy via the Levant. In the 1990’s, foreign involvement in Chechnya’s secession from Russia provided many echoes of such Caucasus traditions.

is as it seems. Seduced by the young woman of the household, Pechorin comes to realize that he has entered a den of smugglers, consisting of the woman, a blind boy, and an old man. Pechorin barely escapes with his life.

The final story in *Hero*, “The Fatalist,” is as telling as its introduction. Seemingly just a tale of officers playing cards and “Russian Roulette” (possibly the first mention ever made) in a small, isolated village in the Caucasus, who are discussing whether there is such a thing as predestination, the irony of the tale could not have been missed by any Russian soldier or officer who had served any time at all in the Caucasus.

In the story, the officer who draws the round with the bullet in it fires, but the gun misfires, harming no one. He then leaves the card game and gets into a brawl with two drunken Cossacks, who kill him. The protagonist of this story proceeds to capture one of the Cossacks and hold him until the authorities can arrive.

Any Russian who had served in that area would understand immediately what Lermontov was writing about. While you could never be sure if your Russian-made weapon would fire properly, you could be sure that an encounter with a Cossack could be deadly, whether on the town streets or in combat. Many of the guerrillas were armed with Cossack or similar sabers. It was also the preferred weapon of Russians stationed in the Caucasus for more than a few months, since they knew it was swift, sure, and reliable.

During his brief return to St. Petersburg, Lermontov discussed and wrote about how he would like to write a novel based on the history of Russia from the time of the Pugachov rebellion of 1771 to the Napoleonic Wars

(1805 and 1812-1815), and Russia’s victory (with significant military-strategic help from certain key Prussian officers) over Napoleon’s army. This project, which would have taken up where Pushkin left off with his *History of Pugachov*, was never completed, owing to Lermontov’s death in 1841. Lermontov also wanted to write a biography of Griboyedov, the exiled playwright who, along with the rest of the mission, was tragically murdered in Teheran.

During Lermontov’s stay in St. Petersburg, forces behind the scenes had determined to remove him from the environs of the court. Lermontov was headstrong, and still angered by Pushkin’s murder. Because of his knowledge of the role of the Nesselrode salon in Pushkin’s murder, he had never succumbed to the official story, that the duel was over a “private matter.” He was often seen at the balls and parties of Pushkin’s friends.

In 1841, four years after the death of Pushkin and two years after Lermontov’s exile to the Caucasus, Lermontov, taking a cure at the spa in Pyatigorsk, found himself facing off in a duel against Major Martynov, whom he had in fact tried to placate after a minor quarrel. But Martynov demanded satisfaction (there is some evidence he was being directed by agents of Russia’s secret service, the Third Department).

A housemate of Martynov’s, a prince named Vasilchikov, whom Lermontov had known since 1837, told Lermontov that he had arranged a compromise. The parties would meet for the duel as scheduled, and each party would fire into the air. They would then shake hands and part.

But, whether Vasilchikov was a witting or unwitting

## A Note on Lermontov’s ‘Ballada’

Russian original, Cyrillic alphabet:

Баллада

Над морем красавица-дева сидит  
И к другу, ласкаясь, так говорит:

«Достань ожерелье, спустился на дно  
Сегодня в пучину упало оно!

Ты этим докажешь свою мне любовь!»  
Вскипела лихая у юноши кровь,

И ум его обнял невольный недуг,  
Он в пенную бездну кидается вдруг.

Roman alphabet transliteration:

Ballada

Nad morem krasavitsa-deva sidit;  
I k drugu, laskayasya, tak govorit:

“Dostan ozherelye, spustisya na dno;  
Sevodnya v puchinu upalo ono!

Ty etim dokazhesh svoyu mne lyubov!”  
Vskipela likhaya u yunoshi krov,

I um yevo obnyal nevolny nedug,  
On v pennuyu bezdnu kidayetsya vdruk.

accomplice, that is not what happened. Lermontov fired first, firing his shot into the air, as had been worked out, he believed, with Vasilchikov. Martynov hesitated, then, claiming that Lermontov had insulted him yet again, shot Lermontov dead.

Thus Mikhail Lermontov, who, at 26 years of age was seen by most of Russia's intelligentsia as Pushkin's immediate heir, went to his death on July 15, 1841.

Upon hearing the news, Nicholas I was reported to have said, "Gentlemen, the man who could have replaced Pushkin for us is dead." Given that the streets outside Pushkin's home had been lined with ordinary Russians who loved his poetry and were hoping he would recover after his duel, Nicholas must have known the effect his remark would have.

But Lermontov's poetry, like Pushkin's, lived on, both by itself, and also through music. It is reported that Lermontov set his own poems to music, most of which settings have unfortunately not survived. However, the Russian composer Glinka set to music many of Pushkin's poems, and several of Lermontov's, in the first half of the Nineteenth century, in the tradition of the German Classical *lieder*. Glinka set a poem by Lermontov called "Prayer," as well as setting many of Zhukovsky's Russian translations of Schiller poems. Thus, there is a direct transmission belt from German Classical poetry, to German *Lieder*, to the transmission of that by Glinka into the equivalent of Russian *Lieder*. (It should also be noted that Glinka also set the poetry of Pushkin's good friend Baron Delvig. Delvig was second-in-command on the first railroad building project in Russia.)

What we have available to us today of Lermontov's

body of work, indicates a great potential cut short by his early death. Pushkin himself recognized Lermontov's "sparkling" talent. It is clear that Lermontov was beginning to mature, and that he would have been able to continue to develop the tradition of Pushkin. As with Pushkin, Lermontov wanted to write for Russia a portion of its universal history, with an eye toward transforming the way Russians saw themselves.

After Lermontov, there would be others. There was Gogol, whose *Dead Souls* was explicitly conceived to be a Russian *Divine Comedy*, although never completed. There was also to be Goncharov, author of *Oblomov*, a novel which satirized the do-nothing, lying-in-bed-all-day, would-be reformers among the Russian oligarchy. There was the biting satire of Saltykov-Shchedrin, as well as *What Is To Be Done?* by Chernyshevsky, from which Vladimir Lenin would take the title for one of his key political tracts. Similarly, in Ukraine, there were to be a number of significant Ukrainian poets and translators of Heine and Schiller.

Thus, the cultural and literary movement created by Pushkin and his friends, of which Lermontov was a part, lived on through several generations. And through the spirit of a new renaissance today, it can continue to live on in the work of a new generation of poets and musicians.

1. The political circumstances surrounding Pushkin's death are reviewed by Vadim V. Kozhinov in "The Mystery of Pushkin's Death," in "Symposium: Alexander Pushkin, Russia's Poet of Universal Genius," *Fidelio*, Fall 1999 (Vol. VII, No. 3). The Symposium presents further discussion of Pushkin's life and work in "The Living Memory of Alexander Sergeyevich Pushkin" (Rachel B. Douglas), "Pushkin and Schiller" (Helga Zepp LaRouche), and "Pushkin Was a Live Volcano . . ." (E.S. Lebedeva).

English translation:

### Ballad

Sits a beauteous maiden above the sea,  
And to her friend doth say, with a plea,

"Deliver the necklet, it's down in the drink,  
Today into the whirlpool did it sink!

"And thus shalt thou show me your love!"  
Wildly boiled the young man's blood,

And his mind, unwilling, the charge embracing,  
At once into the foamy abyss he's racing.

THE POEM IS in amphibrachic tetrameter, which has a very strong "sing-song" quality in English:

- ' - / - ' - / - ' - / - ' - /

It is used in Russian ballads; Alexander Pushkin used it in some poems. The meter of the first two couplets is shown in transliteration, divided into syllables, as:

Nad mó - rem / kra - sá - vi - / tsa-dé - va / si - díť;  
I k drú - gu, / la - ská - ya - / sya, ták go - / vo - rít:

"Do - stán o - / zhe - ré - lye, / spu - stí - sya / na dnó;  
Se - vó - dnya / v pu - chí - nu / u - pá - lo / o - nó!

Which can be translated in the same meter into English as:

A maiden / most beauti- / ful sits by / the shore;  
And tender- / ly speaks to / her friend in / these words:

"Go fetch me / my necklace, / it's down in / the drink,  
Today 'neath / the turbu- / lent waves did / it sink!

# ‘Poet of Freedom’



The Granger Collection



EIRNS/Chris Lewis

*Helga Zepp LaRouche (left) joins members of the LYM in a Schiller birthday celebration, Mainz, Germany, November 2003.*

# A Schiller Birthday Celebration!

*Helga Zepp LaRouche, founder of the international Schiller Institute, prepared the following dialogue for presentation at events held throughout the world to celebrate Friedrich Schiller’s birthday on Nov. 10, 2003. In particular, the dialogue poses the challenge to the LaRouche Youth Movement, to take to heart the beautiful ideas bequeathed us by this shining star of German culture and history.*



EIRNS/Stuart Lewis

*LaRouche Youth Movement members perform at ICLC/Schiller Institute conference, Washington, D.C., February 2003.*

*On Humanity—  
‘You can never think greatly enough about it;  
How you carry it in your bosom, you  
imprint upon your deeds.’*



EIRNS/Stuart Lewis

*LYM members present the Rütli Oath scene from “William Tell,” February 2003.*

**First Speaker:** Good evening!

You all treasure our great “Poet of Freedom,” Friedrich Schiller, whose 244th birthday we celebrate this evening. And therefore it will be easy for you to observe the present time with his eyes, and consider from his point of view what Classical art can perhaps effect today.

Therefore, we will proceed in a manner directly opposite to that of the representatives of the avant-garde theater: We do not want to “modernize” the ideas of Schiller with the banal traits of the present time, but rather, we want to ask ourselves, how we actually stand today when measured against Schiller’s standards.

If we remember how Schiller described the moral conditions of his time in “On Grace and Dignity”—what would he say today? The majority of our civilization seems to be even more brutalized than in Schiller’s time. Most of humanity suffers unbearable privation, while another part is enslaved to a senseless desire for consumption. A spiral of violence terrorizes mankind in ever more regions of the world, but oddly enough, we find this violence in films, on television, and the Internet to be “entertaining”—otherwise the “Terminator” could not have become the Governor of

California. An apparently boundless increase in pleasure-seeking by part of the society, has led to the fact that the ability to distinguish between right and wrong has been widely lost: One should only not let oneself get caught, is instead the precept.

A large part of humanity lacks the minimum prerequisites for a life worthy of man, while those who are not affected manifest an astoundingly brutal indifference to this deplorable state of affairs. Universal history is full of examples that show that civilizations which exhibit a comparable paradigm, are lawfully destroyed.

Schiller was absolutely conscious of the fact that European history is characterized by two completely opposed traditions: One proceeds from the fact

that man is only a being of sensuous experience. Plato describes this case in his famous “Cave” metaphor, where man sits in a barely lit cave, and does not regard the actual occurrences taking place outside his visual sphere, but rather their shadows, as reality. Such a man, imprisoned in the world of sensuous experience and desire, is robbed of his actual humanity, and Schiller has made every effort in all of his work, in all of its aspects, to lift his reader and audience out of this miserable condition.

And thus our poet acted very polemically, for he wanted to hold up a mirror to his contemporaries imprisoned in this condition, because self-knowledge is the first step to overcoming such a problem. But, perhaps, he wrote not only for his own contemporaries; perhaps he had a presentiment of the public in the football stadium or at the pop concert and rave-parties?

**Speaker A:** It seems that he writes thus in “On Grace and Dignity”:

If, on the other hand, the person, subjugated by needs, allows natural instinct unfettered rule over himself, then, along with his inner autonomy, every trace of freedom in

his form vanishes as well. Only bestiality speaks forth from the rolling, glassy eye, the lusting, open mouth, the strangled, trembling voice, the quickly gasping breath, the trembling limbs, from the entire flaccid form. All resistance of moral power has given way, and nature in him is set in total freedom.

But, just this total cessation of self-activity, which usually ensues in the moment of sensuous longing, and even more in the enjoyment of it, also sets raw matter, previously constrained by the balance of active and passive forces, momentarily free. The dead forces of nature begin to take the upper hand over the living ones of organization; form begins to be repressed by mass, humanity by common nature.

The soul-beaming eye becomes lustreless, or stares glassily and vacant out of its socket; the fine, rosy color of the cheeks thickens into a coarse and uniform bleached flush; the mouth becomes a mere hole, since its form is no longer

**Youth:** But wait a minute, I think it is totally uncool, if you use people who go to pop and rave parties as an example of being imprisoned in sensuous desires. I admit that it is not especially original, when millions of young people all practice basically the same songs, to get themselves ready for “American Idol.”

But it becomes painful, when my mother always wants to go to the disco with my sister. And when my old man with his bald head and pony tail follows his Abba nostalgia. That fits Schiller’s earlier description.

And overall, I do not find it exactly super, the kind of world the Baby Boomers gave to the present youth generation. Somehow, everyone thinks only about his own advantage, they have all filled their pockets—so now, when we young people want to know what the future is going to look like for us, we only hear: Save, Save, Save.

Somehow that is completely stupid.

**Speaker A:**

In his deeds man paints himself, and what form it is, which is reflected in the drama of the present time! Here, return to a savage state; there, a state of enervation: The two greatest extremes of human degeneration, and both united in one space of time.

In the lower and more numerous classes, brutal lawless instincts present themselves to us, which unleash themselves after the dissolved bond of the civil order, and hasten with unruly fury to their animal satisfaction. (“On the Aesthetical Education of Man,” Vol. I, p. 230)

On the other side, the civilized classes give us the still adverse sight of slack-

ness and of a depravity of character, which revolts so much the more, because culture itself is its source. I no longer remember, which ancient or modern philosopher made the observation, that the more noble would be in its destruction the more horrible, but one will find it true as well in the moral. From the son of nature emerges, when he indulges in excess, a raving madman; from the pupil of art, a worthless villain. The enlightenment of the understanding, on which the refined classes not entirely with injustice pride themselves, shows in the whole so little an ennobling influence on the inner convictions, that it rather strengthens the corruption through maxims. (Vol. I, p. 231)

**First Speaker:** It is noteworthy that the people who have up to now profited from the ruling system, and have thought that everyone can become a millionaire by specu-



Scene from “William Tell,” LYM cadre school, Seattle, August 2003.

the effect of active, but of waning forces; the voice and sighing breath, nothing but noises, by means of which the heavy chest seeks relief, and betrays now merely a mechanical need, but no soul.

In a word: with the freedom which sensuousness usurps unto itself, beauty is inconceivable. . . . A person in this condition outrages not merely moral sensibility, which unyieldingly demands the expression of humanity; the aesthetical sensibility, too, which satisfies itself not with mere matter, rather seeks free pleasure in the form, will turn away in disgust from such a sight, in which only lusts can find their account. (Friedrich Schiller, *Poet of Freedom*, Vol. II, pp. 362-363\*)

\* Excerpts from the works of Schiller are taken from the four-volume *Friedrich Schiller, Poet of Freedom*, ed. by William F. Wertz, Jr. (Washington, D.C.: Schiller Institute).

lating on the stock market, seem to notice nothing about the general indolence and depravity of the character of society. Now suddenly, when it becomes obvious that not only are the bubbles in the financial markets bursting, but rather, that the real economy is in a free fall, and all coffers are empty, the satisfied complacency receives a deep rupture. The change in the values of a society in which people were proud to produce the best products in the world, back to an amusement and consumer society, took place over 30 years in many small steps. The result is a spiritual retrogression of the whole population, as one can see in the entertainment industry, but also in academic life.

**Speaker B:** Schiller already spoke about this in his 1789 inaugural address at the University at Jena:

The course of studies which the scholar who feeds on bread alone sets himself, is very different from that of the philosophical mind. The former, who for all his diligence, is interested merely in fulfilling the conditions under which he can perform a vocation and enjoy its advantages, who activates the powers of his mind only thereby to improve his material conditions and to satisfy a narrow-minded thirst for fame, such a person has no concern upon entering his academic career, more important than distinguishing most carefully those sciences which he calls 'studies for bread,' from all the rest, which delight the mind for their own sake. Such a scholar believes, that all the time he devoted to these latter, he would have to divert from his future vocation, and this thievery he could never forgive himself. ("What Is, and To What End Do We Study, Universal History?," Vol. II, pp. 254-55)

. . . Once he has run his course and attained the goal of his desires, he dismisses the sciences which guided him, for why should he bother with them any longer? His greatest concern now is to display these accumulated treasures of his memory, and to take care, that their value not depreciate. Every extension of his bread-science upsets him, because it portends only more work, or it makes the past useless; every important innovation frightens him, because it shatters the old school form which he so laboriously adopted, it places him in danger of losing the entire effort of his preceding life.

Who rants more against reformers than the gaggle of bread-fed scholars? Who more holds up the progress of useful revolutions in the kingdom of Knowledge than these very men? Every light radiated by a happy genius,

in whichever science it be, makes their poverty apparent; their foils are bitterness, insidiousness, and desperation, for, in the school system they defend, they do battle at the same time for their entire existence. On that score, there is no more irreconcilable enemy, no more jealous official, no one more eager to denounce heresy than the bread-fed scholar.

The less his knowledge rewards him on its own account, the more he devours acclaim thrown at him from the outside; he has but one standard for the work of the craftsman, as well as for the work of the mind—effort. Thus, one hears no one complain more about ingratitude than the bread-fed scholar; he seeks his rewards not in the treasures of his mind—his recompense he expects from the recognition of others, from positions of honor, from personal security. If he miscarries in this, who is more unhappy than the bread-fed scholar? He has lived, worried, and worked in



Scene from "William Tell," LYM cadre school, Seattle, August 2003.

vain; he has sought in vain for truth, if for him this truth not transfer itself into gold, published praise, and princely favor.

Pitiful man, who, with the noblest of all tools, with science and art, desires and obtains nothing higher than the day-laborer with the worst of tools, who, in the kingdom of complete freedom, drags an enslaved soul around with him! (Vol. II, p. 256)

**First Speaker:** The problem lies simply in the fact that in the world of sensuous experience, no solutions are possible on a higher level, because one can not at all think beyond the apparently self-evident Here and Now. The bread-fed academic is relatively harmless, but when things are treated in this way in grand politics, it leads to a catastrophe. This is the case in all of Schiller's dramas: If the leading person, the hero, the heroine, can elevate himself above

the level of sensuous self-interest, then the drama ends positively, as in the case of Joan of Arc or William Tell. If he can not do so, then the drama ends as tragedy.

For example, in *Mary Stuart*, the play comes to the famous exchange between the two Queens, which demonstrates how chances are squandered, if each person only allows his emotions to run freely. The English Queen, Elizabeth, the daughter of Henry VIII and Anne Boleyn, fears a deadly rival in the Catholic Mary. Mary, Queen of Scotland, has been raised in France, and has certain claims on the English throne. When Mary flees to England in the face of a revolt of her own lords and seeks help from Elizabeth, the latter illegally imprisons her, and executes her in 1587:

(MARY *pulls herself together and wants to move toward* ELIZABETH, *but at half way stands still shuddering, her demeanor expresses the most intense struggle*)

ELIZABETH: How, my Lords?  
Who was it then, who did announce to me  
One bowed down low? I find a prideful one,  
In no way by misfortune humbled.

MARY: Be't!  
I will submit myself as well to this.  
Fare well, unconscious pride o'th' noble soul!  
I will forget, who 'tis I am, and what  
I suffer, I will cast myself 'fore her,  
Who thrust me into this humiliation.  
(*She turns towards the* QUEEN)  
The Heavens have decided for you, Sister!  
Your happy head is crowned by victory,  
The *Godhead* I adore, which raised you up!  
(*She falls down before her*)  
Yet be *you* also noble-minded, Sister!  
Let me not lie disgracefully, your hand  
Stretch out, extend to me the royal rights,  
To elevate me from this deep decline.

ELIZABETH (*stepping back*):  
You're in the place which suits you, Lady Mary!  
And thankfully I praise my God's good grace,  
Who hath not wished, that at your feet I should  
So lie, as you are lying now at mine.

MARY (*with mounting emotion*):  
Think of the change of all things human!  
Gods live, who vengeance take on arrogance!  
Revere them, fear them, these most dreadful ones,  
Who hurled me down before your very feet—  
For the sake of these strange witnesses, don't honor  
Yourself in me, profane not, sully not  
The blood o'th' Tudor, which within my veins  
Flows as it doth in yours—O God in heaven!  
Stand not there, rough and unavailing, like  
Some rocky cliff, which one who hath been stranded  
With great exertion vainly strives to seize.

My all, my life, my destiny depends  
Upon the power of my words, my tears,  
Release *my* heart, so that I may move yours!  
If you regard me with this icy look,  
My shudd'ring heart locks itself up, the stream  
Of tears runs dry, and freezing horror fetters  
The words of supplication in my bosom.

ELIZABETH (*cold and stern*):

What do you have to say to me, Lady Stuart?  
You've wished to speak with me. I shall forget  
The Queen, who hath been grievously abused,  
To do the pious duty of the sister,  
And grant I you the solace of my sight.  
The drive of magnanimity I follow,  
Expose myself to rightful blame, that I've  
So far descended—for you know,  
That you have wanted to effect my murder.

MARY: By what means shall I make a start, how shall  
I prudently arrange the words, so that  
They grip your heart, but not give you offense!  
O God, give power to my speech, and take  
From it each thorn, which could do harm! Yet I  
Cannot speak for myself, without severely  
Indicting you, and I will not do that.  
—The way you've acted towards me is not right,  
Because I am a Queen like you, and you  
Have kept me locked up as a prisoner,  
I came to you as a supplicant, and you,  
The holy law of hospitality,  
The people's holy right in me deriding,  
Confined me inside dungeon walls, my friends,  
My servants then are cruelly torn from me,  
I am abandoned to unworthy want,  
I'm placed before an ignominious court—  
Nought more thereof! May an oblivion  
Eterne bedeck, what cruelties I bore.  
—See! Everything I would ascribe to fate,  
*You* are not guilty, also *I'm* not guilty,  
An evil spirit rose from the abyss,  
To set on fire the hatred in our hearts,  
By which our tender youth was torn in two.  
It grew with us, and evil-minded men  
Did fan the grievous flames with their own breath.  
Insane fanatics amply did equip  
With sword and dagger the uncalled for hand—  
That is the cursed destiny of kings,  
That they, divided, rend the world in hate,  
And let the furies of all discord loose.  
—Now 'twixt us there's a foreign tongue no more,  
(*approaches her confidently and with a flattering tone*)  
We stand now face to face with one another.  
Now, Sister, speak! Point out to me my guilt,  
I wish to give you total satisfaction.  
Ah, that you then had granted me a hearing,  
When I so urgently besought your eye!  
It never would have come so far, nor would

Have happened now in this unhappy place  
This miserable, unhappy rendezvous.

ELIZABETH: My lucky star protected me, so that  
I did not lay the adder to my breast.  
—Not destiny, but your own blackened heart  
Indict, the wild ambition of your house.  
Between us nothing hostile had occurred,  
When your proud uncle, the imperious priest,  
Who after every crown his daring hand  
Extends, threw down the gauntlet unto me,  
Deluded you, to take my coat of arms,  
To claim my royal title as your own,  
To enter into mortal combat with me—  
Whom did he not call up to fight against me?  
The priest's tongue-lashing and the people's sword,  
The frightful arms of pious lunacy,  
Here even, in my kingdom's peaceful seat,  
He fanned the flames against me of revolt—  
Yet God is with me, and the prideful priest  
Did not retain the field—My head it was  
The stroke had threatened, and it's yours which falls!

MARY: I stand i'th' hand of God. You won't exempt  
Yourself so bloodily from pow'r that's yours—

ELIZABETH: Who then shall hinder me? Your uncle gave  
The standard for all kings throughout the world,  
*How* one concludes a peace with enemies,  
My school be that of Saint Bartholomew!  
To me what's blood relation, nation's law?  
The church can break the bands of every duty,  
It hallows breach of truth and regicide,  
I practice only that which your priests teach.  
Say then! What pledge is granted me for you,  
If I magnanimously release your bonds?  
And with what lock can I secure your faith,  
Which by Saint Peter's key cannot be opened?  
My only surety is force alone,  
There's no alliance with the brood of snakes.

MARY: O that is your unhappy dark suspicion!  
You've constantly regarded me as but  
An enemy and foreigner. Had you  
Declared me as your heiress, as to me  
Is due, so had then gratitude and love  
In me obtained for you a loyal friend  
And relative.

ELIZABETH: Abroad, my Lady Stuart,  
Your friendship is, your house the papacy,  
Your brother is the monk—yourself, declare  
To be the heiress! The perfidious snare!  
That yet within my life you would seduce  
My people, a duplicitous Armida  
Entangle cunningly the noble youth  
Throughout my realm within your wanton nets—  
That all would then devote themselves to th' new  
Arising sun, and I—

MARY: Would rule in peace!

I give up any claim upon this realm.  
Alas, my spirit's pinions have been lamed,  
Greatness no longer tempts me—You've attained  
It, I am only Mary's shadow now.  
In lengthy prison shame my noble valor  
Hath broken down—You've done the uttermost  
To me, you have destroyed me in my bloom!  
—Now bring it to an end, my sister. Speak  
The word, for whose sake you have now come here,  
For ne'er will I believe, that you have come,  
In order cruelly to deride your victim.  
Pronounce this word. Say to me: "Mary, you  
Are free! You have already felt my power,  
My generosity now learn to honor."  
Say it, and I will then receive my life,  
My freedom as a present from your hand.  
—One word makes everything undone. I wait  
For it. O let me not too long await it!  
Woe's you, if with this word you do not end!  
For if not bringing blessings, gloriously,  
Like to a Godhead you now leave me—Sister!  
Not for this whole abundant island, not  
For all the countries, which the sea embraces,  
Would I 'fore you thus stand, as you 'fore me!

ELIZABETH: Do you at last admit you are defeated?  
Are your intrigues now done? No more assassins  
Are on the way? Will no adventurer  
For you again his doleful knighthood venture?  
—Yes, it is finished, Lady Mary. You'll seduce  
None more 'gainst me. The world hath other cares.  
No one is covetous of being your—  
Fourth husband, for your suitor you destroy,  
Just like your husbands!

MARY (*starting*): Sister! Sister!  
O God! God! give me self-control!

ELIZABETH (*regards her at length with a look of proud disdain*):  
Those then, Lord Leicester, are the winsome charms,  
Which no man views unpunished, next to which  
No other woman may dare place herself!  
Forsooth! *This* fame was cheaply to be gained,  
To be the *universal* beauty costs  
Nothing but to be *commonplace* for all!

MARY: That is too much!

ELIZABETH (*laughing derisively*):  
Now you are showing your  
True face, 'til now 'twas but the mask.

MARY (*fuming with rage, yet with a noble dignity*):  
My failures have been human and from youth,  
I was seduced by pow'r, I have it not  
Concealed and kept in secret, false appearance  
I have despised, with royal candidness.  
The worst of me the world knows well and I  
Can say, that I am better than my fame.

Woe's you, when from your deeds it one day draws  
 The cloak of honor, with which you with glister  
 Conceal the savage fire of furtive lusts.  
 Not worthiness did you inherit from  
 Your mother, one knows, for which virtue's sake  
 Anne Boleyn was compelled to mount the scaffold. . . .

. . . I have

Endured what human nature can endure.  
 Fare well, lamb-hearted equanimity. . . .  
 The throne of England by a bastard is  
 Profaned, the noble-hearted British people  
 Have been defrauded by a cunning juggler.  
 —If right did rule, then in the dust *you* now  
 Would lie before me, for *I* am your king.

(ELIZABETH *exits quickly, the lords follow her  
 in highest dismay*)  
 (*Mary Stuart, Vol. IV, pp. 152-158*)

Philip II, married her—making her Queen of Spain,  
 and Carlos's step-mother. Carlos has not reconciled  
 himself to this, and nurtures the love of his previous  
 fiancée, which in the Spain of the Inquisition is natural-  
 ly hopeless:

CARLOS

(*thrown down before the* QUEEN):

So is it finally here, the precious moment,  
 And Carl may dare to touch this cherished hand!—

QUEEN: What kind of step—and what a culpable,  
 Adventuresome surprise! Stand up! We are  
 Discovered now. My retinue's nearby.

CARLOS: I'll not stand up—here will I ever kneel.  
 Upon this spot I'll lie enchantedly.  
 I shall take root in this position—

QUEEN: Madman!

Unto what boldness doth my favor lead  
 you?  
 How? Do you know, that 'tis the Queen,  
 that 'tis  
 The mother, to whom this audacious speech  
 Is now directed? Do you know, that I—  
 That I myself of this surprise invasion  
 Unto the King—

CARLOS: And that I then must die!  
 They'd drag me straight from here onto  
 the scaffold!  
 One moment, to have lived in paradise,  
 Will not be bought too dearly with my  
 death.

QUEEN: And what then of your Queen?

CARLOS (*stands up*): God, God! I'll go—  
 I shall indeed forsake you.—Must I not,  
 When you demand it thusly? Mother!  
 Mother!

How frightfully you play with me!

One sign,

One half a glance, one sound from out your mouth  
 Enjoins me, both to be and pass away.  
 What do you want, that yet should come to pass?  
 What can there be beneath this sun, that I  
 Will not make haste to sacrifice, if you  
 So wish it?

QUEEN: Fly from me.

CARLOS: O God!

QUEEN: This one

Thing only, Carl, wherefore I conjure you  
 With teardrops—Fly from me!—before my ladies—  
 Before my jailers find you here with me  
 Together, and then bring the major news  
 Before your father's ears—



Carol Rosegg

*The Marquis of Posa and King Philip II, in "Don Carlos," Shakespeare Theatre, 2001.*

**Young Girl:** My goodness, that's quite a fight!

**First Speaker:** Yes, if the piece were to end there, then it would almost be modern. But with Schiller, Mary now undergoes a development, she achieves a sublime state of mind, and even though Elizabeth has her killed, Mary is internally free.

But Schiller also has examples in his dramas, of how his heroes can struggle to rise from the level of sensuous entanglement to the level of reason. In *Don Carlos*, for example, Elisabeth succeeds in pulling Carlos out of his "Schwärmerei" and in making him conscious of his historical responsibility.

**Speaker A:** Don Carlos, the heir to the Spanish throne, was engaged to Elisabeth of Valois, before his father,

CARLOS: I shall await  
My destiny—and be it life or death.  
What? Have I concentrated all my hopes  
Upon this single moment, which doth grant  
You to me without witnesses at last,  
That bogus terrors duped me at the goal?  
No, Queen! The world can move a hundred times,  
A thousand times upon its poles before  
This favor of coincidence repeats.

QUEEN: And that it should not in eternity.  
Unhappy man! What do you want from me?

CARLOS: O Queen, that I have struggled, struggled, as  
No mortal ever struggled to this day,  
Let God then be my witness—Queen, in vain!  
Behind me is my valor. I succumb.

QUEEN: No more of this—for my repose's sake—

CARLOS: You once were mine—in view of  
all the world  
Awarded to me by two mighty thrones,  
Conferred on me by heaven and by  
nature,  
And Philip, Philip's stolen you from  
me—

QUEEN: He is your father.

CARLOS: And your husband.

QUEEN: Who  
Bequeaths to you the world's most  
mighty realm.

CARLOS: And you as mother—

QUEEN: Mighty God! You rave—

CARLOS: And knows he too how rich he  
is? Hath he  
A feeling heart, to treasure that of  
yours?

I'll not lament it, no, I shall forget,  
How happy past all utterance were I  
Become to have your hand—if he but is.  
But he is not.—That, that is hellish torment!  
That he is not and never shall become.  
Thou tookst my heaven from me, only to  
Annihilate it there in Philip's arms.

QUEEN: Abominable thought!

CARLOS: O yes, I know,  
Who was the author of this marriage—and  
I know, how Philip loves and how he woo'd.  
Who are you then within this realm? Let's hear,  
By chance, the Regent? Nevermore! Where you're  
The Regent, how then could these Albas slaughter?  
And how could Flanders bleed for its belief?  
Or are you Philip's wife? Impossible!  
This I cannot believe. A wife possesses  
The husband's heart—to whom doth his belong?

And doth he not, for every tenderness,  
That might escape from him in feverish ardor,  
Apologize unto his scepter and  
To his grey hairs?

QUEEN: Who told you, that my lot  
Be worthy of lament at Philip's side?

CARLOS: My heart, that strongly feels, how enviable  
At my side 'twere.

QUEEN: Conceited man! If my  
Own heart now said the opposite to me?  
If Philip's deferential tenderness,  
Should move me far more intimately than  
His haughty son's audacious eloquence?  
If an old man's considerate regard—

CARLOS: Then that is different—then—yet, then—your  
pardon.



*Don Carlos and Elizabeth, now Queen, in "Don Carlos," Shakespeare Theatre, 2001.*

Carol Rosegg

I did not know it, that you love the King.

QUEEN: My wish and pleasure is to honor him.

CARLOS: Then you have never loved?

QUEEN: Peculiar question!

CARLOS: Then you have never loved?

QUEEN: —I love no more.

CARLOS: Because your heart, because your vow forbids it?

QUEEN: Depart from me now, Prince, and do not come  
For such a conversation e'er again.

CARLOS: Because your vow, because your heart forbids it?

QUEEN: Because my duty—Hapless one, whereto  
The sad dissection of the destiny  
That you and I must both obey?

CARLOS: We must?  
We must obey?

QUEEN: What? what is it you want  
With this most solemn tone?

CARLOS: So much, that Carlos  
Is not disposed, to must, where he hath but  
To will; that Carlos is not so disposed  
To stay the one most miserable i'th' realm,  
When it should cost him but the overthrow  
Of laws, and nothing more, to be the one  
Most blissful.

QUEEN: Do I understand you now?  
You yet do hope? You venture it, to hope,  
Where every, everything's already lost?

CARLOS: I give up naught for lost except the dead.

QUEEN: On me, upon your mother, rest your hopes?—

*(He stands a moment blank and speechless.)*

Yes, it is out. Now is  
It out—I feel it clear and bright, that which  
Should ever, ever dark remain for me.  
For me you're gone—gone—gone—forevermore!—  
And now the die is cast. You're lost to me.—  
Oh, Hell doth lie within this feeling! Hell  
Doth lie in yet another feeling, in  
Possessing you.—Alas! I grasp it not,  
And now my nerves are at the breaking point.

QUEEN: Lamentable, O precious Carl! I feel—  
I feel completely this, the nameless pain,  
That storms now in your bosom. Infinite's  
Your torment, like your love. Yet infinite  
Alike's the glory, this to overcome.  
Attain it, youthful hero. The reward  
Is worthy of this strong and lofty fighter,  
Is worthy of the youth, through whose heart rolls

The virtue of so many regal for-  
bears.

Take courage, noble Prince.—The  
grandson of  
The mighty Carl shall start afresh to  
struggle,  
Where others' children end deject-  
edly.

CARLOS: Too late! O God! it is too late!

QUEEN: To be  
A man? O Carl! How great our  
virtue grows,  
When in its exercise our heart doth  
break!  
'Twas high that Prov'dence placed  
you—higher, Prince,  
Than millions of your other broth-  
ers. She,  
In partiality gave to her favorite,  
What she from others too, and mil-  
lions ask:

Did he deserve to count in Mother's womb  
For more already than we other mortals?  
Up, vindicate the equity of Heaven!  
Deserve to walk before the rest o'th' world,  
And sacrifice, what none have sacrificed!

CARLOS: That I can do as well.—to fight for you,  
I have a giant's strength, to lose you, none.

QUEEN: Confess it, Carlos—'tis but spitefulness  
And bitterness and pride, that draws your wishes  
So fiercely to your mother. That same love,  
The heart, you offer wastefully to me,  
Belongs to th' realms, that you should rule in days  
To come. You see, you squander all the goods  
That in your trust your ward hath held for you.  
Love is your greatest office. But 'til now



EIFNS/Chris Lewis

*Helga Zepp LaRouche with LYM, Schiller Birthday, Wiesbaden, Germany, Nov. 2003.*

*(She views him long and penetratingly—then with dignity  
and earnestness)*

Why not then? Oh! The new elected King  
Can do yet more than that—can extirpate  
Decrees of the departed one through fire,  
Can fell his images, and what is more—  
Who should prevent him?—drag the dead one's mum-  
my

From its repose in the Escorial  
Into the light o'th' sun, and strew about  
His desecrated dust to the four winds  
And last, to consummate it worthily—

CARLOS: For love of God, do not complete the thought!

QUEEN: At last he can yet marry with his mother.

CARLOS: Accursed son!

It's stray'd unto your mother.—Bring it now,  
 O, bring it now to your prospective realms  
 And feel, instead of daggers of the conscience,  
 Just how voluptuous 'tis to be God.  
 Elisabeth was your first love. Be Spain  
 Your second love! How gladly, my good Carl,  
 Will I give way to th' loftier Beloved!

CARLOS (*throws himself, overwhelmed with feeling, at her feet*):  
 How great you are, O Heavenly!—Yes, all

You charge me with, that shall I do!—So be't!  
 (*He arises.*)  
 I stand here in th' Almighty's hand and swear—  
 And swear to you, I swear eternally—  
 O Heaven! No! Eternal silence only,  
 Yet not to e'er forget it.

QUEEN: How could I  
 Demand of Carlos, what I am myself  
 Unwilling to perform?

(*Don Carlos, Infante of Spain, Vol. I, pp. 21-25*)

## INTERMISSION

**Youth:** If I understand this last scene correctly, then Elisabeth and Carlos renounced their love—for the sake of the greater cause. Carlos should later become King and govern better than Philip. That's called self-denial—but you call Schiller the “Poet of Freedom.” Where's the freedom here?

**First Speaker:** Schiller is called the “Poet of Freedom” above all, because in all his works he attempted in ever new ways to make his readers and audience internally free, and because he completely rejected every form of force, whether external or internal. Thus, for example, he begins his *History of the Revolt of The Netherlands from the Spanish Government*:

### Speaker C:

One of the most remarkable among the events of state, which have made the Sixteenth century the most splendid in the world, seems to me the establishment of The Netherlands' freedom. If the glittering deeds of glory-seeking and a destructive appetite for power lay claim to our admiration, how much more so an event, where an oppressed humanity struggles for its noblest rights, where the good cause is paired with unaccustomed powers, and the resources of resolute desperation triumph over the fearsome arts of tyranny in unequal combat. Great and comforting is the reflection, that against defiant usurpations by monarchic force, in the end a remedy is still at hand, that their most calculated designs against human freedom can be spoiled, that a bold-hearted resistance can bend low even the outstretched hand of a despot, heroic perseverance can finally exhaust his terrifying resources. Never did this truth pierce me so vividly as the history of that memorable revolt, which severed the United Nether-

lands forever from the Spanish crown—and on that account, I regarded it as not unworthy of the effort to set before the world this beautiful memorial of common citi-



*LYM chorus rehearsal at Los Angeles cadre school, April 2003.*

zens' strength, to awaken in the breast of my reader a joyful sense of his own individual self, and to give a new incontestable example, of what human beings can dare to hazard for the cause, and what they may accomplish by uniting together. (Vol. III, pp. 177-78)

**First Speaker:** Schiller was himself astonishingly clear that the two traditions in European philosophy—the world of sensuous knowledge alone, on the one hand, and the real world of universal principles, on the other—were also connected to two completely different political systems. The oligarchical system, in which a small power-elite rules over a mass of men, consciously kept backward, he described incredibly insightfully in “The Legislation of Lycurgus and Solon”:

**Speaker D:**

But if one compares the aims Lycurgus set himself with the aims of mankind, then profound disapproval must take the place of the admiration, which our first fleeting glance enticed from us. Everything may be sacrificed for the best of the state, but not that, which serves the state itself only as an instrument. The state itself is never the purpose, it is important only as the condition under which the purpose of mankind may be fulfilled, and this purpose of mankind is none other than the development of all the powers of people, i.e., progress. If the constitution of a state hinders the progress of the mind, it is contemptible and harmful, however well thought-out it may otherwise be, and however accomplished a work of its kind.

In general, we can establish a rule for judging political institutions, that they are only good and laudable, to the extent, that they bring all forces inherent in persons to flourish, to the extent, that they promote the progress of culture, or at least not hinder it. This rule applies to religious laws as well as to political ones: both are contemptible if they constrain a power of the human mind, if they impose upon the mind any sort of stagnation. . . . [S]uch a law were an assault against mankind . . . (Vol II, pp. 283-284)

**Youth:** Yes, this criterion should be applied each time to one's own state—before one declares another country to be a rogue nation and invades it.

**Speaker D:** But Schiller goes even further:

Universal human emotions were smothered in Sparta in a way yet more outrageous, and the soul of all duties, respect for the species, was irrevocably lost. A law made it a duty of the Spartans to treat their slaves inhumanly, and in these unfortunate victims of butchery, humanity was cursed and abused. The Spartan Book of Laws itself preached the dangerous principle, that people be considered as means, not as ends—the foundations of natural law and morality were thereby torn asunder, by law.

All industry was banned, all science neglected, all trade with foreign peoples forbidden, everything foreign was excluded. All channels were thereby closed, through which his nation might have obtained more enlightened ideas, for the Spartan state was intended to revolve solely around itself, in perpetual uniformity, in a sad egoism. (Vol. II, p. 285)

However, we have seen that progress of the mind should be the aim of the state.

**First Speaker:** Progress of the mind as an inalienable right of mankind, that was exactly the idea, which was fought for practically for the first time in the American Revolution of 1776, and was expressed in the Declaration of Independence and the Preamble to the U.S. Constitution. This was *the* theme in the '80's of the Eighteenth

century, with which all republican circles in Europe were concerned. Schiller himself at one point even wanted to emigrate to the U.S.A. and make a "great leap." In *Don Carlos*, he transferred the fight for these ideas to the Spanish court of the Sixteenth century.

**Youth:** Wait a minute, are you asserting that Schiller was thinking about the political revolutions in his own time, when he wrote *Don Carlos*? How do you know that?

**First Speaker:** Among other sources, from Schiller's "Letters on Don Carlos," where he writes about the decade in which the American Revolution was made:

Recall, dear friend, a certain discussion, which about a favorite subject of our decade—about spreading of a purer, gentler humanity, about the highest possible freedom of the individual within the state's highest blossom, in short, about the most perfect condition of man, as it in his nature and his powers lies given as achievable—among us became lively and enchanted our fantasy in one of the loveliest dreams, in which the heart revels so pleasantly.

What is not possible to fantasy? What is not permitted to a poet? Our conversation had long been forgotten, as I in the meantime made the acquaintance of the Prince of Spain; and soon I took note of this inspirited youth, that he indeed might be that one, with whom we could bring our design to realization. Thought, done! Everything found I, as through a ministering spirit, thereby played into my hands; sense of freedom in struggle with despotism, the fetters of stupidity broken asunder, thousand-year-long prejudices shaken, a nation, which reclaims its human rights, republican virtues brought into practice, brighter ideas into circulation, the minds in ferment, the hearts elevated by an inspired interest—and now, to complete the happy constellation, a beautifully organized young soul at the throne, come forth under oppression and suffering in solitary unhindered bloom. Unhappy—so we decided—must the king's son be, in whom we wanted to bring our ideal to fulfillment. (Vol. I, pp. 195-96)

**Speaker E:**

From the bosom of sensuality and fortune might he not have been taken; art might not yet have lain a hand on his character, the world at that time might not yet have impressed its stamp on him. But how should a regal Prince of the Sixteenth century—Philip II's son—a pupil of monks, whose hardly awakening reason is watched by such severe and sharp-sighted guardians, acquire this liberal philosophy? Behold, this too was provided for. Destiny gave him a friend—a friend in the decisive years, where the blossoms of the spirit unfold, ideals are conceived and the moral sentiment is purified—a spiritually rich, sensitive youth, over whose education itself, what hinders me, to suppose this? a favorable star hath watched . . . An offspring of friendship thus is this bright human philosophy, which the

Prince will bring into practice upon the throne. it clothes itself in all the charms of youth, in all the grace of poetry; with light and warmth it is deposited in his heart, it is the first bloom of his being, it is his *first love*.

Among both friends forms thus an *enthusiastic design, to bring forth the happiest condition, which is achievable to human society, and of this enthusiastic design, how it namely appears in conflict with the passion*, treats the present drama. The point was thus, to put forward a *Prince*, who should realize the highest possible ideal of civil bliss for his age. (Vol. I, pp. 196-197)

**First Speaker:** Yes, that was an important thought of Schiller's, to hold, as an adult, the dreams of his youth in respect. However, unfortunately his hope was not fulfilled, that the American Revolution would be repeated in all of Europe, first in France and then in Germany.

When, under the leadership of Lord Shelburne, the Martinists in France inspired and used, first, the Jacobin Terror, and then, the imperial plan of Napoleon, precisely to prevent such a repetition of the American Revolution in Europe, Schiller was appalled and wrote: "The great moment has found a little people, the objective chance was given, but the subjective moral possibility was lacking."

In the "Song of the Bell," Schiller describes the French Revolution thus:

**Speaker F:**

The Master can break up the framing  
With wizen'd hand, a rightful hour,  
But woe, when'er in brooks a-flaming  
Doth free itself, the glowing ore!  
Blind-raging with the crash of thunder,  
It springs from out the bursted house,  
And as from jaws of hell asunder  
Doth spew its molten ruin out;  
Where senseless powers are commanding,  
There can no structure yet be standing,  
When peoples do themselves set free,  
There can no common welfare be.

Woe, when in womb of cities growing,  
In hush doth pile the fiery match,  
The people, chains from off it throwing,  
Doth its own help so frightful snatch!  
There to the Bell, its rope-cord pulling,  
Rebellion, doth it howling sound  
And, hallowed but for peaceful pealing,  
To violence doth strike aloud.

Liberty, Equality! men hear sounding,  
The tranquil burgher takes up arms,  
The streets and halls are all abounding,  
And roving, draw the murd'ring swarms;  
Then women to hyenas growing  
Do make with horror jester's art,  
Still quiv'ring, panther's teeth employing,

They rip apart the en'my's heart.  
Naught holy is there more, and cleaving  
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.  
(Vol. II, p. 51)

**Young Girl:** I understand that the terror destroyed the French Revolution. But how can one develop the "little generation," the "little people," so that they no longer respond in a "small-minded" way?

**First Speaker:** That was exactly the decisive question for Schiller. He was convinced that from then on, every improvement in the political domain would only be possible through the ennoblement of the individual.

**Young Girl:** But how is this ennoblement supposed to occur?

**First Speaker:** Schiller found that Classical art must play a decisive roll: the theater, for example, or the stage. The public could grapple with the great subjects of humanity in great historical dramas.

**Youth:** Stated simply, Schiller also left something in writing about this.

**Speaker D:** That is so. In his writing on "Theater Considered as a Moral Institution," it says:

One noteworthy class of men has special grounds for giving particular thanks to the stage. Only here do the world's mighty men hear what they never or rarely hear elsewhere: Truth. And here they see what they never or rarely see: Man.

Thus is the great and varied service done to our moral culture by the better-developed stage; the full enlightenment of our intellect is no less indebted to it. Here, in this lofty sphere, the great mind, the fiery patriot first discovers how he can fully wield its powers.

Such a person lets all previous generations pass in review, weighing nation against nation, century against century, and finds how slavishly the great majority of the people are ever languishing in the chains of prejudice and opinion, which eternally foil their strivings for happiness; he finds that the pure radiance of truth illumines only a few isolated minds, who probably had to purchase that small gain at the cost of a lifetime's labors. . . .

The theater is the common channel through which the light of wisdom streams down from the thoughtful, better part of society, spreading thence in mild beams throughout the entire state. More correct notions, more refined precepts, purer emotions flow from here into the veins of the population; the clouds of barbarism and gloomy superstition disperse; night yields to triumphant light. (Vol. I, p. 216)

### Speaker G:

But its sphere of influence is greater still. The stage is, more than any other public institution, a school of practical wisdom, a guide to our daily lives, an infallible key to the most secret accesses of the human soul. (Vol. I, p. 214)

The theater sheds light not only on man and his character,

tormented soul, are we entitled to pass judgment on him. (Vol. I, p. 215)

**First Speaker:** Gotthold Lessing had already developed this idea, that in great Classical drama we can practice our emotions, as it were, in a playful manner, and thus we are then prepared in actual life, when we are forced to make sudden decisions which would otherwise strike us unprepared. And Schiller had the following to say about it:

### Speaker G:

The pathetic is an artificial misfortune, and like the true misfortune, it places us in *direct contact* with the spiritual law that rules in our bosom. However, true misfortune selects its man and its time not always well: it often surprises us defenseless and, what is even worse, it often makes us defenseless. The artificial misfortune of the pathetic, on the contrary, finds us in full armament, and because it is merely imagined, so the independent principle in our soul gains room, to assert its absolute independence. . . . The pathetic, one can therefore say, is an inoculation against unavoidable fate, whereby it deprives it of its malignancy, and the assault of the same is led to the strong side of man.

Therefore, away with the false understanding forbearance and the careless, overindulged taste, which throws a veil over the earnest face of necessity and, in order to place itself in the favor of the senses, invents a harmony between well-being and good conduct, of which no traces appear in the real world. Let evil destiny show itself to

us face to face. Not in the ignorance of the danger surrounding us—for this must ultimately cease—only in the acquaintance with the same is there salvation for us. To this acquaintance we are now helped by the terrible, glorious spectacle of all destructive and again creative and again destructive alteration—of the now slowly undermining, now swiftly invading ruin, we are helped by the pathetic portraits of humanity wrestling with fate, of the irresistible flight of good fortune, of deceived security, of triumphant injustice, and of defeated innocence, which history establishes in ample measure and the tragic art through imitation brings before our eyes.

For where were those who, with a not entirely neglected moral predisposition, can read of the tenacious and yet futile fight of Mithridates, of the collapse of the cities of Syracuse and Carthage, and can dwell on such scenes, without paying homage to the earnest law of necessity with a shudder, momentarily reining in his desires and, affected by this eternal unfaithfulness of everything sensuous, striv-



EIFRNS/Stuart Lewis

*Confrontation between Mary and Elizabeth, "Mary Stuart," Nov. 1998, Reston, Virginia.*

but also on his destiny, and teaches us the great art of facing it bravely. . . . We have already come a long way, if the inevitable does not catch us wholly unprepared, if our courage and resourcefulness have already been tested by similar events, and our heart has been hardened for its blow.

The stage brings before us a rich array of human woes. It artfully involves us in the troubles of others, and rewards us for this momentary pain with tears of delight and a splendid increase in our courage and experience. In its company, we follow the forsaken Ariadne through echoing Naxos; we descend into Ugolino's tower of starvation; we ascend the frightful scaffold, and witness the solemn hour of death. . . . [N]ow that he must die, the intimidated Moor finally drops his treacherous sophistry. . . .

But, not satisfied with merely acquainting us with the fates of mankind, the stage also teaches us to be more just toward the victim of misfortune, and to judge him more leniently. For, only once we can plumb the depths of his

ing in his bosom after the persevering? The ability to feel the sublime is therefore one of the most glorious predispositions in the nature of man, which, both because of its origin from the independent capacity of thinking and of the will, deserves our attention, and also because of its influence upon moral man, deserves the most perfect development.

The beautiful is merely well-deserved of man, the sublime of the pure demon in him; and because it is once our determination, even in all sensuous limitations to conform to the law book of the pure mind, so must the sublime be added to the beautiful, in order to make the aesthetical education a complete whole and to enlarge the sensibility of the human heart to the entire extent of our determination, and therefore also beyond the world of sense. (“On the Sublime,” Vol. III, pp. 268-269)

**Youth:** So, Beauty and the sublime must come together. And that should occur in art?

**Speaker D:** Of course, in art, as Schiller understands it:

True art, however, does not aim merely at a temporary play; it seriously intends not to transpose a person into a merely momentary dream of freedom, but to make him really and in fact free, and to accomplish this by awakening in him a force, exercising it and developing it, to thrust the sensuous world, which otherwise only presses upon us as crude material, bearing down upon us as a blind power, into an objective distance, to transpose it into a free work of our mind, and to achieve mastery over the material with ideas. (“On the Employment of the Chorus in Tragedy,” Vol. IV, p. 309)

**Young Girl:** That’s it: Rule the material through ideas!

**Speaker A:** Schiller had in general the most beautiful image of man, and a clear idea of the meaning of life. In the “Aesthetical Letters,” he develops the idea of the individual and the state, similar to the way he develops it in “Lycurgus and Solon”:

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. This pure man, who gives himself to be recognized more or less distinctly in every subject, is represented through the state; the objective and as it were canonical form, in which the multiplicity of the subjects strives to unite itself. Now, however, let two different ways be considered, how the man in time can coincide with the man in the idea, hence just as many, how the state can

maintain itself in the individual, either thereby, that the pure man suppresses the empirical, that the state abolishes the individual; or thereby, that the individual becomes the state, that the man of time ennobles himself to the man in the idea. (Vol I, p. 228)

**First Speaker:** That is the same idea, of which Posa speaks in his dialogue with King Philip: “Be a King of a million kings!” If each man develops his full potential, then there is an inner harmony on the highest level! But that also requires, that an ever greater part of the population doesn’t remain on the lower level of purely sensuous experience, but rather, learns to feel and think sublimely.

**Youth:** And what’s that—to feel and think sublimely?



*Confrontation between Mary and Elizabeth, “Mary Stuart,” Nov. 1998, Reston, Virginia.*

EIRNS/Stuart Lewis

**Speaker E:**

Our intelligible self, that in us, which is not nature, must then distinguish itself from the sensuous part of our being and must become conscious of its self-reliance, its independence from everything, which can affect the physical nature, in short, its freedom.

This freedom is, however, by all means only moral, not physical. Not through our natural powers, not through our understanding, not as sensuous beings, may we feel ourselves superior to fearsome objects; for then our safety would always depend upon physical, thus empirical causes and therefore always remain dependent upon nature. Rather it must be completely indifferent, how we as sensuous beings fare thereby and our freedom must merely consist in that we do not at all hold our physical condition, which can be determined through nature, to be our self, but rather as something regarded as external and foreign, which has no influence on our moral person.

Great is he, who overcomes what is fearsome. Sublime is

he, who even as he himself perishes, does not fear it. ("Of the Sublime")

**Youth:** I imagine that that's rather difficult. How does one achieve it—only by going to the theater?

**First Speaker:** Besides great historical drama, it is also the study of universal history itself, which helps a person succeed in transcending the narrowness of his physical existence. It helps him to find his identity in immortality. Schiller said that to his students in his address on "Universal History":

**Speaker C:**

Even that we found ourselves together here at this



EIRNS/Samuel P. Dixon

Scene from "William Tell," LYM cadre school, San Bernadino, California, July 2001.

moment, found ourselves together with this degree of national culture, with this language these manners, these civil benefits, this degree of freedom of conscience, is the result perhaps of all previous events in the world: The entirety of world history, at least, were necessary to explain this single moment. For us to have met here as Christians, this religion had to be prepared by countless revolutions, had to go forth from Judaism, had to have found the Roman state exactly as it found it, to spread in a rapid and victorious course over the world, and to ascend finally even the throne of the Caesars. Our raw forefathers in the Thuringian forests had to have been defeated by the superior strength of the Franks in order to adopt their religion. Through its own increasing wealth, through the ignorance of the people, and through the weakness of their rulers, the clergy had to have been tempted and favored to misuse its reputation, and to transform its silent power over the conscience into a secular sword. (Vol. II, pp. 263-264)

**Speaker B:**

For us to have assembled here as Protestant Christians, the hierarchy had to have poured out all its atrocities upon the human species in a Gregory and Innocent, so that the rampant depravity of moral standards and the crying scandal of spiritual despotism could embolden an intrepid Augustinian monk to give the signal for the revolt, and to snatch half of Europe away from the Roman hierarchy. For this to have happened, the weapons of our princes had to wrest a religious peace from Charles V; a Gustavus Adolphus had to have avenged the breach of this peace, and establish a new universal peace for centuries. Cities in Italy and Germany had to have risen up to open their gates to industry, break the chains of serfdom, wrest the scepter out of the hands of ignorant tyrants, and gain respect for themselves through a militant Hanseatic League, in order that trade

and commerce should flourish, and superfluity to have called forth the arts of joy, so that the nation should have honored the useful husbandman, and a long-lasting happiness for mankind should have ripened in the beneficent middle class, the creator of our entire culture. (Vol. II, p. 264)

**Speaker C:**

For our mind to have wrested itself free of the ignorance in which spiritual and secular compulsion held it enchained, the long-suppressed germ of scholarship had to have burst forth again among its most enraged persecutors, and an Al Mamun had to have paid the spoils to the sciences, which an Omar had extorted from them. The unbearable misery of barbarism had to have driven our ancestors forth from the bloody judgments of God and into human courts of law, devastating plagues had to

have called medicine run astray back to the study of nature . . . The depressed spirit of the Nordic barbarian had to have uplifted itself to Greek and Roman models, and erudition had to have concluded an alliance with the Muses and Graces, should it ever find a way to the heart and deserve the name of sculptor of man.— But, had Greece given birth to a Thucydides, a Plato, an Aristotle, had Rome given birth to a Horace, a Cicero, a Virgil and Livy, were these two nations not to have ascended to those heights of political wealth to which they indeed attained? In a word, if their entire history had not preceded them? (Vol. II, pp. 264-265)

**Speaker B:**

How many inventions, discoveries, state and church revolutions had to conspire to lend growth and dissemination to these new, still tender sprouts of science and art! How many wars had to be waged, how many alliances concluded,

sundered, and become newly concluded to finally bring Europe to the principle of peace, which alone grants nations, as well as their citizens, to direct their attention to themselves, and to join their energies to a reasonable purpose!

Even in the most everyday activities of civil life, we cannot avoid becoming indebted to centuries past; the most diverse periods of mankind contribute to our culture in the same way as the most remote regions of the world contribute to our luxury. The clothes we wear, the spices in our food, and the price for which we buy them, many of our strongest medicines, and also many new tools of our destruction—do they not presuppose a Columbus who discovered America, a Vasco da Gama who circumnavigated the tip of Africa?

There is thus a long chain of events pulling us from the present moment aloft toward the beginning of the human species, the which intertwine as cause and effect. (Vol. II, p. 265)

**Young Girl:** So, there existed long ago a dialogue of cultures in universal history!

**Speaker C:**

All preceding ages, without knowing it or aiming at it, have striven to bring about our human century. Ours are all the treasures which diligence and genius, reason and experience, have finally brought home in the long age of the world. Only from history will you learn to set a value on the goods from which habit and unchallenged possession so easily deprive our gratitude; priceless, precious goods, upon which the blood of the best and the most noble clings, goods which had to be won by the hard work of so many generations!

And who among you, in whom a bright spirit is conjugated with a feeling heart, could bear this high obligation in mind, without a silent wish being aroused in him to pay that debt to coming generations which he can no longer discharge to those past? A noble desire must glow in us to also make a contribution out of our means to this rich bequest of truth, morality, and freedom which we received from the world past, and which we must surrender once more, richly enlarged, to the world to come, and in this eternal chain which winds itself through all human generations, to make firm our ephemeral existence.

However different the destinies may be which await you in society, all of you can contribute something to this! A path toward immortality has been opened up to every achievement, to the true immortality, I mean, where the deed lives and rushes onward, even if the name of the author should remain behind. (“Universal History,” Vol. II, pp. 271-272)

**Youth:** Okay, the idea of universal history is clear. But

how did Schiller understand freedom?

**First Speaker:** Only he who casts from himself the “fear of the earthly,” only he who believes in universal principles, which transcend the narrow dimension of his own life—and therefore is sublime—is actually free. Schiller gained confidence that this were possible, from his profound conviction that the cosmic order is subject to the same lawfulness as the human soul.

**Speaker F:**

The universe is a thought of God. After this ideal mental image stepped over into reality . . . [it] is the vocation of all thinking beings, to find once again the first design in this existing whole, to seek out the rule in the machine, the uni-



*LYM East Coast chorus, ICLC/Schiller Institute conference, Washington, D.C., Feb. 2003.*

ty in the composition, the law in the phenomenon and to pass backward from the structure to its founding design. Therefore, for me there is a single appearance in nature, the thinking Being. (“Philosophical Letters: Theosophy of Julius,” Vol. III, p. 206)

Harmony, truth, order, beauty, excellence give me joy, because they place me into the active condition of their inventor, of their possessor, because they betray to me the presence of a rational, feeling Being, and let me divine my relationship with this Being. A new experience in this realm of truth, gravitation, the discovered circulation of the blood, the natural system of Linnaeus, signify to me . . . only the reflection of one spirit, a new acquaintance with a being similar to me. I confer with the infinite through the instrument of nature, through the history of the world—I read the soul of the Artist in his Apollo. (Vol. III, p. 207)

**Speaker E:** That is the same idea, as in the poem, “Columbus”!

Steer, courageous sailor! Although the wit may deride you,  
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, it would climb now from the billows aloft.  
With Genius stands nature in everlasting union,  
What is promised by th’ one, surely the other fulfills.

**Young Girl:** But, how does one become a genius, a man of genius?

**First Speaker:** In fact, only a person can think thus, who has educated his emotions up to the level of reason. And that is *agapē*, love. Schiller was still quite young, when he developed this thought:

**Speaker F:**

Now, best Raphael, let me look around. The height has been scaled, the fog has fallen, as in a blossoming landscape I stand in the midst of the immeasurable. A purer sunlight has refined all my concepts.

Love therefore—the most beautiful phenomenon in the soul-filled creation, the omnipotent magnet in the spiritual world, the source of devotion and of the most sublime virtue—Love is only the reflection of this single original power, an attraction of the excellent, grounded upon an instantaneous exchange of the personality, a confusion of the beings.

When I hate, so take I something from myself; when I love, so become I so much the richer, by what I love. Forgiveness is the recovery of an alienated property—hatred of man a prolonged suicide; egoism the highest poverty of a created being.

When Raphael stole away from my last embrace, my soul was torn apart, and I cry at the loss of my more beautiful half. (Vol. III, pp. 210-211)

**Youth:** Who, then, is Raphael?

**First Speaker:** Raphael is the friend, to whom Schiller directed his “Philosophical Letters.” Listen further; the most important thing comes first:

But love has brought forth effects, which seem to contradict its nature.

Is it thinkable, that I enlarge mine own happiness through a sacrifice, which I offer for the happiness of others—but also then, when this sacrifice is my life? And history has examples of such sacrifice—and I feel it lively, that it should cost me nothing, to die for Raphael’s deliverance. How is it possible, that we regard death as a means to

enlarge the sum of our enjoyments? How can the cessation of my existence agree with the enrichment of my being?

The assumption of an immortality lifts this contradiction—but it also distorts forever the high gracefulness of this appearance. Consideration of a rewarding future excludes love. There must be a virtue, which suffices even without the belief in immortality, which effects the same sacrifice even at the danger of annihilation.

It is indeed ennobling to the human soul, to sacrifice the present advantage for the eternal—it is the noblest degree of egoism,—but egoism and love separate mankind into two highly dissimilar races, whose boundaries never flow into one another. Egoism erects its center in itself; love plants it outside of itself in the axis of the eternal whole. Love aims at unity, egoism is solitude. Love is the co-governing citizen of a blossoming free state, egoism a despot in a ravaged creation. Egoism sows for gratitude, love for ingratitude. Loves gives, egoism lends—regardless in front of the throne of the judging truth, whether for the enjoyment of the next-following moment, or with the view toward a martyr’s crown—regardless, whether the tributes fall in this life or in the other!

Think thee of a truth, my Raphael, which benefits the whole human species into distant centuries—add thereto, this truth condemns its confessor to death, this truth can only be proven, only be believed, if he dies. Think thee then of the man with the bright, encompassing, sunny look of genius, with the flaming wheel of enthusiasm, with the wholly sublime predisposition to love. Let the complete ideal of this great effect climb aloft in his soul—let pass to him in a faint presentiment all the happy ones, whom he shall create—let the present and the future press together at the same time in his spirit—and now answer thee, does this man require the assignment to another life?

The sum of all these perceptions will become confused with his personality, will flow together into one with his I. The human species, of which he now thinks, is he himself. It is one body, in which his life, forgotten and dispensable, swims like a drop of blood—how quickly will he shed it for his health! (Vol. III, pp. 213-14)

**Young Girl:** How old was Schiller when he wrote that?

**First Speaker:** He was just twenty years old. And he had already achieved the level of the sublime, when a man identifies himself with the fate of mankind.

**Speaker A:** Later, in his Classical period, Schiller expressed this same thought:

We call it a beautiful soul, when moral sentiment has assured itself of all emotions of a person ultimately to that degree, that it may abandon the guidance of the will to emotions, and never run danger of being in contradiction with its own decisions. Hence, in a beautiful soul individual deeds are not properly moral, rather, the entire character is. . . . With such ease, as if mere instinct were acting out of it, it

carries out the most painful duties of humanity, and the most heroic sacrifice which it exacts from natural impulse comes to view like a voluntary effect of just this impulse. Hence, the beautiful soul knows nothing of the beauty of its deeds, and it no longer occurs to it, that one could act or feel differently; a trained student of moral rules, on the other hand, just as the word of the master requires of him, will be prepared at every moment to give the strictest account of the relationship of his action to the law. His life will be like a drawing, where one sees the rules marked by harsh strokes, such as, at best, an apprentice of the principles of art might learn. But in a beautiful life, as in a painting by Titian, all of

those cutting border lines have vanished, and yet the whole form issues forth the more true, vital and harmonious.

It is thus in a beautiful soul, that sensuousness and reason, duty and inclination harmonize, and grace is its epiphany. (“On Grace and Dignity,” Vol II, p. 368)

**Youth:** What was it Goethe said when Schiller had just died?—“For he was ours!” And what do we young people say today? Schiller’s ideas are the over-all best that we can find in German culture and history. And therefore we say: “He *is* ours.”

\* \* \*

*The following Schiller poems should be recited by youth: “Words of Faith” (Vol. I), “Breadth and Depth” (Vol. I), “Words of Delusion” (Vol. I), “Longing” (Vol. III), “The Maid of Orleans” (Vol. I), “The Pledge” (Vol. IV).*

### Words of Faith

I’ll name you three content-laden words;  
From mouth to mouth they are chasing,  
But not from outside of us do they emerge—  
’Tis words from the heart we are facing.  
Mankind is of all his value bereft  
If in these three words no faith is left.

Man was created free—*is* free  
E’en though he were born in shackles.  
Do not be deceived by the rabble’s bray  
Or idiots’ abusive cackles.  
Before the slave, when his chains he doth break,  
Before the man who’s free, O do not quake!

And virtue—this is no meaningless sound—  
Can be practiced each day if we trouble:  
And much as we tend to go stumbling around,  
Toward paradise, too, can we struggle.  
And what no logician’s logic can see  
The child-like mind sees obviously.

And one God there is, a Will divine,  
However man’s own will may waver;  
Supremely above all space and all time  
The living Idea moves forever.  
And though all’s e’er-changing in form and in scene,  
Within that change rests a spirit serene.

Keep these three content-laden words;  
From mouth to mouth implant them.  
And if from without they do not emerge,  
Then your innermost soul must grant them.  
Mankind is never of value bereft  
As long as his faith in these three words is left.

\* \* \*

### Breadth and Depth

There glitter many in the world,  
Who all things respond to so witting,  
And where what’s charming, and where pleasure-filled,

One ascertains answers quite fitting;  
You’d think, had you heard them ’loud confide,  
That they had actually conquered the bride.

Yet go they from the world quite still,  
Their lives were wasted sadly;  
Who any excellence gaineth will,  
Who’d bring forth greatness so gladly,  
Must concentrate so still and tight  
In tiniest point the highest might.

The trunk doth rise into the air  
With uppish branches in splendor,  
The flutt’ring leaves breathe a scent so fair,  
Yet they can the fruit not engender;  
The seed alone i’th’ space so wee  
Conceals the pride o’th’ forest, the tree.

\* \* \*

### Words of Delusion

Three words doth man hear, with meaning full  
In good and in best mouths extolling;  
They sound off but idly, their ring is null,  
They can not give any consoling.  
And mankind doth forfeit this life’s own fruit,  
As long as mere shadows are his pursuit.

As long he trusts in the Goldenest Age,  
Where the righteous, the good conquer evil—  
The righteous, the good in battle e’er rage,  
N’er will he vanquish the Devil,  
And thou strangle him not in the air that’s blue,  
E’er grows in him strength from the earth anew.

As long he trusts, that a coquettish chance  
Is with nobleness bound up in spirit—  
The evil she trails with loving glance,  
Not the earth will the good men inherit.  
He is a stranger, he goes to roam  
And seeks an everlasting home.

As long he trusts, that mere logic can grasp  
 The truth that is ever shining,  
 Then her veil lifts not any mere mortal clasp,  
 We're left but supposing, divining.  
 Thou'd 'prison the soul in an empty sound,  
 But it wanders off in the storm unbound.  
 So, noble soul, from delusion tear thee,  
 And to heavenly trust be most faithful!  
 What no ear doth hear, what the eyes do not see,  
 It is this that's the beauteous, the truthful!  
 It is not outside, there fools do implore,  
 It is in you, you bring it forth evermore.

\* \* \*

### Longing

Ah! from out this gloomy hollow,  
 By the chilling mists oppressed,  
 Could I find a path to follow,  
 Ah! I'd feel myself so blessed!  
 Yonder glimpse I hilled dominions,  
 Young and green eternally!  
 Had I wings with supple pinions,  
 Thither to the hills I'd flee.

Dulcet concords hear I ringing,  
 Strains of sweet celestial calm,  
 And the tranquil breeze is bringing  
 Me its sweetly fragrant balm.  
 Golden fruits I see there glowing,  
 Bobbing 'midst the leaf and root,  
 And the flowers yonder growing  
 Will not be the winter's loot.

Oh, it must be fine to wander  
 In eternal sunshine free,  
 And the air in highlands yonder,  
 How refreshing must it be!  
 Yet the current's raging daunts me,  
 Which between doth madly roll,  
 And the torrent rises sharply,  
 To the horror of my soul.

I perceive a small boat swaying,  
 Ah! but look! no helmsman's there.  
 Quickly in and no delaying!  
 For her sails are live with air.  
 Now you must have faith and daring,  
 For the gods accord no bond,  
 Only wonder can you carry  
 To the lovely wonderland.

\* \* \*

### The Maid of Orleans

The noble image of mankind to sully,  
 Contempt doth roll thee in the deepest dust;  
 Wit wageth war eternally on Beauty,  
 In angel and in God it holds no trust;

To rob the heart o' her treasures he intendeth,  
 Illusion he besets and faith offendeth.

Yet, like thyself, from childlike generation,  
 A shepherdess like thou of piety,  
 To thee doth poetry extend her godly sanction,  
 To the eternal stars she swings with thee;  
 Within a halo she doth thee encircle—  
 The heart form'd thee! Thou wilt live on immortal.

The world doth love, the radiant to dirty  
 And the sublime to drag i'th' dust below;  
 Yet have no fear! There still are hearts of beauty,  
 Which for the high, the glorious do glow.  
 The noisy market Momus may make mirthful,  
 A nobler mind loves forms which are more noble.

\* \* \*

### The Pledge

To Dionysius, the tyrant, would sneak  
 Damon, concealing a dagger;  
 He's slapped by the guards in a fetter.  
 "What would you do with that dagger, speak!"  
 Demands the despot, his visage bleak.  
 "I would free the state from a tyrant!"  
 "For that, on the cross be repentant."

"I am," he replies, "ready to die  
 And do not beseech you to spare me,  
 But if you would show me mercy,  
 I ask you to let three days go by,  
 'Til my sister her marriage bonds may tie,  
 I'll leave you my friend, in bondage,  
 If I flee, his life is hostage."

The King then smiles with malice in his face,  
 And speaks after thinking just briefly:  
 "Three days I'll give for your journey.  
 But beware! If you've used up your days of grace,  
 Before you've returned to me from that place,  
 Then he must to death be committed,  
 But your sentence will be remitted."

And he comes to his friend: "The King bids, that I  
 Must pay by crucifixion  
 For my wrongful act of passion,  
 But he will let three days go by,  
 'Til my sister her marriage bonds may tie,  
 So stay as my pledge, 'til I hasten  
 Back to you, your bonds to unfasten."

And the true friend embraces him silently  
 And goes to the tyrant in submission,  
 The other goes hence on his mission.  
 And before the sun rises upon the third day,  
 He quickly gives his sister in marriage away,  
 Hurries home, with anxious spirit,  
 That he stay not beyond the time limit.

Then the rain comes pouring down endlessly,  
From the mountains the springs are rushing,  
And the brooks and the streams are gushing.  
To the bank with his wanderer's staff comes he,  
As the whirlpool is tearing the bridge away,  
And the waves now break with a thunder  
The arch of the vault asunder.

And hopeless he wanders the shore's dark sand,  
As widely as he scouts and gazes  
And as loud as the cries he raises,  
Here no boat puts out from safety's strand,  
Which brings him across to the wished-for land,  
No skipper mans his station,  
And the wild stream swells to an ocean.

Then he sinks on the shore and prays and cries,  
His hands up to Zeus extended:  
"O let the storm's wrath be ended!  
The hours are hastening, at midday lies  
The sun, and if it leaves the skies,  
And I cannot reach the city,  
Then my friend must die without pity."

But renewed, the rage of the storm does grow,  
And wave upon wave goes racing,  
And hour after hour is chasing.  
His courage he seizes, his fear makes him go  
And headlong he dives in the thundering flow  
And cleaves, in a powerful fashion,  
The flood, and a god has compassion.

And he wins the bank and runs from the flood  
And thanks to the god he expresses,  
When a band of robbers then presses  
From out a nocturnal spot in the wood,  
His pathway blocking, and snorts for his blood  
And holds up the wanderer's speeding  
With threatening cudgels impeding.

"What do you want?" he cries, pale with fear,  
"I've naught but my life to render,  
Which I to the king must surrender!"  
And he grabs the club from the one most near:  
"For the sake of my friend be merciful here!"  
And three, with a powerful beating  
He slays, the others retreating.

And the sun glows hot as a burning brand,  
And from all of the pains of his mission  
He sinks to his knees in exhaustion.  
"O you've saved me with mercy from robbers' hand,  
From out of the stream to the sacred land,  
And shall I here languishing perish,  
And my friend die for me, whom I cherish!"

And hark! there it purls silver-clear,  
Quite close, like a rippling it rushes,  
And to listen, he halts and hushes,  
And see, from the rock ledge, now babbling near,

An ebullient fountain springs murmuring here,  
And he joyfully kneels down and washes  
And his burning limbs refreshes.

And the sunlight slants through the verdant trees  
And paints on the glistening meadows  
The forest's gigantic shadows;  
And two wanderers walking the road he sees,  
He would hasten along as past them he flees,  
Then he hears the words they are saying:  
"Now him on the cross they are slaying."

And now fear gives wings to his hastening gait,  
Pangs of grief are him pursuing,  
And i'th' shimmering red o'th' evening,  
Distant Syracuse' towers await,  
And here Philostratus comes from its gate,  
The household's honest keeper,  
Who with horror perceives his master:

"Go back! It's too late to save your friend,  
So save your own life, for the future!  
Even now to death does he suffer.  
Your return he awaited for hours on end,  
To you his hopeful soul did bend,  
With a faith too strong and valiant  
To be robbed by the scorn of the tyrant."

"And is it too late, and can I not lend  
Him the hand of a welcome savior,  
Then in death I'll join him forever.  
Let the bloody tyrant's boasting end,  
That the friend has broken his word to his friend,  
Let him slaughter us two together  
And believe in love and honor."

And the sun now descends, by the gate he stands nigh  
And sees the cross elevated,  
Which the gaping crowd has awaited,  
On the rope already his friend's lifted high,  
Through the thick of the throng he goes charging by:  
"Me, hangman! Kill me!" he's crying,  
"I'm the one, for whom he is dying!"

And amazement seizes the people all round,  
The two friends give each other embraces,  
Tears of sorrow and joy wet their faces.  
No eye without tears is there to be found,  
And the wonderful tale to the king is then bound,  
Humanely his feelings are shaken,  
To his throne are they quickly then taken.

And long he regards them with wondering eye,  
Then he speaks: "You have prospered,  
My heart you now have conquered,  
And true faith, 'tis no empty vanity,  
So into your friendship's bond take me,  
I would, if allowed my intention,  
Become the third in your union."

# LaRouche to D.C. Conference 'Care for the People and The Nation Comes First'



EIRNS/Stuart Lewis



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EIRNS/Stuart Lewis

Far left: Audience hears Lyndon LaRouche (above) keynote conference. Left: Helga Zepp LaRouche.

Now we come to a point, that the entire system is collapsing; the entire international financial system is collapsing. . . . That means, that nations have the choice of telling the financial interests, to eat their losses, because the care for the people and the nation comes first. The power of sovereign government, is the care of the people and the nation. . . . We meet the standard of the general welfare and posterity. We exert our sovereignty, that no external authority, including bankers, can subvert our sover-

eighty; can destroy the general welfare of our people from outside; can damage our posterity."

Thus did Lyndon LaRouche throw down the gauntlet to the Synarchist financial powers who have led the United States and the world into the present existential crisis, during his keynote speech to the LaRouche movement's U.S. Labor Day Conference Aug. 30-31, 2003.

"Therefore," LaRouche continued, "the time has come, where the survival of the people in the United States demands that they change the way they've been behaving, especially their political

behavior! They've got to come to their senses, in time to be saved."

The hour has come, said LaRouche, in this time of trouble, to recognize that *we need each other*. We must adopt the principle of Westphalia: the principle of the advantage of the other. Not competition with the other. We are one human species; we must live together, with compassion and love for the people of other cultures.

## World at a Turning Point

More than 1,000 people—one-third of whom were 18-25-year-old activists of the LaRouche Youth Movement—



EIRNS/Stuart Lewis

LaRouche Youth Movement pedagogical exercises. Left: A parody of university music education was coupled with performance of a Bach chorale. Right: Workshop on Classical Lieder. Far right: Presentations from both East and West Coasts on "The Crab Nebula and the Complex Domain."



EIRNS/Stuart Lewis

attended the semi-annual conference of the International Caucus of Labor Committees and the Schiller Institute, titled, “The World at a Turning Point.” The event was held simultaneously in Burbank, Calif., and Reston, Va.—the two locations reflecting the key battlegrounds, Washington, D.C. and California, in the war to defeat the Synarchist enemy, as elaborated in LaRouche’s keynote address. The more than 400 people attending on the West Coast, and 600-plus on the East Coast, were united, in a technological tour de force, by video teleconference, allowing the full participation, including visual connection, on both coasts, for all phases of the conference. In addition, an international audience participated through the websites of the Schiller Institute, the LaRouche in 2004 campaign, and the *EIR* homepage.

### Overcoming Fears

Highlights of the conference, in addition to LaRouche’s keynote, were an address by Helga Zepp LaRouche, challenging the audience to give up their fears by increasing their *Geistesmassen*, or intellectual and moral capacities; a special address on the role of young people in building the future, by Chandrajit Yadav, leader of India’s Center for Social Justice; and brief remarks by California State Legislator Mervyn Dymally. A tribute to historian H. Graham Lowry, who passed away earlier this year, was presented by Nancy Spannaus, and demonstrated that Lowry’s approach to history—truth-seeking—must be the basis for continuing history work. There was a panel on music, conducted primarily by members of the Youth Movement,

*Please turn to page 68*



EIRNS/Stuart Lewis

## ‘Dialogue of Civilizations’

# Zepp LaRouche at Rhodes Meet

Some 350 delegates from 36 countries came together for four days in early September 2003 on the history-laden island of Rhodes, in order to investigate the philosophical, spiritual, and moral foundations for a new and humane world order.

The World Public Forum’s “Dialogue of Civilizations” was organized by the Center of National Glory of Russia; the Titan Capital Corporation (Greece); and the Kapur Surya Foundation (India). The conference’s chairman, Vladimir Yakunin (Deputy Transport Minister of the Russian Federation), and co-chairman Yagdish Kapur (president of the Surya Foundation), along with Titan Corporation president N. Papanicolaou, acted as a well-coordinated team, and had laid the groundwork for the conference in a series of dialogues held earlier in India, Iran, and Russia.

The conference was addressed during the first plenary session by Schiller Institute founder Helga Zepp LaRouche, who spoke on “Schiller’s Concept of the Beautiful Soul—A Contribution from German Classicism Toward a New Humane World Order.”

Among the participants were several former heads of government, for example, Inder Kumer Gujral from India, Milosz Zeman from the Czech Republic, and Valdas Adamkus from Lithuania. Leaders of the Russian and Greek Orthodox Churches were present with large delegations, as well as high-ranking religious leaders from Lebanon, Cyprus, Egypt, Israel, and Serbia.

Considering the great diversity in the speakers’ points of view, and the wide spectrum of topics, the draft text of the “Declaration of Rhodes” managed to represent the spirit uniting all participants: a deep distrust of the current world order’s scale of values, according to which the one side seeks to maintain a “consumer society by means of armed



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*Helga Zepp LaRouche speaks to former Indian Prime Minister Inder Kumer Gujral and his wife at Rhodes.*

force,” while the other side believes it must seek its solution in terrorism. All participants were likewise united in their finding that the present world order is already inflicting intolerable damage upon humanity, plunging the absolute majority of the world’s inhabitants into awful poverty, while at the same time causing the accumulation of absurdly huge quantities of wealth into the hands of a relatively small group of the super-rich.

In order to counter the boundless and senseless appetite for material goods, and its allied counterculture glorifying dominance by force, the World Public Forum will henceforth work to unite the human being’s material side with his spiritual side. On the one hand, the idea of universal human rights—i.e., the right to food, housing, health care, education, clean air, and pure water—must be guaranteed for *all* people on this planet. But these material prerequisites must be developed alongside the human being’s spiritual side, into a unified and harmonious whole.

# Building Bridges to Swiss, Italian Leaders

Lyndon LaRouche visited Switzerland and Northern Italy over the weekend of Oct. 9-12, 2003, delivering an urgent message for the industrialists and youthful supporters he met.

“It is an irony of history, that the greatest achievement of mankind come as a response to the worst dangers to mankind,” LaRouche began his October 9 talk in Chaux de Fonds, Switzerland. LaRouche was invited to Switzerland by the prestigious “Club 44” of la Chaux de Fonds, which has previously hosted such leading figures as Pierre Mendes-France, Francois Mitterrand, Valery Giscard d’Estaing—i.e., influential personalities and Presidents of nations. The cultural director of the Club noted that the address was taking place “in a period of history where men of vision are needed, and so few are found.”

In Northern Italy, LaRouche



Lyndon LaRouche addresses Milan meeting of Movimento Solidarietà.

addressed an international conference on information technology and poverty in Vicenza, organized by a strategic thinktank associated with the Vicenza Chamber of Commerce, and, in Milan, where the Movimento Solidarietà, the association of the LaRouche movement in Italy, is headquartered, he spoke to a

group of 55-60 people, including college students, professionals, entrepreneurs, and journalists. In addition to discussing the prospects for solving the economic crisis through the New Bretton Woods and Eurasian Land-Bridge, the Presidential candidate emphasized his campaign’s influence and strategy in the United States, against California Governor-elect Arnold Schwarzenegger, and the Cheney cabal in Washington.

As LaRouche has frequently explained to his supporters in the U.S., trips such as these are an essential part of building the basis for a future positive foreign policy for the United States, especially in the midst of the growing hostility toward the U.S. caused by the Bush Administration’s current imperial policy.

# Paris: We Can Cooperate To Solve Crises

Democratic Presidential pre-candidate Lyndon LaRouche gave a clear demonstration of what policies a U.S. President should be carrying out, during a five-day visit to Paris, France in early December 2003. Through a well-attended press conference, numerous media interviews, and two public meetings, LaRouche explained how the United States should be cooperating with the nations of Eurasia, in order to deal with the breakdown crisis of the world financial system, and to stop the imminent danger of Vice President Dick Cheney expanding his series of wars.

As LaRouche has frequently pointed out, foreign policy is the major aspect of the role of a U.S. President, and the mess that the disastrous foreign policy of the neo-conservatives has created for the United States, underscores that. And, indeed, there is no candidate for the Democratic Party nomination today, who has the competence, or respect



Paris public meeting, Dec. 6, 2003.

among the nations of the world, which LaRouche does, and which is required to solve the crises which lie ahead.

LaRouche’s December 5 press conference was hosted by prominent French LaRouche associate Jacques

Cheminade, who passed the microphone to the president of the International Association of African Journalists, to introduce LaRouche to the 20-25 media present. In his remarks, Mr. Lancine Camara, a former revolutionary from

# LaRouche Briefs Intellectual Elite at Berlin Salon

On Dec. 18, 2003, Lyndon LaRouche delivered an address before a packed audience at Berlin's prestigious Berlin Salon, a gathering of important policy-makers in Germany which harkens back to the "salon" tradition of the Nineteenth century which brought together the intellectual elite.

LaRouche was introduced to an audience of about 80 guests in Berlin by the Berlin Salon's head, Dr. Martin Boese, as being the U.S. Presidential candidate with the second-largest number of supporters registered with the Federal Election Commission. Boese presented LaRouche as a key political promoter of the "Eurasian Land-Bridge" development concept, who had already in the 1980's shaped American politics through his role in the Strategic Defense Initiative (SDI). Boese also noted LaRouche's cooperation with Indira Gandhi and other outstanding leaders of the developing-sector nations, during past decades. The



*Berlin Salon, Lyndon LaRouche at podium. Seated center: Salon head Dr. Martin Boese.*

audience included a large number of diplomats.

## Crisis Can Spur Development

In his 45-minute presentation, LaRouche addressed the acute, systemic financial

collapse process, portraying the crisis as being something good on the condition that it helps to alert the world to the necessity of establishing a new, global economic-financial system—the New Bretton Woods—and of launching the grand projects of Eurasian Land-Bridge development, in cooperation between Europe and other Eurasian nations, especially Russia, India, and China. In this Eurasian development policy, LaRouche emphasized, the United States must participate. The financing of this grand development project would be organized by new institutions echoing Franklin D. Roosevelt's New Deal policy, or the Kreditanstalt für Wiederaufbau that played such a crucial role in the postwar reconstruction of Germany, LaRouche explained. "If I were President, the first thing I would do were to invite the governments of Eurasia to establish a new world currency system together with me—and they would all come."

LaRouche also struck a deep philosophical chord, calling on those assembled to rise to the level of the "Sublime," as defined by the German "poet of freedom," Friedrich Schiller. It takes the quality of the Sublime to confront the degenerate popular culture which has taken over European and U.S. civilization in the past 40 years, LaRouche said, but that is the only fight worth waging, in the face of otherwise certain disaster.



*Paris press conference, Dec. 5, 2003. Left to right: Jacques Cheminade, African Journalists head Lancine Camara, Lyndon LaRouche, French LYM leader Elodie Viennot.*

Guinea, presented LaRouche as the hope for Africa, and the President of the minorities. But, when you add up the minorities, he said, you get a majority.

Most of the press present were from international media outlets, especially the Middle East and Ibero-America, although there were some French media

including the official *Al-Ahram* daily. LaRouche was identified as one of the candidates for the Democratic Party nomination, and his stance against Sharon was identified as in line with that of the Egyptian media, which has been under intense pressure from the U.S. Ambassador to that nation.

# Moscow Conference: 'China in the 21st Century' 'Community of Principle' Must Replace Collapse

On Sept. 23, 2003, Democratic Presidential pre-candidate Lyndon LaRouche spoke at a Moscow conference on "China in the 21st Century: Chances and Challenges of Globalization." His speech, entitled "China and a Community of Principle," laid out a vision of a new era of relations among sovereign nation-states, to replace the collapsing world order. While expressing his understanding of reasons why some nations, including Russia and China, might seek a "multipolar" world in response to the drive of a beastlike faction of Anglo-American imperialists for world domination, LaRouche said that such a result would be both inadequate and tragic. What is required instead, to counter the drive of Vice President Dick Cheney and his allied fascist neo-conservatives, is to seek a higher order of relations among nations based on cooperation, rather than competition.

The conference was organized by the Russian Academy of Sciences, with its Academic Council for Comprehensive Studies of Contemporary China; its



Lyndon LaRouche was featured speaker at the Russian Academy of Sciences conference. Standing: Academician Mikhail Titarenko, chairman of the Institute of Far Eastern Studies.

Institute of Far Eastern Studies; and the Russian Association of Sinologists. These sessions were the 14th International Conference on "China, Chinese Civilization and the World: Past, Present and Future."

The Moscow conference also fea-

tured Russian speakers from the Institute of Far Eastern Studies and other institutions, as well as speakers from Jilin Academy of Social Sciences in China. Subsequent panels discussed economic reforms in China; China's history and historiography; policy and social

# Land-Bridge Brings 'Divine Spark' to Korea

LaRouche representatives Dr. Jonathan Tennenbaum and Kathy Wolfe addressed almost 800 people in five public meetings, two major press interviews, and more than 15 high-level private discussions during an eight-day trip to Seoul, South Korea Oct. 31-Nov. 8, 2003. The trip, and the reaction to it, showed the explosive potential for organizing around LaRouche's ideas, especially among Korean youth.

One student met only six months earlier, organized a meeting at his school with a leaflet entitled "Eurasian



Mrs. Wolfe and Dr. Tennenbaum (front) are interviewed by Mahl magazine.

Land-Bridge—Build Our Way Out of Pre-Emptive Nuclear War," which brought a standing-room-only crowd of 200 students, after it was translated into

Korean, and spread around the Internet in the Seoul area. The leaflet calls for the founding of a LaRouche Youth Movement in Korea, and for the anti-war movement to give up its negative anger and knee-jerk anti-Americanism, and demand the positive solution of the full Eurasian Land-Bridge.

The student meeting was opened with the Schubert *lied* "Frühlingsglaube" and a similar Korean art song, with Dr. Tennenbaum at the keyboard and Mrs. Wolfe singing.

relations in China; and problems and prospects of inter-civilizational liaisons between China and other nations, in the era of globalization.

On September 24, following a morning panel discussion, a round table was convened, with wide-ranging discussion focussed on various aspects of the Chinese economy.

Included in the audience of 250 were diplomats, press, Russian Foreign Ministry personnel, other Russian government representatives, and members of the Russian Academy of Sciences and other participating institutions, as well as a high-level delegation from China.

LaRouche warned, that "the poorer the other military capabilities of the U.S.A. prove to be, the greater the temptation of Cheney's co-thinkers to launch nuclear warfare. Fortunately, the timely ouster of Cheney is now possible, if, unfortunately, not yet assured. . . . What is needed in the present circumstance, is more or less global support for a clear, positive, unifying, ecumenical principle, such as the principle of 'the advantage of the other,' which was the pivotal feature of that Treaty of Westphalia which brought the imperial, religious, and related reactionary warfare of the 1511-1648 interval to an end."

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Other public meetings included seminars on the Land-Bridge and LaRouche's New Bretton Woods proposal at several graduate schools, and an address to a peace-movement group.

### Igniting the 'Divine Spark'

Several of the meetings were organized by two Korean members of the Schiller Institute in Germany, in a whirlwind of multi-time-zone e-mails and phone calls around the globe.

"We are so happy to finally discuss the Eurasian Land-Bridge as the great project illustrating the spark of the Divine in every human being," said one professor, in explaining the LaRouche campaign and the Schiller Institute to his graduate students. "This is truly what Friedrich Schiller spoke of as the *Götterfunken* in his great poem 'The Ode to Joy,'" the professor added.

## Schiller Choruses Inaugurate Pavarotti Concert in Mexicali

Classical music brilliantly illuminated the desert region of Northern Baja California, Mexico on Oct. 18, 2003, and the Schiller Institute played a central role in that historic event. Forty-four thousand people from both Mexican and U.S. sides of this border territory, as well as from various parts of Mexico, came together to celebrate the 100th anniversary of the founding of the city of Mexicali, at a vast open-air theater especially constructed for the celebration.

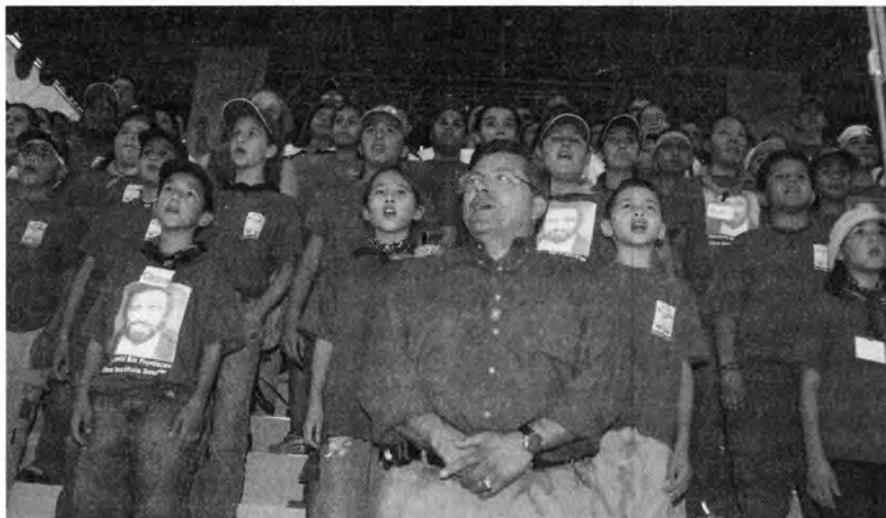
Headlining the event were the famous Italian tenor Luciano Pavarotti, Italian soprano Analissa Raspagliosi, and a huge children's and youth chorus, made up of 90 children and 20 adults from the Schiller Institute choruses of Mexicali, and Ciudad Obregon and Hermosillo, Sonora, as well as about 40 more children and scores of adults from area schools.

The magnificent two-and-a-half-hour concert was broadcast live internationally by satellite television, and there was widespread coverage of the event by the Mexican press, radio, and television. Attendance at the concert was not only testimony to the oft-denied appeal of Classical art, but also to the powerful effect of the Institute's decades-long organizing in the Mexican northwest, to bring the urgency of a Classical renaissance to citizens there.

The concert was organized by the state and municipal governments of Northern Baja California, as well as by members of the Businessmen's Centennial Association of Mexicali, many of whom have known of the work of the Schiller Institute and of Lyndon and Helga LaRouche for years. Exemplary is the case of Mexicali Mayor Jaime Diaz Ochoa, who, together with his wife, has long supported the efforts of the Schiller Institute to bring Classical music to the population of the area through free concerts and forums; they themselves have created cultural centers in the poorest parts of the city, to get children into choruses and to teach them love of music and art.

Media coverage of the event included coverage of the Schiller Institute's role in it. One Northern Baja California interview with Institute director Maria Guadalupe Torres was headlined in the weekly *Contacto* with a quote from Institute founder Helga Zepp LaRouche: "Truth, Beauty, Reason, Love, and the Good are impossible one without the other. . . . If people are not made more beautiful, in the face of this vast world crisis, the world will not survive!"

*An interview with Choral Director Ana Linda Ruiz appears on page 69 of this issue.*



*Mexicali Mayor Jaime Diaz Ochoa sings with youth chorus.*

# Robinson Awarded for Visionary Leadership

Schiller Institute vice chairwoman Amelia Boynton Robinson was honored in Washington, D.C. Oct. 17, 2003, at an event sponsored by the National Visionary Leadership Project co-founded by Camille Cosby and Renée Pous-saint. Mrs. Robinson, the 92-year-old Civil Rights trailblazer, was among a small group of leaders over the age of 70, who were recognized for their contribution to the struggle for Civil Rights in the United States.

The day began with an awards luncheon in the Library of Congress, where Mrs. Robinson and other Civil Rights activists, such as Dick Gregory and Dorothy Height (president emeritus of the National Council of Negro Women), received plaques recognizing their national visionary leadership.

## Videotape Interviews

The National Visionary Leadership project had conducted a two-hour videotaped interview of Mrs. Robinson earlier in the year. Video excerpts of the interview are on the organization's website ([www.visionaryproject.com](http://www.visionaryproject.com)). The basic idea is to capture the experience of veteran Civil Rights leaders on video, and pass on that heritage to today's youth, by making the videos available to universities and public school systems. The plaques received by award recipients are reproductions of the webpage on which their interviews appear.

After the luncheon, a summit was



Schiller Institute vice chairwoman Amelia Boynton Robinson (center) poses with awards medallion. To her left is former Sen. Edward Brooke of Massachusetts.

held on the state of Black America, during which a few of the honorees, including former Sen. Edward Brooke, former New York City Mayor David Dinkins, Dorothy Height, former Congresswoman Cardiss Collins, and historian Dr. John Hope Franklin, fielded questions from young people in the audience.

## Awards Gala

In the evening, the event continued at the John F. Kennedy Center for the Performing Arts. There, a black-tie awards gala, hosted by Phylicia Rashad, the mistress of ceremonies, who played the wife of Bill Cosby in the comedian's long-

running TV show, honored such performers as Ray Charles, Dick Gregory, Jimmy Heath, Geoffrey Holder, Ossie Davis, Ruby Dee, and Odetta.

This was followed by a dinner-dance, at which Mrs. Robinson was among the select few to receive a specially sculpted medallion.

Perhaps the most important thing about this event was the fact that its sponsors chose to honor Mrs. Robinson for her historic contribution to the passage of the Voting Rights Act, and for her continuing work in behalf of human and Civil Rights as vice chairwoman of the Schiller Institute, in association with Lyndon and Helga LaRouche.



## Conference

*Continued from page 63*

which took aim at the sterility of education today; and a series of pedagogical exercises by LYM members from both East and West Coasts.

An additional panel, on Classical drama, was held on the West Coast beginning 11:15 Eastern Time Saturday night, and was broadcast in Reston for

*Chandrajit Yadav, of India's Center for Social Justice, greets the conference.*

youthful folks of any age willing and able to stay up late.

Among those attending the conference were numerous elected officials, including 16 current and former state legislators, Democratic Party officials, and others. Of special note was the role of Civil Rights heroine Amelia Boynton Robinson, who introduced LaRouche with the words, "If you want to be free, come and go with the great man, who will tell you the truth, and make you free—and free, indeed: Lyndon LaRouche."

# ‘Above all, our concern is to improve this world’

Ana Linda Ruiz, Choral Director

*Ana Linda Ruiz, director of the Schiller Institute Children’s Chorus in Ciudad Obregón, Sonora, Mexico, participated in the Schiller Institute’s 2003 Summer Camp, a children’s program held annually in Virginia. This interview was conducted at the conclusion of the camp season.*

**Fidelio:** On May 29, the Businessmen’s Council in the city of Mexicali, Baja California, announced that their festivities this year to celebrate the 100th anniversary of the founding of Mexicali, would culminate with a great concert in mid-October, in the impressive Laguna Salada area of the Mexicali desert, with the participation of Italian tenor Luciano Pavarotti, the Schiller Institute choruses, and the National Symphony Orchestra of Mexico. How was the Schiller Institute chorus selected to participate in this important event?

**Ana Linda Ruiz:** First of all, the choruses that are going to participate are the three children’s choruses of the Schiller Institute of northwest Mexico, two from the state of Sonora—one from Ciudad Obregón, which I conduct, and the other from Hermosillo, led by Tania Pérez—plus the one from Mexicali, which is the one that was initially invited, and which is led by maestro Alejandro González, with Patricia Ortiz at the piano.

We were invited to participate because there is no other chorus in the entirety of northern Mexico which could represent the *bel canto* style in a worthy

**One of the things that most concerns us in musical work, is how to ennoble the character of the youth with whom we work. This was the primary motivation in forming the Schiller Institute choruses.**

manner, at an event of this magnitude. We were invited to audition before music authorities who came from the capital. The choruses in combination have 70 members, and on the day of the concert, we are going to reinforce it with adults, bringing the total to 90. The audition before the three judges from Mexico City included several Classical choral pieces of our repertoire, such as the chorus of the Hebrew Slaves from Verdi’s opera *Nabucco*, called “Va Pensiero,” and also the “Ode to Joy” from the final movement of Beethoven’s Ninth Symphony. The judges were stunned by the choruses’ discipline and the singing technique the children displayed.

**Fidelio:** When were the choruses first launched?

**Ruiz:** Approximately 12 years ago. In



EIRNS/Juliana Jones

the beginning, I started a chorus in Mexicali, with children of Schiller Institute members, but we issued an open invitation to the public at large. And nine years ago, I began the chorus in Ciudad Obregón, Sonora, where we also issued an open invitation to the public to join, along with children of Institute members. After the first concert, of course, the enthusiasm caught on, and the chorus grew to where we now have 35 children at the advanced level, and 15 at the beginner level.

In Hermosillo, the chorus is just two years old, and at this moment, has 20 children singing in it. And always, from the very beginning, the intention was to organize free concerts and to make parents aware of the importance of surrounding their children with Classical culture, with good music. And this was moving ahead, to the point that the parents, truly concerned about their children’s education, began to turn to our institution to register their children, so that, whether in Sonora or in Baja California, when one talks about the choruses, one is talking about the choruses of the Schiller Institute.

**Fidelio:** If there are no choruses in northwest Mexico, apart from those of

the Schiller Institute, and there weren't any before the Institute choruses were formed, where did the idea come from? And who trained you?

**Ruiz:** The Institute is part of the international movement of Lyndon LaRouche and his wife Helga Zepp LaRouche, the founder of the Schiller Institute. It is part of our goal, on an international level, to promote a cultural renaissance through Classical art. In the case of our country, we had the good fortune to have found the great singing maestro José Guadalupe Briano, a follower of the founder of the choral movement in Mexico, the Spanish educator Juan D. Tercero. He works with the *bel canto* technique with adults, and we have one of his best students, Alfredo Mendoza Mendoza, who is committed to developing the technique of *bel canto* singing directly with children. Maestro Mendoza has founded several choruses on the national level, and has worked for years with the Schiller Institute, going on international tours and promoting the formation of children's choruses across the nation. The chorus leaders in Mexicali and Hermosillo, as well as myself, are all students of Maestro Mendoza, and from the training he imparted to us, we made the decision to form our own choruses.

**Fidelio:** Did you go to study with him in Mexico City, or did you attend the classes he gave during his tours of the country?

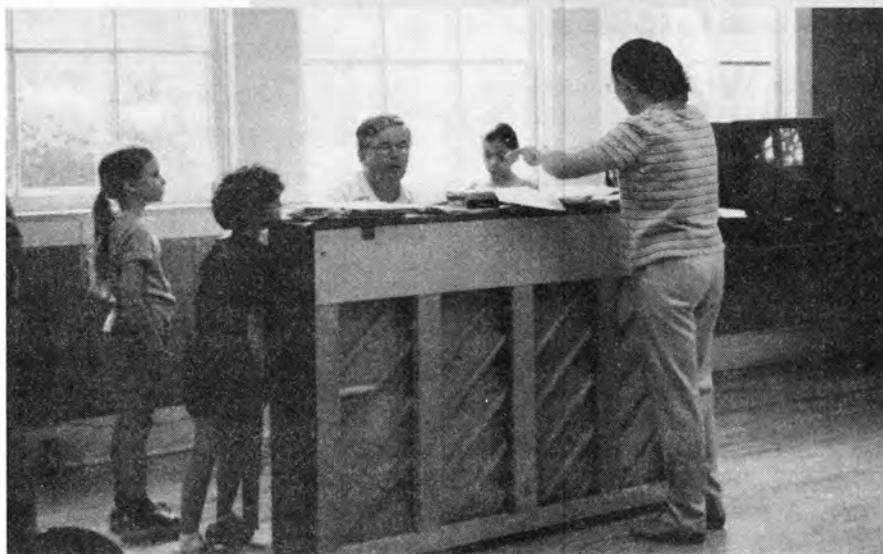
**Ruiz:** We often went to Mexico City. I was personally trained as part of a chorus of children that we had in Ciudad Obregón at the same time that he was giving classes, and a teacher who was a collaborator of his in Mexico City, Esthela Bastida, came to Ciudad Obregón and started a chorus, and that is when I began to train with her. When she left, I took over direction of the chorus, although I was only 14 years old at the time. At that point, we invited Maestro Mendoza to give courses in Sonora, and we also travelled to Mexico City, to observe the work he was doing with his group there, the Schola Cantorum.

**Fidelio:** I attended the closing festival at the Institute Day Camp this past summer, and the children with whom you had worked for a month demonstrated a superior quality, a sound that is hard to find even among established choruses. To what do you attribute the difference?

**Ruiz:** The difference is in the method, in helping children to discover the beauty of their own voices, that beauty which we all carry inside. It's very easy for a child to find this. The point is that the director must know the pedagogical tools to help the children discover this as soon as possible, and for the child to have fun doing so. The other point lies in how the children

**Fidelio:** Now, to form a chorus, one needs not merely to join together a group divided by voices and make it sing, but also the technique of *bel canto* requires a different concept. When one listens to the children's choruses around here, not just in Mexico but in the U.S. and throughout the world, they interpret polyphonic music paying attention only to the linear development of a more

**The teacher sings the sound and the children imitate the teacher; at other times, one of the children has the sound properly placed, and the others are challenged to imitate him. Thus, one creates a process in which the child associates the *bel canto* technique with a passionate game, which is going to lead to learning something new, to a new discovery.**



*Voice and instrument lessons, Schiller Institute summer camp, July 2003.*

are treated, the challenges which they must be presented with. You need a pedagogy for making tangible to the children those technical aspects of the *bel canto* method which, probably, in explaining it to an adult, one would use more scientific words or terms. But in the case of the children, they only have to do it. One need only orchestrate it, demonstrating the principle to them in practice.

or less agreeable melody. But the performance of the chorus you led in Virginia, which is not even an established chorus but a group of children who came together for just one month, they demonstrated a highly superior quality. How do you explain this?

**Ruiz:** First of all, it is the technical aspect that must be explained and made tangible to the children; this is important because it is the basis upon which they

are going to perform. This includes correct breathing as well as the correct formation of sound. And once this is achieved, and the children understand, for example, what a “head voice” is, then you can put together a musical piece, putting all they have learned into practice. They have the score in front of them and they sing the piece, but if one limits oneself only to this, it simply becomes a more or less faithful performance of a page, or of a technique, and no more.

opposed to *bel canto*, which bases everything on breathing technique, whereas, as I understand it, the technique of *bel canto* has primarily to do with a concept of the beauty of the voice, and the technical aspects are only there as a means of coming to dominate the physiology of the vocal instruments—the cavities, the position of the glottis in the throat, of the mouth—in order to achieve an intelligent result. Correct me here if I don’t understand this well, and explain to me how you see this?

**Ruiz:** Yes, it is true that breathing is important, because the column of air that is produced in singing is the medium for transporting the sound, but the other aspect which is very important is to bring the voice

up into the head cavities, which make possible a greater volume, a greater resonance; that is why they are called the resonators. The voice passes through the vocal chords and is sent to the middle section, which is the mouth, the nasal resonators situated on either side of the nose, the frontal resonators in the fore-

head and upper part of the head. It is the position of the mouth which enables the voice to be elevated to the resonators. So the column of air carries the voice, but one must seek the means to have it enter these resonators.

**Fidelio:** And once this technique is mastered, one reaches the point at which the beauty of the voice is located?

**Ruiz:** Exactly. The beauty of a voice which is “well placed.” A voice which is “well placed,” means that one has mastered use of the organs of vocalization:

the position of the mouth is open, relaxed but in a round shape, always keeping this position, such that the higher the sound, the more open the mouth. It is at this point that one can achieve the most beautiful voice of which a human being is capable.

**Fidelio:** How do you teach this to children?

**Ruiz:** Well, the most important thing is how children learn to use sound in the highest part, from the nose upward into the forehead. The first vocalization exercises we do with the children are intended to help them discover how to elevate the voice. Then we teach them to discover how to place the voice in the nose, to achieve a certain nasality. And from there, to make the leap into the head tone.

**Fidelio:** Everyone knows how difficult it is to teach children a rigorous discipline, and what children must go through until they can achieve a result that rewards them for their efforts. I can only think of the horrible sound produced when a child is first learning the violin, for example.

**Ruiz:** It is a very interesting process. What we do with the children, in the beginning, are exercises which we call vocalization, with some consonant such as “n” or “m,” followed by different vowels, and thus they begin to discover that there are some vowels that are placed more easily into a head voice. From these vowels, which make placing the sound easier, one begins to work with the rest of the vowels. Once the image is in the mind of the child, that child then discovers that there is a little path to follow, which is a lot of fun to do, and he or she wants to try it over and over.

And once this is achieved, and the child’s attention is captured, it then falls to the teacher to determine what new challenges to present in producing one or another new sound properly. The children achieve this at times by imitation: The teacher sings the sound and the children imitate the teacher; at other times, it is that one of the children has the sound properly



EIRNS/Neel Nuerge

**When one works with children who have never sung before, and you show them the sound you want from them, they understand that singing and speaking are not the same. Once they understand this, they enjoy producing a beautiful sound. On a second level, one tries to establish a dialogue among the voices; with the same sound, one can have a dialogue.**

But there is a whole other aspect, which has to do with the intellect of the children and with their character, which involves discovering the intention of the composer in writing his piece, and this is not annotated in the score, but is embedded in the music itself.

**Fidelio:** Would this be called reading “between the notes”?

**Ruiz:** And also between the words of a song—in the silences.

**Fidelio:** There also exists a school

placed, and the others are challenged to imitate that child. Thus, one can create a process in which the child associates the *bel canto* technique with a passionate game, which is going to lead to learning something new, to a new discovery.

**Fidelio:** But, how can repetitive vocal exercises be fun, when the child is singing, for example, singing “no, no, no, no, no, no”?

**Ruiz:** What is fun here is that one is working with sound in motion, that moves. They see that the piano can make that motion, and want to imitate it.

**Fidelio:** Do you have to know how to read music to learn this?

**Ruiz:** Not necessarily. It is good to know how to read music, because that way, one can know the relationship of the sounds—when there is a third, or a fifth—with regard to the different voices of the chorus. But it is not a prerequisite, such that if one can’t read music, one cannot sing. No, one can always sing.

**Fidelio:** At the same time that the child is learning all this, the child is also learning to listen to musical examples that they are being asked to reproduce. What effect does this capacity to listen have in the context of the chorus?

**Ruiz:** In reproducing the sound, the child discovers that there is another voice that will harmonize with his or hers, that there are other different voices. He is reproducing just one voice, and what he will hear is the combination of the voices at different “heights,” and that it is these differences that make the piece of music truly beautiful.

**Fidelio:** The individual voice of a chorus member is beautiful in itself, but

combined with other voices, it produces a superior beauty.

**Ruiz:** That’s right. Because, for example, when one works with children who have never sung before, when you show them the sound you want from them, they understand that singing and speaking are not the same. And once they understand this, they enjoy producing a beautiful sound. But this is just the first level. On

sound properly, and to listen to the rest of the chorus, all at the same time. This is something that the human mind is capable of doing. A human being can reproduce a sound as an individual, and also be part of a whole, in which their voice is a small, but important, part.

**Fidelio:** It is clear that this makes all the difference between a mediocre and a



EIRNS/Juliana Jones

**The children must learn to listen, to hear their own voice, to place the sound properly, and to listen to the rest of the chorus, all at the same time. This is something that the human mind is capable of doing. A human being can reproduce a sound as an individual, and also be part of a whole, in which their voice is a small, but important, part.**

*Camp festival,  
July 2003. In costume  
for Cervantes’ ‘The  
Pageant of Marvels.’*

the second level, one tries to establish a dialogue among the voices; with the same sound, one can have a dialogue. One group of voices sings it first, then a second group, and so on. This is a canon, where, although the same melody is being sung, one goes before the other. And this produces greater satisfaction, because there is a greater challenge for the child. But it is also the case that in a single piece, the voices are sung at different elevations, and the child must thus have a greater capacity for concentration, to be able to reproduce what is the totality of the piece.

Thus, the children must learn to listen, to hear their own voice, to place the



EIRNS/Juliana Jones

superior chorus. But in the chorus that you led, we could hear something even more interesting, which I’m not sure how to express in words. What was palpable to the audience was, that the beauty of the performance reflected that something more profound was going on. Can you explain this?

**Ruiz:** Well, this is a very important thing for a chorus, the emotional element. When a child understands a

piece and has mastered it, and the chorus as a whole can sing a song well, well tuned, what is important here is the emotional relationship between the singer and the director. The child learns to have confidence in the director. He recognizes that the director knows very well what he wants, in a concert or in a specific piece. What the director must accomplish is to transmit

you can achieve this with children.

**Ruiz:** Of course. This creative process is understood by the child, who has every ability to reproduce it. The child also has a fresher memory, a more open mind, and can do this with the greatest facility.

**Fidelio:** So, the child isn't simply imitating the instructions of the director,

like a parrot, but is participating in the creative process?

**Ruiz:** Absolutely! This is reflected in the faces of the children, when they are singing. First, they are worried about technique, that their mouth is completely open, for example. The director corrects them if there is one voice

or another that is out of place, so that it comes out well; but what you can see in the expressions on their faces is a liveliness, a complete liveliness in the eyes, that shows that they are concentrating, and happy.

**Fidelio:** It's said that the eyes are the mirror of the soul.

**Ruiz:** And, the children know what is happening. For example, if the director makes a sign that there is some voice out of place, they will immediately seek out which voice it is and try to correct it while they are singing. They are always awake and alert to what the director wants.

**Fidelio:** And this creative process is very different, because it is collective.

**Ruiz:** That's right, because choral work is done as a group. From the very beginning, the children must work collectively. This is important, because children tend toward egocentrism, they are the center of the universe from the moment they are born, and it is the process of education which helps to socialize them, so that not only can they learn to live

with others, but as they learn new things, new discoveries, they can truly enjoy transmitting that knowledge to others, socially. Group work, as in a chorus, helps them not only to learn music, but to improve their ability to perform so that they can pass that learning on.

**Fidelio:** It is notable that in working with non-professional musicians and children, the Schiller Institute choruses have reached a level of competence rarely seen in established choral institutions. You yourself did not have professional music training—you didn't go to a music conservatory—and yet you demonstrate a competence beyond that of many professional choral directors. How is it possible to achieve this?

**Ruiz:** One of the things that most concerns us in musical work, is how to ennoble the character of the youth with whom we work. This was the primary motivation in forming the Schiller Institute choruses. Yes, there is a technical side to it, which requires much study and preparation, but above and beyond all that, is our concern to improve this world. In the field of education, it is crucial for our children to receive a good education, and that they be enabled thereby to discover their own creativity. This is something that the world has been losing; the creativity of children is not encouraged. And music is one of the best tools to encourage the creativity of children.

The tradition of Classical culture is what enables us to accomplish this. From the founding of the choruses, we have always used a Classical music repertoire in preparing our programs. And in the concerts we give, we always explain the content of the Classical music that the audience is going to hear, and why it is important. Thus, both the children and the audience are situated in a broader historical-cultural context, which is always very important. And that, I believe, is why there are more and more people attending Schiller Institute concerts all the time.

**Fidelio:** Thank you, Maestra Ruiz.



EIRNS/Juliana Jones

that security of knowing what he or she is doing, while creating enough interest so that the child enjoys singing, and this is immediately transmitted to the public, which is immediately recognized by the child and makes him or her very happy.

The director, therefore, at the moment of the performance, has to manage all of these emotions of the child. He has full confidence in you, in how he will guide you and in how the piece will come out well, because the director is completely certain and has the character to take you wherever he wants. This is the point at which the child truly begins to enjoy himself, feeling a great confidence because everything is okay, and he will try to do the best he can. And this brings great joy to all.

**Fidelio:** It's like Wilhelm Fürtwangler described it, with regard to music performance. You can teach a piece of music all you want, but at the moment of performance, the performers must recreate the creative process of the composer. Now, what is fascinating is that

# Who Speaks for My U.S.A.?

by Lyndon H. LaRouche, Jr.

Oct. 13, 2003

Today's edition of the *Frankfurter Allgemeine Zeitung* features what became a sharply controversial feature of the Frankfurt German Book Fair, a presentation entitled "Literature Is Freedom" ("Literatur Ist Freiheit").

Some among Ms. Sontag's points were not only factually true, but, to her credit, were important for presentation on such an occasion. Most notably, she emphasized, correctly, that the war against Iraq could not have happened as it did, had there been any essential difference in political quality, currently, between the currently top-ranking party leadership of the Republican and Democratic Parties. The recent nightmare in California, which discredited the current leadership of the Democratic National Committee, may force the Party's return toward the legacy of Franklin Roosevelt; but, until that occurs, Ms. Sontag's point stands.

However, Ms. Sontag's expressed, eclectic habits and softness toward the anti-Classical Frankfurt School, would have been sufficient to prevent her achieving effective comprehension of the original intention and continuing influence of the U.S. Declaration of Independence and Federal Constitution. The U.S. admirers of existentialists such as Theodor Adorno, Hannah Arendt, Karl Jaspers, and Martin Heidegger, have expressed a kind of neo-Kantian hatred against a principle of truth, a hatred which goes directly against every principle on which the U.S. system of constitutional government was premised. The

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The Frankfurt Book Fair, on Oct. 12, 2003, awarded the German Publishers and Booksellers Association Peace Prize to American author Susan Sontag, an opponent of Bush Administration war and economic policies. U.S. Ambassador Daniel Coates, a neo-conservative, refused to attend the prestigious award ceremony. Sontag was called "an intellectual ambassador between the two continents" by the Association.

philosophical mediocrity she expresses in her failed attempt to define U.S. culture, is, unfortunately, shared among a large ration of the U.S. Baby Boomer generation today, and is a principal contributing factor to be corrected, in our efforts to mend the seriously injured state of relations between the U.S.A. and Europe.

All such things considered, the way the Book Fair incident was handled by the relevant parties, including the local press, did not contribute to improving the relations between Germany and my own U.S.A. That is my concern here.

There are some essential, real cultural differences between the United States and today's European political systems, even at the latter's relatively best. Even urbane and influential frequent European visitors to the United States usually do not understand either the nature and significance of the differences between the U.S. and European forms of government, or how those features of U.S. life conflict with the engrained habits and prejudices of even most well-educated and influential Europeans.

Essentially, putting aside some odd relics of feudalism here and there, the prevalent European political systems of

today are based on the tradition of the Anglo-Dutch Liberal form of parliamentary government, a form of government, and of popular ideology, more or less dominated by the impact of a so-called "independent" central banking system upon the daily mental habits of the institutions of government, business, and also ordinary private life.

The rare European figure actually knows and understands Friedrich List's concept of national economy. Otherwise, contrary to the impact of those European institutions and habits of financial and political thought, my own U.S.A. has a constitutional form of Presidential government. When we follow our Constitution, the constitutional power over monetary-financial affairs of the nation as a whole reposes in a system of national banking, under which all crucial decisions respecting the nation's monetary and financial affairs, are subject to the constitutional principle of the common good (General Welfare).

Notably, largely for reason of this specific difference in the respective political systems, mine is the only republic of the past two centuries whose constitution has survived every major crisis throughout the period from 1789 to the present date. Only a constitution which compels the government to prefer to defend the General Welfare, rather than the private financier interest represented by an independent central-banking system, can survive as a democratic republic under conditions of a deep systemic monetary-financial crisis. Hence the relative durability of the U.S. Constitution, as compared with the relative fragility of crisis-stricken forms of Liberal parliamentary government.

Thus, the crisis of 1928-1934 paved the way for the spread of fascist and quasi-fascist forms of dictatorship throughout



July 4, 1776: *The Declaration of Independence is presented to the Continental Congress, laying the basis for the first-ever republic dedicated to the General Welfare, in opposition to private financier interest.*

Western and Central continental Europe, in particular, and would have absorbed the United Kingdom, too, but for June 1940 collaboration between British War Minister Winston Churchill and U.S. President Franklin Roosevelt. Today, all Europe is threatened again, in a similar, if not identical way; but—as the state of the current U.S. Bush Administration warns us—this time, the U.S. Constitution itself might not live out the current global monetary-financial storms.

However, despite those sometimes very significant functional differences between the post-1789 U.S.A. and European political-economic systems, the premises for the United States' culture and system of government are deeply rooted within the common bounds of modern European civilization, the Classical humanist tradition most notably. We also share some significant degree of experience with those evils, such as the slave-trading Spain's, Britain's, and Napoleon III's support for the Confederacy; and such as those two world wars of the Twentieth century—evils whose effects the U.S.A. has suffered from among the worst periods of its experience with modern Europe. Those kinds of evils apart, there are deeper points of agreement which express our common interest. I emphasize the common interest first, and then the notable differences.

My point in stating this case, is that we

of the U.S.A. and Europe need each other. Neither the U.S.A. nor continental Europe could, by themselves, conquer the terrible forces of political and monetary-financial crisis striking us now. Nor could we, together, solve the systemic worldwide crisis crashing down upon us all now. However, we together have common qualities which we must muster as our contribution to solutions for the world at large. To that end, we must reflect on certain deeper qualities of modern European civilization which we share in common, and form our collaboration around a better understanding of and devotion to those qualities. Therefore, we must look at those relevant highlights of our common history, within which the relevant principles of our needed present cooperation are embedded.

These are precisely the qualities which Ms. Sontag's expressed views lacked.

### 1. We Must Define Modern European Civilization!

The long-gestating, modern European civilization which implicitly unites European and American civilization still today, was given birth in the Italy-centered Fifteenth-century Classical Renaissance. This Renaissance gave birth to the modern sovereign form of nation-state and to the modern science of, most

notably, Nicholas of Cusa, Leonardo da Vinci, Johannes Kepler, Gottfried Leibniz, Carl Gauss, Bernhard Riemann, *et al.* This development was marked in statecraft by the great wave of transoceanic explorations prompted by Cusa and his friends, and by the establishment of Louis XI's France and Henry VII's England as the first modern states committed to the governing principle of the General Welfare (common good).

For the first time in known history, this revolutionary development established two complementary principles of statecraft. First, that no longer could some men condemn others to the status of hunted or herded forms of virtually human cattle, as Rome and ultramontane feudalism, for example, had done. The people must be a sovereign people, under governments whose right to exist is conditional—as America's 1776 Declaration of Independence and 1789 Preamble of the U.S. Federal Constitution insist—upon a primary obligation to do faithful service to the General Welfare of all of the people and their posterity. Second, the nature of the human individual was defined as that of a creature set apart from and above the beasts, set apart by those powers of cognition through which the human mind reaches beyond the shadow-land of bare sense-perception, to discover universal physical and social principles. This second feature is otherwise known as the principle of Classical humanism which the Fifteenth-century Renaissance traced chiefly from the legacy of Socrates and Plato.

This new, modern form of society was born and raised among those long-standing, hostile traditions and persons who represented the imperial, sometimes called "ultramontane," legacy of Roman empires and Venetian-Norman forms of feudal tyrannies. Those latter reactionaries unleashed religious wars which dominated most of the Sixteenth century and later, until the 1648 Treaty

of Westphalia; such were the adversities of modern European civilization's birth, childhood, and adolescence. The post-Renaissance reactionaries also focussed their attempts to kill modern Europe in its cradle, on the included effort as by Venice's archetypical "reductionist" Paolo Sarpi, to uproot and suppress conceptions of man which mark the distinction of man from beast. This opposition to the modern European revival of the Classical tradition in science and art is often called Romanticism.

The continuing conflict within globally extended modern European civilization has been between those whose utopian policies were described, on the one side, alternately, as ultramontane or imperial, and, on the other side, the principle of Classical humanism reflected in those creations of modern European civilization known as the U.S. Declaration of Independence and the Preamble of its Federal Constitution.

Despite the specification of those principled notions of modern relations among respectively sovereign states, the world's nations are under the continued subjugation of supra-national forces which, in large degree, reflect forms of power left over from the combined heritage of ancient empires and medieval Venetian-Norman hegemony. These external pressures appear in the form of outright imperialism, such as that of the now fallen Habsburg legacy and, more prominently now, the heritage of the imperial practices adopted by the British East India Company of the Eighteenth and early Nineteenth centuries. The principled differences between, and remedies for the sometimes contrary impulses of the U.S.A. and the European community, are to be found in that aspect of modern European history to date.

The present-day form of the difficulties to that effect, date, essentially, from the 1789-1815 history of France. Situate a relevant summary of the points of that history against Ms. Sontag's problematic opinions on the subject of U.S. culture.

The 1776-1789 creation of the U.S. Federal Republic was chiefly the result of the support for the Americans' cause from the Classical Humanist renaissance of the period from the middle of that cen-



*The 1648 Treaty of Westphalia ended the Thirty Years' War by introducing the principle of "the advantage of the other" into the practice of statecraft.*

tury. This relationship continued up to the demoralizing effects of the successive Jacobin Terror and Napoleonic tyranny, for society on both sides of the Atlantic. The immediate preconditions for that role of late Eighteenth-century European Classical humanism, were chiefly two. The first was the Fifteenth-century, Italy-centered Renaissance which brought forth the first two modern nation-states, Louis XI's France and Henry VII's England. The second was the 1648 Treaty of Westphalia, which introduced that great principle of statecraft, "the advantage of the other," on which all the best achievements, and yet unfulfilled strivings of European and American culture have been commonly premised ever since.

The U.S. republic was created by leading Classical-humanist circles of Europe, working through such exemplary figures of our early American history as the Winthrops, Cotton Mather, William Penn, and Benjamin Franklin. Among the founding intellects of these American colonies and the later republic, the Classical cultural heritage of ancient Greece, of Solon through Plato, was a leading influence, together with the radiated influence of Gottfried Leibniz and, to only a lesser, but crucially important degree, J.S. Bach. In our national charac-

ter, we are, predominantly, a leading expression of European culture, subject to the impact of most, if not all, of the regrettable variations which Europe has experienced during the interval from July 1789 to present date.

At this moment, my United States is principally corrupted by an evil, known variously by such titles as Martinism or Synarchism, whose origin is specifically European, dating from the period preceding that French Revolution of 1789-1815 in which London-backed Martinists and their collaborators played a leading role, through both the Jacobin Terror and the reign of Napoleon Bonaparte. Such is our nature, our achievements, and our imported follies. Ms. Sontag clearly does not understand much of any of the cultural side of this history. Worse, her populist errors on the subject of culture, are as much a potential threat to the reaffirmation of the common interests of the U.S.A. and Europe, as that which she rightly identifies and attacks.

The issue posed by that distinction between the two sides of her remarks, is the Classical European humanist's issue of the Sublime.

That is to emphasize, we of Europe and the Americas are gripped by a

tragedy of modern European culture which has now, once again, seized both continents. This is a fresh tragedy which is, like the fascist regimes and movements of the 1922-1945 interval, once again, a relic of the presently continuing, 1789-2003 Synarchist International and its predecessor, the Martinist cult of such as Cagliostro, Mesmer, and Joseph de Maistre. This situation, which our nations have brought upon themselves, has the essential features of one of the darker varieties of a Classical Greek tragedy.

The challenge to us all, is to arise to free ourselves from the grip of those tragic follies which have gripped the will, which have spawned certain ruinous policies of habituated economic and related practice whose effects, on one side of the Atlantic or another, now threaten our common, early doom. The needed remedy is to find in ourselves, in our historically informed imagination, those urgently needed, axiomatic changes in our current policies—policies by means of which we might free ourselves from the bonds of threatened self-destruction. We must free ourselves from those habituated errors which have become today's widely revered traditions which are about to destroy us. We must discover, so, the remedy which lies now, as in all compara-

ble crises, in what Classical tradition knows as the Sublime, the truth which always lies ironically beyond the bounds of currently ruling bodies of opinion.

There, in that aspect of our common culture, lies the means for our escape from this present global tragedy. Turn attention, briefly, to the circumstances leading into the present global monetary-financial crisis.

#### **Our Present Common Crisis**

Now, as usually in the past, the greatest crises of post-1648 European civilization appear as a coincidence between great monetary-financial crises, on the one side, and threats and actualities of wars and revolutions on the other.

The present world monetary-financial crisis, which is presently in its terminal phase, has been long coming, since changes from a producer society to a consumer society which began to take over in the combined aftermath of the 1962 Missiles Crisis, the 1963 assassination of President Kennedy, and the launching of the U.S. official war in Indo-China. The 1971-1972 wrecking of the fixed-exchange-rate monetary system, and the spiralling rampage of deregulation which took command during the course of the 1980's, have now

produced an existential crisis of the present world monetary system.

The collapse of the Soviet system, which I had publicly forecast, in 1983, to occur by approximately 1988, actually occurred beginning 1989. The first major warning-sign of the present world crisis, the New York stock-market collapse of October 1987, combined with the waning of the NATO alliance's only significant rival, the Soviet Union, and the "Desert Storm" war with Iraq, signalled the approaching storm which has engulfed world history since January 2002.

President George W. Bush's inclusion of the "axis of evil" slogan in his January 2002 State of the Union Address; combined with the disgusting performance of Senators McCain and Lieberman, most notably, at a Wehrkunde proceeding; was the beginning of a process leading into the worst relations between the U.S.A. and Europe since the close of the 1939-1945 war. If we take into account, the sources of that recent turn in U.S. policy, the present goals of renewed U.S.A.-Europe cooperation must focus on eliminating the factors behind that shift in U.S. official strategy toward the so-called "neo-conservative" doctrine of "preventive nuclear warfare."

There are two principal factors motivating the impulse toward global "preventive nuclear warfare" by the so-called "neo-conservative" circles associated with both former U.S. Secretary of State George Shultz's protégé Vice President Cheney, and also Shultz's other notable protégé, California's newly-appointed imported head of state from Austria, "beast man" Arnold Schwarzenegger. One of these factors is relatively new, an impulse to use the 1989-1992 collapse of the former Soviet Union to establish a system of "world government"; the second dates from the decades immediately preceding the 1789-1815 French Revolution—the same continuing association, typified by today's neo-conservatives, formerly known during the 1922-1945 interval as that Synarchist International behind the fascist states and movements of Europe during that time.

The crucial complicating feature of the combined economic-strategic crisis, since January 2002, has been the paradox



July 14, 1789: The storming of the Bastille, organized by Swiss banker Jacques Necker, unleashed the French Revolution of 1789-1815, in which London-backed Synarchists played a leading role in both the Jacobin Terror and the reign of "Beast-man" Napoleon Bonaparte.

that major powers no longer have the physical means to conduct the conventional wars toward which present trends impel them; such that, therefore, the escalating danger of nuclear wars dominates the period from the immediate weeks before us, into the time of the November 2004 U.S. Presidential election, and beyond.

As the world should have learned from those adventurous follies of the U.S. Truman Administration which set off the Korean War, the mere fact that one power, such as the United States, might appear to have assured nuclear supremacy in its weapons systems, does not mean such supremacy is absolute. Nations, especially major nations, whose existence is threatened, will resist, as the Spanish resistance set the stage for the rout of Napoleon's Grand Army at the hands of Russian and German allies. As the U.S. war in Indo-China should have reminded the United States of the lesson of the late-1940's follies of President Truman, absolute military superiority does not exist in the vocabulary of the human species.

Unfortunately, there are influential factions, now as then, which persist, as at Hiroshima and Nagasaki, and still today, in sharing the late Bertrand Russell's belief in the goal of world government achieved through the terrifying threat of "preventive nuclear warfare." Now, as earlier, such nuclear warfare will occur only if we, of Europe and the U.S.A., allow such horrors to be unleashed.

Napoleon Bonaparte did not command nuclear arsenals, but the political issues leading toward generalized warfare today, are of the same species as those of 1789-1815. An orchestrated monetary-financial crisis, then as now, produces the conditions of instability within and among governments under which great nightmares may be unleashed. The task confronting nations now, is therefore twofold: to put the immediate threat of war behind us, and to remove those economic disorders which we of the U.S.A. and Europe have now brought upon ourselves.

The crucial decisions to be made center upon the issue of a reform of the present world monetary-financial system. The



*The 1815 Congress of Vienna established the alliance of Habsburg and British East India Company imperial practices. Its legacy of oligarchic, independent central banking continues to rule over the nations of Europe to this day.*

issue posed by the systemic characteristics of the present crisis, is whether the human rights of the people, or the creditors' claims of the financier interest shall be served. If the latter choice prevails, civilization is doomed, throughout this planet, for more than a generation to come.

The combination of the "post-industrial" ideologies increasingly rampant since the aftermath of the 1962 Missiles Crisis and Kennedy assassination; and the 1971-1972 scrapping of the fixed-exchange-rate Bretton Woods system by an increasingly deregulated floating-exchange-rate system; have destroyed a great part of the productive powers and previously invested capital of Europe and the Americas, among others. As we witness in the depredation of health-care and other social-welfare systems of nations, and the surge of mass unemployment, should nations persist in the desperate effort to sustain the present, systemically failed world monetary-financial system, we face the relatively immediate threat of a collapse of population comparable to that of Europe's Fourteenth-century New Dark Age. Under such conditions, nations, even entire cultures, even entire national cultures of Europe, for example, would disappear in the course of approximately two generations.

If we of the United States and

Europe agree, we have, embedded in our history—especially modern European experience—the keys to proffering to the world a general solution for the crisis which now affrights us. That solution is both moral, and scientific.

## 2. Man or Beast?

There is a deadly flaw expressed by the ancient and feudal misconception of a nation. Ancient emperors, kings, and the like, for example, regarded the majority of their subjects as virtually human cattle, and the populations of opposing nations as virtually wild cattle to be hunted down, slaughtered, or captured for use. When such rulers spoke of the interests of their nation, they expressed the same intention as the Dr. François Quesnay, the Physiocrat, who based the concept of what is called, alternately, *laissez-faire*, or free trade, on the definition of the subjects of the estate's owner as no better than human cattle. Under ancient society and feudalism alike, the majority of humanity was defined, juridically, as no better than human cattle.

The great conflict within modern European culture, has been between those who define men and women as a species apart from and above all beasts,

and those, such as the Physiocrats and Adam Smith's British East India Company, whose systems of thought and practice defined the majority of humanity as virtually wild or tamed herds of human cattle. Such views, including the cases of Quesnay, Turgot, and Adam Smith, typify one expression of the enemy from within modern European civilization.

Although the concept of man and woman as set apart from and above the beasts, as made equally in the likeness of the Creator, is an ancient religious belief; it became known as also a scientific belief with the influence of such figures of Classical Greece as Socrates and Plato. These conceptions, as embedded within the Christianity of the Apostles John and Paul, and echoed by the Judaism of Philo of Alexandria and Islam, are the inner kernel from which the systemically progressive features of European civilization are derived. This is also the same principle from Classical Greek origins, which is echoed in Carl Gauss's attacks on the fallacies of Euler and Lagrange, in his 1799 version of The Fundamental Theorem of Algebra.

On this point, it is a hard-won lesson of European civilization, that factitious religious doctrine must not be employed as a governing principle of, or among nations. If a universal principle for regulating government is true, that principle can be made known to us in the same scientific way which the Socratic principle of the immortality of the soul and related conceptions are stated in Plato's dialogues, and as freshly argued by Germany's Moses Mendelssohn. It is in that scientific expression, rather than what may be the same principle shared by a body of religious belief, that these principles, such as the principle of the common good, or the principle of the superior privilege of human life, may be adopted as efficiently ruling principles of natural law within and among nations. Thus, it is immoral, under natural law, to pretend to oppose abortion when one tolerates what is euthanasia, the withholding of needed health-care when it might be provided, or the judicial or kindred death penalty, as a matter of stated or implied fact of practice.

The scientific definition of the principled distinction of man from beast,

may be identified, summarily, in the following way.

- a. The human sense-organs are part of our physiology, and, as the argument of Plato's *Cave*, in *The Republic*, argues, present to us, as the mere shadows of reality, the actions upon us by the universe outside our skins.
- b. As the ancient, pre-Euclidean Greek geometry of the Pythagoreans treated the principle of the line, surface, solid, and Platonic solids, and as Kepler's uniquely original discovery of universal gravitation illustrates the point for modern science, the human mind is able to reach beyond the shadows of mere sense-perception to adduce the existence of experimentally demonstrable universal physical principles, from the anomalies of sense-perceptual experience.
- c. It is by means of the application of the discovery of those principles, in the form of technology, to the human condition, that the human species has been enabled to increase its power to exist, as no lower species of life could do so, from the level of the potential of millions of a higher ape, to the more than six billions persons reported to be living today.
- d. The power of discovery expressed as the discovery of universal physical principles, is also expressed as the discovery of universal social principles. These qualities of discovery are typified by Classical universal principles of artistic composition, as great Classical tragedy typifies the education of audiences respecting the nature of their society and themselves.

It is the conception of human nature associated with that view of universal human nature, which defines the long upward struggle of European culture, as, in Schiller's argument, from Solon and Lycurgus. The emergence of modern European civilization, as a partial, if only partial triumph of the long struggle to establish a form of society suited to the nature of mankind, is a precious accomplishment for all humanity. The

distinction to be emphasized is that we are not willing to sacrifice masses of human beings of our society, as if they were human cattle, for the future glory of the form of state which a nation represents for today. Every person, of every nation, every culture, must be a precious life for all among us. We may often fail to find, or effect the remedies for some violation of that intention of ours, but we must never fail to weep at the prospect of our failure on account of that sacred intention.

With aid of the mobilization of the development and application of scientific progress in the physical condition of society, and commitment to the common good for our own and other nations, for the advantage of the other, we who put on the moral arms of the best of modern European civilization, must adopt a pivotal role in bringing about an effectively just, new world economic order among perfectly sovereign nation-states, an order whose intention is efficiently consistent with our principled notion of the special character and sacredness of individual human life.

We of European civilization have been at our best when we have been self-governed by a conscience of that quality.

The United States, as typified by our Benjamin Franklin, our chief founder; and our greatest hero, President Abraham Lincoln; has a special role to play. This role is assigned to it by the history of the efforts of modern European culture to produce such a republic from among the English-speaking colonies of North America. That is our essential virtue, and also our debt to European civilization as a whole. This trans-Atlantic connection identifies the common principle and intention which underlies our differences, the intention which must inform our common efforts to bring a just, new world economic order into being, at last, for the common benefit of all mankind.

Without the adoption of such a shared intention, I think our civilization will not survive during the generations immediately ahead. To that end, put aside the superficial and the eclectic, and look more deeply into our history, and our selves.

András Schiff in D.C. Concert

## Bach Master Revives Classical Musical Culture

A part from the spirit of “happiness” produced in Washington, D.C. by Hungarian-born musical artist András Schiff, in concert with the National Symphony Orchestra, on the evening of Oct. 17, 2003 there was definitely an added element of satisfaction experienced by many members of the excited audience. Somehow, it was entirely appropriate that such a first-rate demonstration of Classical musical principles should be made available at the close of

the same week in which Washington, D.C.’s most discredited politician, treacherous Vice President Dick Cheney, seemed finally to be receiving his just desserts for his war-driven acts of treason against the U.S. government and the rest of mankind.

A good fraction of the audience was made up of members of Lyndon LaRouche’s Youth Movement, who during the past week had tirelessly organized the Washington, D.C. population and officialdom to go after Cheney. The concert was, in some sense, a “reward” for a job well done, and they celebrated by joining guest conductor and piano soloist Schiff at about 11 p.m in the lobby of the Kennedy Center Concert Hall as he signed scores of autographs.

There is an historic characteristic of Bach-scholar Schiff’s discoveries, moreover, which underscores the value of both his Washington, D.C. performances and his current tour of the United States. In recent decades, Classical musical culture has undergone a precipitous downward degeneration, with the capital of the United States demonstrating perhaps the most embarrassing dete-



*Pianist and conductor András Schiff.*

rioration of Classical educational activities among major cities worldwide. While months can pass in which inexpensive Classical performances are not even available, those Classical musical events that finally occur are entirely dominated by a deadening combination of “modernism” and “Romanticism,” despite the rare efforts of the city’s opera company to produce competent performances at ticket prices ranging from \$125 to \$250 per seat.

For reasons both individual as well as historic—which can only be referenced in this context—András Schiff’s method of work and performance provides an excellent example of how a Classical musical culture can be revived and this deterioration reversed—to very great public benefit.

#### Who Is J.S. Bach?

For the current author, who has been a fanatic “fan” of Schiff’s 1980’s recordings of Johann Sebastian Bach’s *Well-Tempered Clavier* for over two years now, the opportunity to attend the performance was a deeply gratifying experience. In particular, the following aspect of the performance stood out in

this listener’s mind: The concert improved as the evening progressed. That is not a criticism, but rather is suggested in praise. For, in the opening composition, the audience and performers were immediately confronted with the “problem” faced by soloist and orchestra. In the course of the evening, that problem was tackled and a foundation laid for the roadblock to be overcome.

The first composition performed was J.S. Bach’s Keyboard Con-

certo No. 3 in D major, BWV 1054. From the opening phrases, it was clear something was off: The orchestra, as a group, did not accept the soloist’s view of the composition. Schiff is fully aware that his discoveries in respect to recreating J.S. Bach’s compositions for performance, are controversial. In the brochure printed for one of his recent CDs, he reports attacks against him, from those who insist that compositions such as this Concerto, which were originally written for harpsichord, can not be performed on a modern-day keyboard. Schiff’s response to such criticisms—“Hand on heart: can you really listen to a harpsichord for more than 20 minutes?”—demonstrates that he is prepared to “take flack” for presenting important ideas, and to counter such pressures with his well-developed musical sense of humor.

Thus, there he sat on the stage, delivering the Bach Concerto with complete confidence, reaching directly to the audience, over the obstacle presented by the deadened conventional habits of the string players accompanying him. Although the disparity was all too obvious, the audience nonetheless was

quickly gripped by Schiff's total command over the complexly interacting voices in the keyboard part. Many audience members commented later, that when Schiff returned to Bach at the close of the entire concert (the audience would not allow him to leave without an encore), performing a movement of a Bach suite alone without the orchestra, as listeners they were virtually thunderstruck by the master's ability to shape a transparent, singing dialogue, with selected strong emphasis upon the bass voice, in a Bach composition most artists would find just too note-dominated and technically crippling to present in an intelligible manner.

The orchestra, whatever the abilities of the individual players, was simply not on Schiff's level during the Concerto. Its mannerisms and tone, particularly among the strings, and the lack of any sense of "dialogue," revealed it to be controlled by the conventional, modern diktat, that J.S. Bach's works must be performed in a "certain style," alleged by academic authority to be more or less "authentic" to his era. This alleged "authentic style" requires the player to elicit dead tone in a flat, instrumental manner, stripped of any reference to passion—i.e., in no way reminiscent of human singing. For violinists and other string players, this means confining each phrase "oh-so-delicately" to the upper half of the bow, and never using the full bow of the instrument, so that the "sound" coming out of the instrument gets projected mainly as "background music."

Schiff's view of Bach, based on an entirely rigorous education and self-propelled investigation, comes from an entirely different direction. For Schiff, Bach is a man of ideas and of deep love of humanity, who dedicated his life to singing unceasingly to his fellow man in a rigorous *polyphonic* (i.e., many-voiced) counterpoint, made possible by fundamental discoveries concerning the harmonic lawfulness of the entirety of God's creation.

We know this is Schiff's view of Bach, not only because of his performances and interviews, but also because of the historic tradition he represents.

As I saw Schiff on the stage, I could not help but think of his fellow countryman, Antal Dorati, who emigrated to the United States in the 1930's, and eventually became director of the National Symphony Orchestra, as well as of the Detroit Symphony. Dorati lifted Washington, D.C.'s symphony orchestra out of obscurity, by having them master the complete symphonic repertoire of Joseph Haydn. The Hungarian musical tradition created by Haydn, survives as a living experience for these artists today.

### The Bach-Haydn Principle

The reference to Dorati and Haydn pinpoints what is involved in reversing the collapse of Classical musical culture today. Significantly, Haydn had been the star child-soprano in the Austro-Hungarian boys' choir, who mercifully escaped the typical career assigned to such children, to become the musical coordinator for the Hungarian Esterhazy family. In that capacity, spending many years moving between Hungary and Vienna, Haydn became a leading expert in Italian opera, who nonetheless also craved study of the orchestral scores of J.S. Bach's most prolific son, Carl Philip Emmanuel Bach. Decades prior to the famous gatherings of the Vienna salon of Ambassador von Swieten, where Wolfgang Mozart and Haydn would finally

have access to the scores of C.P.E.'s great father, Johann Sebastian, the Hungarian-based artist Hadyn was already a pioneer in combining a perfected view of Italian *bel canto* singing, with the contrapuntal polyphonic discoveries of Northern Germany's famous Bach family.

The outcome of this work was Haydn's success in creating symphony orchestras of a fully developed Classical type for the first time.

For musicians such as Schiff, the discoveries of the Haydn-Bach dialogue are a living experience, not a relic of the past. It is precisely this Classical notion of transparency which guides Schiff's work, so sorely needed today as a remedy to the combination of hammer-handed Romantic keyboard slamming popular in U.S. classical recordings of the last 50 years, along with the present flip-side syndrome among orchestra players, of sedated premature senility when confronted with musical ideas.

In the course of the evening, Schiff's view of Classicism began to take over the orchestra, undoubtedly assisted by the acute happiness demonstrated by a responsive audience filled with young political thinkers hungry for this quality of input.

Thus, the second item on the program, a symphony in which Schiff took the role of conductor, was a vast improvement: Robert Schumann's posthumously published Symphony No. 4 in D minor, Opus 120. The orchestra was coming to life before our eyes, through a piece well chosen for putting the technical abilities of its members to

improved poetic use.

Schumann's Opus 120 is a piece which the Nineteenth-century composer wrote and then reworked at several different points in his life [SEE Box, page 82]. Schumann is generally known as a leading composer of *Lieder*, that is, musical settings of great German poetry. He was also a recognized spokesman for a cultural campaign against Romantic pathology in art, along with his



J.S. Bach



Joseph Haydn

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friend, the German poet Heinrich Heine. In many respects, this symphony, “tightly” organized in a manner typical of Schumann, is a polemical counter-assault against the Romantic perversions of such composers as Hector Berlioz, and a defense of the polyphonic method of J.S. Bach. (For those who doubt Schumann’s indebtedness to Bach, it is a wonderful discovery to see how many of his *Lieder* playfully borrow piano accompaniments from Bach’s keyboard works.)

In the symphony, the orchestra is organized around a polyphonic dialogue, in which modal and harmonic development unfold in a clear pathway, culminating in the final movement, in a surprisingly energetic fugue that provokes the listener to think of another composer, the Ludwig van Beethoven whom Schumann so revered. Because much of the buildup to that point is not as technically demanding as Beethoven’s own symphonies, the piece is perfect for developing an orchestra’s capability to “vocalize” musical ideas from one section across to another. Schiff gained ground as even the string players began to realize that such designations as “soft” and “loud” are not traffic signals on a musical score, but part of a musical language based on human singing.

The final composition of the evening was Beethoven’s first piano concerto, Opus 15 in C major. Because of the work done on the Schumann, the Beethoven performance was nearly spectacular. The transition between the first and second movements, from humor to melancholy, successfully conveyed Beethoven’s grasp, even in this composition written in his youth, of the Schillerian concept of the *Sublime*. The energy-throughput in the orchestra kept improving; the soloist gave of himself to the fullest; and the young Beethoven’s eternal Promethean view of man filled the hall.

In sum, the concert was truly an experience to remember. Thank you András Schiff, welcome to America, and please come back many times more.

—Renee Sigerson

*András Schiff was last interviewed in Fidelity in the Winter/Spring 2002 issue (Vol. XI, No. 1-2).*

FIGURE 1.

Lebhaft Turns

Violin I, Flutes, Oboes

## Schumann’s Fourth Symphony in D Minor

Unlike other composers, Robert Schumann often concentrated on the problem of one musical medium at a time. His first 23 pieces were all for solo piano. In the year 1840, he concentrated on the Classical *Lied*, producing all of his great song cycles. The following year, he turned his attention to orchestral writing, producing his first two symphonies, his piano concerto, and other works. Ten years later, he revised his Second Symphony, and it became known as his Fourth.

Although Johannes Brahms appears to have preferred the earlier version (he called the later one “overdressed”), Clara Schumann decided to publish only the later version.

The work represents Schumann’s struggle to master the discoveries of Beethoven, particularly his Fifth Symphony, but also J.S. Bach, of whom Schumann said: “He knew a million times more than we imagine.”

Schumann referred to this work as a “symphony in one movement.” As in Beethoven’s more advanced works, the movements proceed directly into one another. The transition from the third movement to the fourth is especially powerful, and invokes the transition from the third to the fourth movement of Beethoven’s Fifth Symphony.

Beethoven’s Fifth represented a great step forward in his mastery of “Motivführung.” A four-note germ, or “cell,” that opens the work, recurs in ironically different forms throughout the entire symphony. The entire symphony flows from a “germ” that is not the four notes, as notes *per se*, but a concept in the composer’s mind. Beethoven’s mastery of the problem of the “One and

the Many,” allowed him to develop a more powerfully differentiated piece (the Many), but at the same time a more coherent one, and from a much more unified concept of

FIGURE 2.

Violin I sfz

Violin II sfz

Cellos, Violas

FIGURE 3.

Lebhaft ff

Flutes, Oboes, Violins

Cellos, Violas, Contrabasses

FIGURE 4.



FIGURE 5.



change (the One).

In this “symphony in one movement,” Schumann was determined to master that principle. After a powerful slow introduction in D minor, the main subject proceeds in groups of four sixteenth notes, which take different forms, including a vocal “turn” [SEE Figure 1]. This idea dominates the first movement, and soon becomes an *appoggiatura*, another idea from the *bel canto* voice [SEE Figure 2]; but it also comes back, in recognizable form, in the transition to and opening of the fourth movement [SEE Figure 3], which is itself a direct quote from the first.

More becomes clear, when you discover the role that these *bel canto* turns play throughout the work, such as in the song for solo oboe in the second movement [SEE Figure 4]. See if you can discover for yourself, the Bach-like transformation of the turn in Figure 1, and

the *appoggiatura* in Figure 2, in another “theme” from the first movement [SEE Figure 5].

Then, look at the seemingly completely different slow introduction [SEE Figure 6]. Not only does it end with a turn, but the first six notes, F-E-D-C#-D-E, bear a resemblance to these six notes that stand out from the main “subject” [SEE Figure 7]. These first six notes of the introduction also undergo an ironic transformation from slow and serious, to quick and playful, in the third movement scherzo [SEE Figure 8]. The scherzo also quotes the characteristic intervals of Bach’s *Musical Offering*,

and the pieces it inspired by Mozart and Beethoven [SEE Figure 9].

All this barely scratches the surface, and does not even look at polyphonic ironies. Those inclined to investigate farther, will find, more and more, how the work unfolds from a single, ironic concept.

For about 25 years, this reviewer has used a 1953 performance by Wilhelm Fürtwangler as a metric for all other performances. Compared to Fürtwangler, most performances are unlistenable: they treat the symphony as a lightweight piece, and play it far too quickly. (Fürtwangler told his orchestra, that there was nothing to this piece if simply rattled off.) Particularly bad are those of the “period-instrument/period-practice” people, such as Nikolaus Harnoncourt and Roy Goodman, who make a bloody mess of the music. Harnoncourt produced a purported version of the early 1841 edition, which only succeeds in castrating Schumann.

András Schiff’s performance, although different from Fürtwangler’s, was in the same spirit, and does not suffer by comparison.

—Fred Haight

FIGURE 6.



FIGURE 7.



FIGURE 8.



FIGURE 9.



Music typesetting by John Sigerson

## The Geometry of Change

In his famous letter to Huyghens concerning his discovery of the significance of the square roots of negative numbers, G.W. Leibniz stated clearly his recognition that this investigation originated with the scientists of ancient Greece: "There is almost nothing more to be desired for the use which algebra can or will be able to have in mechanics and in practice. It is believable that this was the aim of the geometry of the ancients (at least that of Apollonius) and the purpose of loci that he had introduced . . ."

Understanding the implication of Leibniz's statement is crucial to grasping the deeper significance of Gauss's 1799 treatment of the fundamental theorem of algebra.

Leibniz's statement will either baffle, or enrage, a modern academic, but such reactions only typify a broader social disease: the inability, as Lyndon LaRouche has repeatedly emphasized, to recognize the essential difference between human and beast. Like any disease, this one spreads through infectious agents that attack the defenses of the victim, causing the victim's own system to act as an agent for the aggressor. The cure for such conditions is to strengthen the targeted population's natural immunities, enabling it, not only to fight the disease, but to become permanently resistant to its effects. In this case, those natural immunities are the cognitive powers of the human mind. Hence, *the therapeutic effects of pedagogical exercises and Classical art.*

What Leibniz, Gauss, and their predecessors in antiquity understood, is that the essential distinction between man and animal is the capacity of the human mind to reach behind the domain of the senses and discover those unseen principles that govern the changes perceived in the physical universe. However, being unseen, those principles can only be discovered through changes (motions) within the domain of the senses, which in turn give rise to paradoxes concerning the relationship of the seen to the

unseen. Consequently, it is the coupled interaction between the seen and the unseen that must be comprehended. Physical motion gives rise to the willful motion (passion) of the mind from one state to a higher one.

As Leibniz indicates, no formal system, such as algebra or Euclidean geometry, is capable of representing this characteristic of change that emerges from the interaction between the seen and the unseen.<sup>1</sup> Only a geometry of change, such as the pre-Euclidean "spherics" of Thales and the Pythagorean school, the geometry of motion associated with Archimedes, Eratosthenes, and Apollonius, Leibniz's infinitesimal calculus, or Gauss's concept of the complex domain, has such power.

Just as the origins of the discovery of the complex domain begin in the ancient Mediterranean cultures of Egypt and Greece, so do the roots of its adversary. The mode of attack has been to induce the false belief that the physical world which is seen, and the immaterial world which is unseen, do not interact, but are hermetically separated. This belief is typified by the mystery cults of ancient Babylonian and Persian cultures. The Eleatics (such as Parmenides and Zeno) sought to introduce this corruption into Greek culture, against Heraclitus and the Pythagoreans, by insisting that change is merely an illusion and does not exist.<sup>2</sup>

Socrates made mincemeat of Parmenides' Eleatic argument; so, after this, those who would today be called satanic, switched tactics, expressing the same evil intent through forms of Sophistry, such as admitting that change exists, but then arbitrarily defining change as the opposite of the Good, and defining the Good as that which does not change and is not corrupted by change.

After Plato discredited the trickery of Sophistry, Aristotle, while distancing himself formally from the Sophists, nevertheless propounded the same evil in a

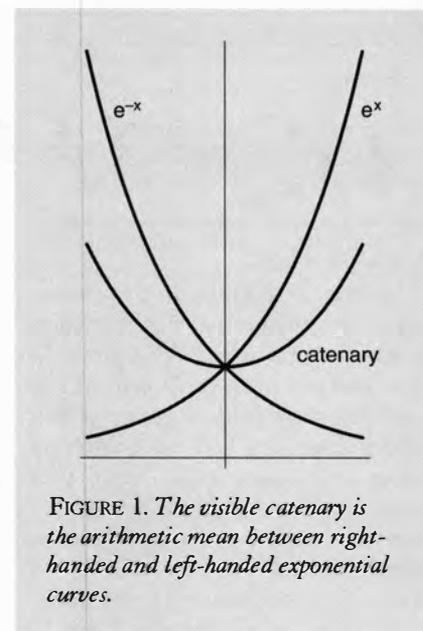


FIGURE 1. The visible catenary is the arithmetic mean between right-handed and left-handed exponential curves.

new guise. For example, writing in his *Nichomachean Ethics*, Aristotle said:

"This is why God always enjoys a single and simple pleasure; for there is not only an activity of movement but an activity of immobility, and pleasure is found more in rest than in movement. But change in all things is sweet, as the poet says, because of some vice; for as it is the vicious man that is changeable, so the nature that needs change is vicious; for it is not simple nor good." (*Ethics*, 1154b)

Aristotle adopted this same view toward physical motion, stating, in his *Physics*, that motion originates only from within a body, and that irregular motion, because it contains more change, is of a lesser degree than regular motion, which is itself of a lesser degree than rest.

Like the Sophists and the Eleatics, Aristotle was not developing an original argument, but reacting against Plato's repeated demonstration that the material and the immaterial are coupled:

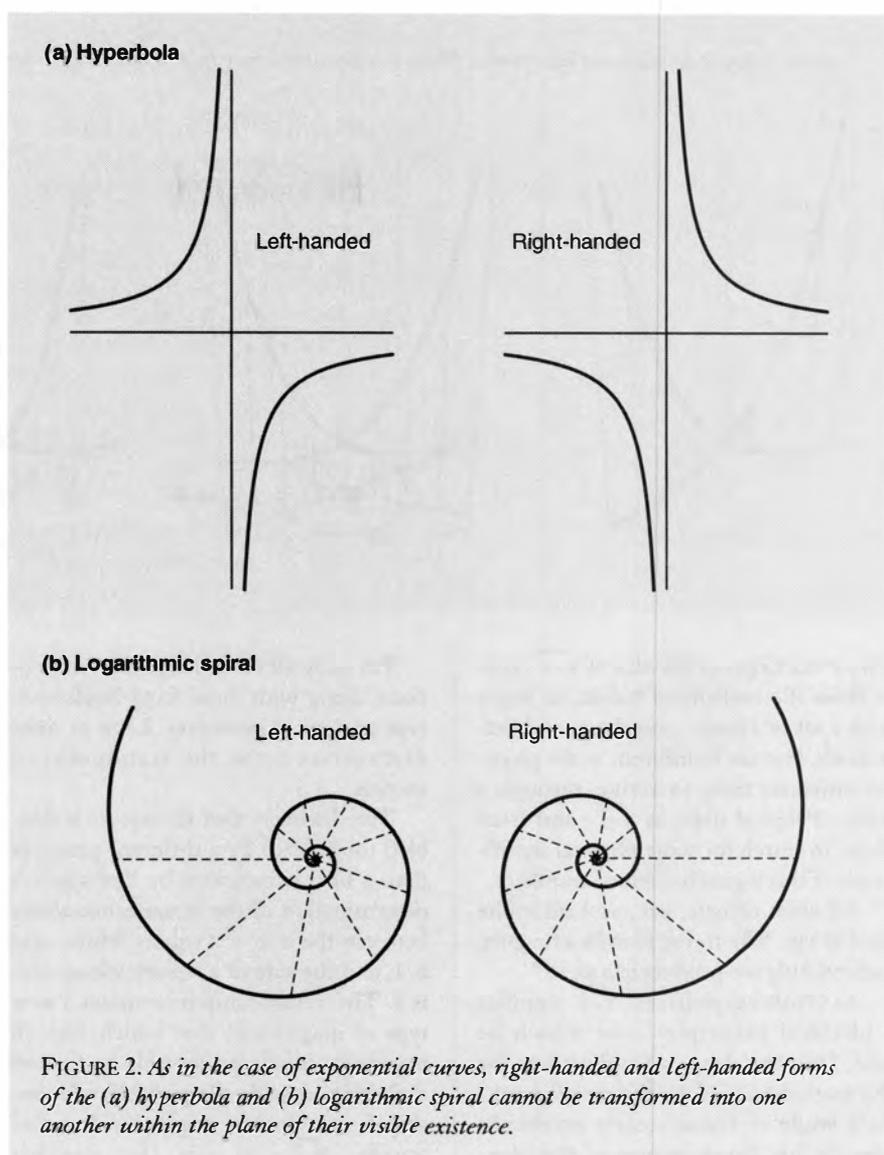
"For, in truth, this Cosmos in its origin was generated as a compound, from

the combination of Necessity and Reason. And inasmuch as Reason was controlling Necessity by persuading her to conduct to the best end the most part of the things coming into existence, thus and thereby it came about, through Necessity yielding to intelligent persuasion, that this Universe of ours was being in this wise constructed at the beginning.” (*Timaeus*, 48a)

And it is the power to gain knowledge of the universe through the interaction of the seen with the unseen, the temporal with the eternal, that is human nature. Change is a characteristic, not of viciousness and vice, but of perfection:

“But as it is, the vision of day and night and of months and circling years has created the art of number and has given us not only the notion of Time but also means of research into the nature of the Universe. From these we have procured Philosophy in all its range, than which no greater book ever has come or will come, by divine bestowal, unto the race of mortals. . . . God devised and bestowed upon us vision to the end that we might behold the revolutions of Reason in the Heaven and use them for the revolvings of the reasoning that is within us, these being akin to those, the perturbable to the imperturbable; and that, through learning and sharing in calculations which are correct by their nature, by imitation of the absolutely unvarying revolutions of the God we might stabilize the variable revolutions in ourselves.

“Concerning sound also and hearing, once more we make the same declaration . . . ; music too, in so far as it uses audible sound, was bestowed for the sake of harmony. And harmony, which has motions akin to the revolutions of the Soul within us, was given by the Muses to him who makes intelligent use of the Muses, not as an aid to irrational pleasure, as is now supposed, but as an auxiliary to the inner revolution of the Soul, when it has lost its harmony, to assist in restoring it to order and concord with itself. And because of the unmodulated condition, deficient in grace, which exists in most of us, Rhythm also was bestowed upon us to



be our helper by the same deities and for the same ends.” (*Timaeus*, 47a-e)

The tension of this Socratic irony, of the unchanging principles of change, is the means by which man, and the universe as a whole, perfects itself. As Kepler notes in the *New Astronomy*, it is the tension from the discovery that the planetary orbits are not circular, “that gives rise to a powerful sense of wonder which at length drives men to look into causes.”

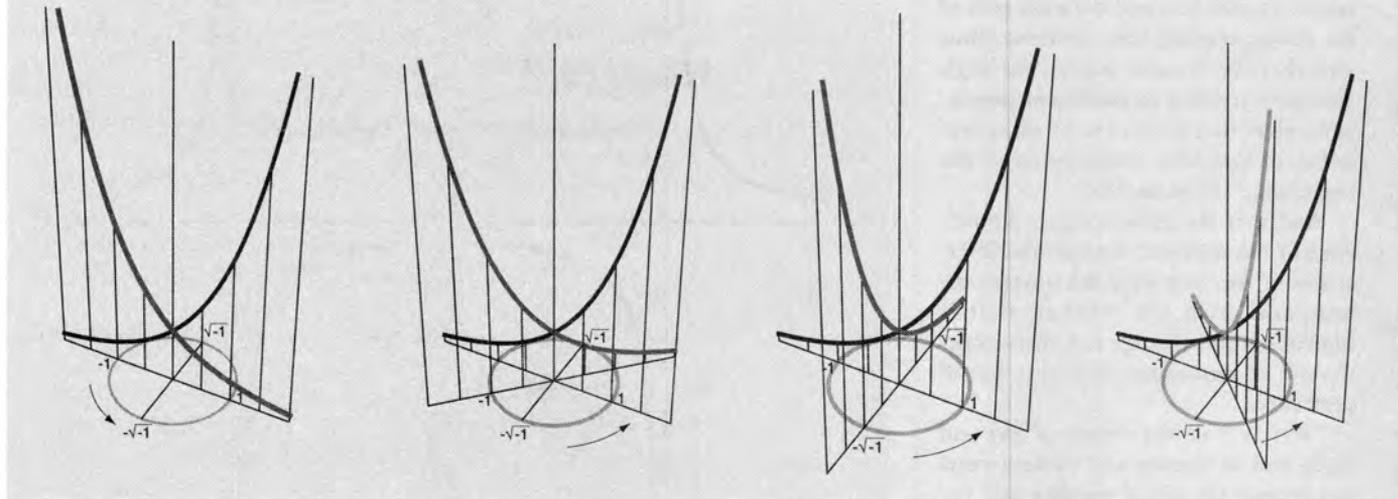
Remove that tension, as Aristotle, Euler, Lagrange, et al. do, and you excise from man his human nature, rendering him defenseless against those oligarchical forces who seek to enslave him.

### $\sqrt{-1}$ and Motion

Putting aside the problem of the passionless (or, more likely, enraged) committed Aristotelean, a persistent difficulty arises for those wishing to comprehend Gauss’s discovery of the complex domain. The difficulty centers on grasping the physical significance of  $\sqrt{-1}$ . For Euler, Lagrange, and D’Alembert,  $\sqrt{-1}$  is merely a passionless definition of the solution to the equation  $x^2 + 1 = 0$ . All tension associated with its existence is removed by the declaration that it is a definition of something that is “impossible.” “What, Me Worry about the impossible?”

The difficulty for the serious person

FIGURE 3. Right-handed and left-handed forms can be united only by a rotational motion orthogonal to the plane of their visible existence.



who seeks to grasp the idea of  $\sqrt{-1}$ , arises from the embedded habits, to begin with a set of axioms, postulates, and definitions, that are indifferent to the physical universe; then, to arrive, through a series of logical steps, at  $\sqrt{-1}$ ; and from there, to search for some physical significance of this logically defined number.

All such efforts, are, as LaRouche used to say, “like trying to milk a he-goat, and catching the product in a sieve.”

As Gauss emphasized,  $\sqrt{-1}$  signifies a physical principle—one which he said, “has the deepest implications for the metaphysics of the theory of space.” As a study of Gauss’s early notebooks reveals, his development of the complex domain arose from the paradoxes of the “Kepler Problem” that remained unresolved by Leibniz’s infinitesimal calculus.<sup>3</sup> Keeping that in mind, along with what was said above, the physical significance of  $\sqrt{-1}$  can be demonstrated, as Leibniz indicated, by conceptualizing the unified succession of discoveries from Pythagoras through Gauss. It is only through this ironical, polyphonic approach, that *insights* into the physical significance of  $\sqrt{-1}$  can be obtained.

This can be done quite efficiently if one has mastered the general principles expressed by the discoveries of the doubling of the square and cube, and of the catenary.

Put aside all formal algebraic conceptions, along with those fixed Euclidean-type notions of geometry. Look at these discoveries from the standpoint of motion.

The discovery that the square is doubled (or halved) by a different principle than a line, is indicated by Pythagoras’s determination of the *incommensurability* between the side of a square whose area is 1, and the side of a square whose area is 2. This relationship determines a new type of magnitude, that which, like all numbers, is not susceptible to formal definition, outside the physical relationship from which it originates. In other words,  $\sqrt{2}$  is not the number 1.4142135..., but a magnitude that exists only within the physical relationship of two squares whose areas are in the ratio of 1:2.

As Plato reports in the *Theaetetus*, this magnitude is only a special case of a whole class of magnitudes, that can be characterized as the relationship of one geometric mean between two extremes.

This whole class of magnitudes, however, can be generated by one type of physical motion, specifically, circular action.

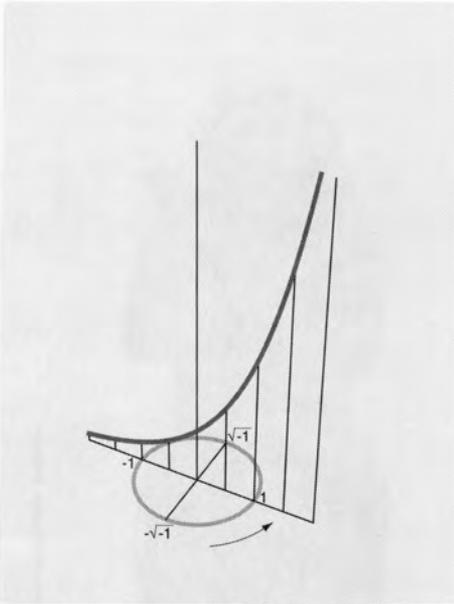
However, an entirely new type of magnitude emerges when doubling the cube. As Plato stated in the *Timaeus*, if God had created the world flat, it would only be necessary to have one mean

between two extremes, but God created the world solid, so it is always necessary to find two.

As Archytas’s construction demonstrates, this new type of magnitude cannot be generated by simple circular action, but requires circular action acting orthogonally on circular action. This action on action is what generates the torus, cylinder, and cone of Archytas’s famous construction. Subsequently, Menaechmus and Apollonius demonstrated the more general form of the principle of Archytas’s construction through the development of conics. For them, as well as Archimedes, Eratosthenes, *et al.*, it was this higher type of physical action, *expressed by motion acting on motion*, that generated the relationships that are manifest in solid bodies such as squares and cubes. *Contrary to Aristotle, motion doesn’t originate in bodies. Bodies originate in motion.*

To repeat: The magnitudes associated with one geometric mean between two extremes are a species of magnitudes generated by one principle of motion, i.e., circular action, and the magnitudes associated with two geometric means are a species of magnitudes generated by another class of motion, i.e., conical action.

However, as Leibniz and Bernoulli indicated, the latter type of motion (conical), actually generates a class of classes



of magnitudes. Each separate class is characterized by the number of means between two extremes and is identified with a specific type of power. (For example, the fourth power requires three geometric means between two extremes, the fifth power four geometric means, etc.)

Such magnitudes Leibniz called “algebraic,” or alternatively, “algebraic powers.” Magnitudes associated with the higher, class of classes, Leibniz called “transcendental.” These transcendental magnitudes exist outside the domain of the algebraic. Nevertheless, the two are connected, because the higher transcendentals generate the lower algebraic. As Leibniz states, the transcendentals are the ones that express the relationships that arise within the physical universe.

The physical significance of the first two classes of algebraic powers, squares and cubes, is evident from the problems of Pythagoras and Archytas. What is the physical significance of the motion that generates the entire class of algebraic powers?

That significance is found in Leibniz’s solution to the catenary problem. As an expression of the principle of least-action, the catenary is the form of a hanging-chain that is motionless. But, as Leibniz demonstrates, the chain’s stillness reflects the motion which generates the higher transcendental magnitudes.

In the case of the catenary, that motion is expressed as two exponential curves [SEE Figure 1].

The visible catenary, Leibniz shows, is the arithmetic mean between two exponential curves. But that is only half the story. To paraphrase Plato from the *Timaeus*, since God made the catenary with two exponentials, what is the nature of the mean that binds them? Or, in other words, what physical action produces two exponentials, together?

An insight can be gained by looking at the other expressions of the exponential relationship, such as the hyperbola, and the logarithmic spiral [SEE Figure 2]. In all three cases, there are two distinct forms, left-handed and right-handed. These two forms cannot be transformed one into the other within the plane of their visible existence.

But as the catenary demonstrates, the physical universe is happy only when both forms are united into one. What is the nature of the species of motion that unites both left- and right-handed exponentials? That motion is a rotation orthogonal to the visible plane of the two curves [SEE Figure 3]. (It is strongly recommended that physical models of this motion be built.)

This is the action that Gauss understood as the physical action that gives rise to  $\sqrt{-1}$ . To see this, look at one of

the exponentials. It generates all the algebraic powers, increasing in one direction and decreasing in the other direction [SEE Figure 4]. Now, look at the other exponential. It does the same thing. But, in the direction in which one increases, the other decreases, and *vice versa*. From this standpoint the two are mutually exclusive.

Yet, the catenary binds them both. If, as Gauss did, we designate one exponential as positive and the other as negative, then the two are bound by the geometric mean between 1 and  $-1$ , or  $\sqrt{-1}$ .

Does  $\sqrt{-1}$  physically exist? Just ask the catenary.

Can it be seen?

Yes. But, only by humans. Not by animals or Aristoteleans.

—Bruce Director

1. After Leibniz-hating ideologue Leonhard Euler, and his protégé Lagrange, had published their fraudulent attacks on Leibniz on this crucial principle of Leibniz’s original definition of his infinitesimal calculus, Gauss’s 1799 Fundamental Theorem of Algebra responded with a novel, but appropriate defense of this argument made originally by Leibniz.
2. Bertrand Russell and today’s proponents of “information theory” describe themselves as being in the tradition of the Eleatics.
3. See Bruce Director, “Riemann for Anti-Dummies,” Part 49, Aug. 16, 2003 (unpublished).

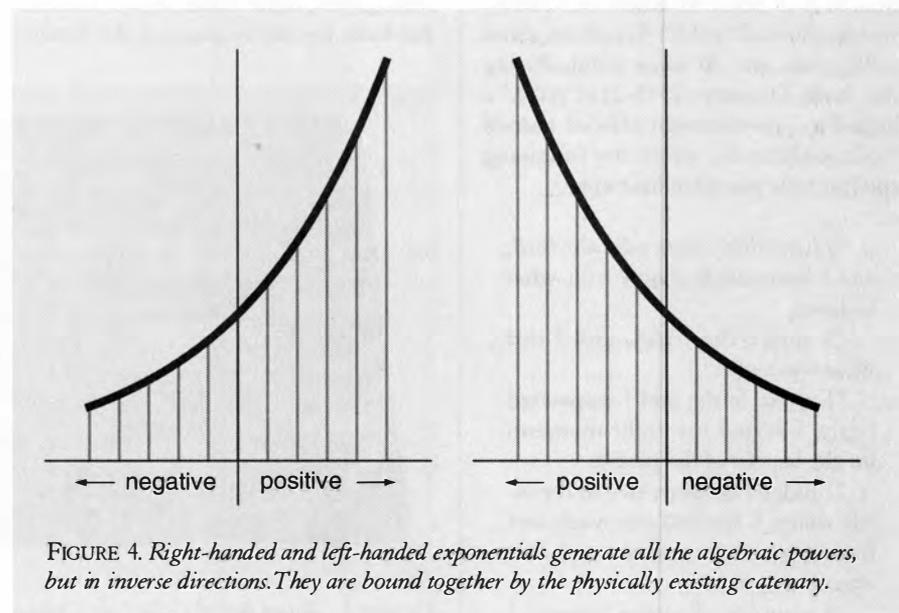


FIGURE 4. Right-handed and left-handed exponentials generate all the algebraic powers, but in inverse directions. They are bound together by the physically existing catenary.

# Learning the Lessons Egypt Taught the Greeks

The Walters Art Museum in Baltimore, Maryland is offering a spectacular exhibition entitled “Eternal Egypt,” a must-see for anyone who wishes to know more about where we all come from, culturally and historically. To this reviewer, it was an eye-opener, and tremendously exciting to recognize in these ancient Egyptians, kindred

## Eternal Egypt:

### Masterworks of Ancient Art from the British Museum.

Sept. 21, 2003-Jan. 18, 2004. At the Walters Art Museum, Baltimore, Maryland. For more information: [www.thewalters.org](http://www.thewalters.org).

spirits—people whom you would wish to know, who would perhaps be *sympatico* with those of us who are working to rescue our own beleaguered civilization from a new dark age.

The high point of Egyptian civilization, at least what we know of it today, was the time of the Old Kingdom, about 4,200 years ago. At some point, during the Sixth Dynasty (2345-2181 B.C.),<sup>1</sup> a high-level government official named Nefer-seshem-Re wrote the following epitaph to be placed in his tomb:

“I have done justice for the lord, and I have satisfied him with what he loves.

“I spoke the truth, and I did what was right.

“I spoke fairly, and I responded fairly. I seized the right moment, for the benefit of the people.

“I judged between two to reconcile them; I rescued the weak one from the stronger one, as much as it was in my power.

“I gave bread to the hungry; I

clothed the naked, and

“I brought one without a boat to land.

“I buried him who had no son, and I made a boat for him who lacked one.

“I respected my father; I pleased my mother, and I raised their children.”<sup>2</sup>

These extraordinarily modern ideas—justice, truth, fairness, protection of the weak by the strong, the common good—clearly reflect a high point of human civilization, a thousand years before Moses was born, and more than two thousand years before the birth of Christ.

Yet, as we know from looking at the long waves of history, the development of human civilization has not taken a straight path upward. It would be about 1,500-1,700 years before these same ideas would be transmitted from Egypt into Greece, to form the foundations of Western Civilization. Some 4,000 years after Nefer-seshem-Re wrote his inscription, these ideas would become the basis for the creation of the Ameri-



FIGURE 1. “Seated Statue of Ankhhu,” Old Kingdom, Third Dynasty (c. 2686-2613).

can Republic, the first such in all human history.

## Long Wave of History

In very brief summary, the history of ancient Egypt can be divided into three Kingdoms, each of which represented



FIGURE 2. “Raised Relief: Daily Life, Children,” Old Kingdom, Fifth Dynasty (c. 2494-2345).

relative stability, if not always progress; these were separated by intermediate periods, which were characterized by instability, warfare, and conquest [SEE Box, p. 91]. The Old Kingdom (c. 2686-2181 B.C.) is when the Pyramids were built. Contrary to what you may have “learned” in school, or read in popular history books, the Great Pyramids at Giza were not built as artifacts of a “death cult,” or merely to lionize the Pharaohs; nor, as some liberal revisionists would have it, as massive slave-labor projects to employ a growing population.

The pyramids, constructed around 2600, were, in fact, *astronomical observatories*, whose shafts were situated so as to observe the three most important stars in the sky at that time (Orion’s brightest star, the North Star of the time, and Sirius).<sup>3</sup> The three Great Pyramids are aligned exactly as three stars in Orion’s belt are, with the third, smaller pyramid, slightly off-kilter from the other two—just to let us know, perhaps, that the Ancients had a vast knowledge of the heavens. The Sphinx was built much earlier, but whoever built it and the pyramids, did so with a knowledge of how the skies looked in 10,000 B.C. This date is the one specified in Plato’s *Timaeus* as the point where Egyptian civilization and knowledge begin.

As Susan Kokinda reports in her article, “Greece, Child of Egypt”<sup>4</sup>:

“Knowing that these stars and constellations were astronomically important, one can read the Pyramid texts, the *Book of the Dead*, and many other ancient Egyptian writings, as descriptions of the motions of celestial bodies. Certainly, that was their original purpose, not the “death cult” concept, which was introduced, in its most elaborate form by the Delphic priest Plutarch, and which dominates current discussions of ancient Egyptian religion.”

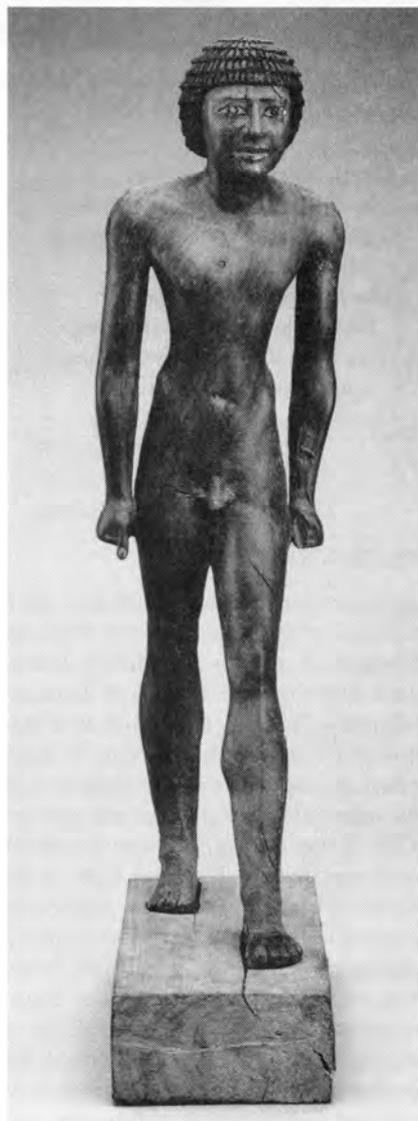
### Physical Economy

Now, let us see what the artists and poets of the Old Kingdom tell us about this period.

The first thing we see, is that the Egyptians of the Twenty-fifth century

B.C., i.e., when the Pyramids were new, had a clear concept of what we call today “physical economy,” that is, economic activity that supports a population, and provides for its posterity.

The “Seated Statue of Ankhwa” (c. 2686-2613) [SEE Figure 1], a portrait of a common shipwright and smith, is placed in the exhibition next to the poem by Nefer-seshem-Re quoted above. This stolid fellow, who holds his woodworking tool, an adze, looks like a hard worker, but also an intelligent one. The text inscribed in the stone tells us that Ankhwa was associated in some



From the exhibition catalogue, Walters Art Museum, Baltimore

FIGURE 3. “Striding Figure of Meryrahashtef,” Old Kingdom, Sixth Dynasty (c. 2345-2181).

way with the court; the fact that the stone used for this sculpture was of high-quality granite, is an indication that it was produced in the royal atelier. All of this suggests that the skilled worker enjoyed a relatively elevated status in this period.

A limestone relief of “Daily Life and Children,” from the wall of a tomb in Giza from the Fifth Dynasty (2494-2345) [SEE Figure 2] gives more evidence of the Old Kingdom’s respect for the physical economy, and for the workers who made it possible. The top-most register illustrates three stages of boat-building; cutting down a tree (right); transporting a log (center); and sawing planks and scraping the deck with an adze (left). At the bottom of the tablet, three scenes illustrate the provisioning of food for the tomb. At the far right, four sailors catch fish in a net; next, two men lead a pair of donkeys laden with huge bags of grain.

In the “Striding Figure of Meryrahashtef,” from the Sixth Dynasty (2345-2181) [SEE Figure 3, and inside back cover, this issue], that is, from the same period as the Psalm-like poetry cited above, we have further confirmation that Egyptian culture recognized the unique nature of man, as distinct from, and above the beasts. Meryrahashtef would have been a modest-level official, with the title of “unique friend and lector priest.” Looking at this nude figure, we see that the Egyptian artist not only had a sophisticated grasp of human anatomy, but that he succeeded in portraying an individualized personality, conveyed through the facial expression, as well as the dynamic energy of the figure’s stance. Like the Greek statues of the Classical period, a sense of motion, in both body and mind, is produced, although the figure is motionless.

### The Middle Kingdom

When we proceed to the Middle Kingdom (2040-1650), which follows a period in which there is a brief dark age—about 140 years—we find that the delightful human qualities in Old Kingdom art have been replaced by a more somber, static aesthetic. Looking

at the statue of Sesostris I [SEE Figure 4], we find the kind of Egyptian art with which most of us are more familiar: A heavy stone sculpture, highly idealized, which seems to place more importance on the status than the personality of the individual. The overall impression that the art of this period conveys, is a society fearful of “rocking the boat,” lest the chaos of the dark age return.

Nonetheless, a glimmer of the Old Kingdom is caught by this sample of Twelfth Dynasty poetry, in which the concept of man’s mortality is considered:

**A Man Who Desires Death  
Argues with His Ba<sup>5</sup>**

Death is before me today,  
Such as the recovery of a sick  
man, such as going outdoors after  
confinement.

Death is before me today,  
Such as the fragrance of myrrh,  
such as setting sail on a breezy  
day.

Death is before me today,  
Such as the fragrance of lotus,  
such as sitting on the edge of  
drunkenness.

Death is before me today,  
Such as a well-prepared path,  
such as a man who is coming  
home from war.



FIGURE 4. “Sesostris I,” Middle Kingdom, Twelfth Dynasty, reign of Sesostris I (c. 1965-1920).



FIGURE 5. “Papyrus with Satirical Vignettes” (details), New Kingdom, Nineteenth or Twentieth Dynasty (c. 1295-1069).

Death is before me today,  
Such as the clearing of the sky,  
such as when a man discovered  
what he has ignored.  
Death is before me today,  
Such as a man who is longing to  
see his home, when he has spent  
many years in captivity.

—Papyrus Berlin 3024,  
Twelfth Dynasty, 1985-1785.  
Translation by Regine Schulz.

**The New Kingdom**

An invasion around 1700 B.C. by a nomadic tribe known as the Hyksos, brought an end to the Middle Kingdom. However, the Temple of Ammon, located in Thebes, continued as a bastion of the ancient knowledge. It organized an expulsion of the Hyksos and the restoration of Egyptian rule around 1580. It was during the New Kingdom dark age that the Egyptian Cult of the Dead, which most Anglo-American historians seize on as the overriding characteristic of Ancient Egypt, arose. Yet, while the period of the New Kingdom is characterized overall by a degeneration in the arts and culture, the priests of the Temple of Ammon carried out a preservation of Egyptian culture similar to the Irish monks in their cloisters during Europe’s long dark age, who preserved the learning of the

Greeks, to be revived in the Fifteenth century Renaissance.

In a surprising contrast to the general dehumanization characteristic of this period, in which we find the distinction between man and beast increasingly blurred—men and gods with animal heads are commonly depicted—there is an outburst of satirical humor in a painted papyrus from Thebes, home of the Temple of Ammon, dated c. 1295-1069 [SEE Figure 5, and inside back cover, this issue]. In this work, sometimes called the “Animal Fable,” the artist seems to be poking fun at the very animal/man gods so favored by the ruling class. Animals are depicted in various civilized activities: a lion plays a board game with a gazelle, instead of eating it; in another scene, goats and geese are herded by their natural predators, the hyena, fox, and wild cat, who walk upright like shepherds. In this vignette, a large cat, possibly a tiger, carries a gosling in one hand. The final scene in the sequence shows the lion, who was earlier playing a table game with the gazelle, about to bed her.

Some scholars think that these vignettes derive from a type of popular literature known as “Animal Fables,” which must have been preserved as an oral tradition, since no written texts have survived. That they express a fine sense of irony and satire is clear, and is



## Periods and Important Kings of Ancient Egypt

(all dates are B.C.)

**Predynastic Period**, c. 5000-3100

**Early Dynastic Period**, c. 3100-2686

**Old Kingdom**, c. 2686-2181

Djoser, c. 2667-2648

Cheops, c. 2589-2566

Pepi I, c. 2321-2287

**First Intermediate Period**, c. 2181-2040

**Middle Kingdom**, c. 2040-1650

Mentuhotep II, c. 2055-2004

Sesostris III, c. 1874-1855

Amenemhat III, c. 1854-1808

**Second Intermediate Period**, c. 1750-1550

**New Kingdom**, c. 1550-1069

Hatshepsut, c. 1472-1458

Thutmose III, c. 1479-1425

Amenhotep III, c. 1390-1352

Akhenaten, c. 1352-1336

Tutankhamun, c. 1336-1327

Seti I, c. 1294-1279

Rameses II, c. 1279-1213

**Third Intermediate Period**, c. 1069-656

Psusennes I, c. 1039-991

Osorkon II, c. 874-850

Shabako, c. 716-702

**Late Period and Persian Occupation**, 664-332

Psamtik I, 664-610

Amasis, 570-526

Nectanebo II, 360-343

**Greco-Roman Period**, 332 B.C.-A.D. 642

Alexander the Great, 332-323

Ptolemy II, 284-246

Cleopatra VII, 51-30

Augustus Caesar, 30 B.C.-A.D. 14

supported by the fact that the artisans of Deir el Medina, who produced them, were known to have been somewhat unruly and even disrespectful of their superiors (they went on strike several times because they were not paid). In fact, the period in which they worked was one of recurrent political tension and economic upheaval.

The New Kingdom collapsed c. 1070, along with most of the societies in the Eastern Mediterranean (Mycenaean Greece, Troy, the Hittite Empire), in the general upheaval which took place in the centuries surrounding the Trojan War. By this time, a series of "Mesopotamian" oligarchical societies, Assyria, Babylon, and finally Persia, attack Egypt.

In the Seventh century B.C., known as the Late Period, which includes the Persian Occupation, there was an attempt to revive the style, if not the humanist content, of the Old Kingdom. This style is called the "Archaic," both in Egypt and in pre-Classical Greece. A limestone sculpture from Giza (again, land of the Pyramids), the "Standing Figure of Tjayasetimu" [SEE Figure 6, and inside back cover, this issue], is representative of this impulse. But compare Tjayasetimu with his predecessor Meryrahashtef [Figure 3] about 1,600 years earlier: While the pose is similar, and there is an effort to portray an individualized portrait, the later work lacks the spark of life, the unique personality

of the individual, that the ancient sculptor had captured.

Returning again to the poetry of the period—the rule of the Persian kings—we see how the culture has lost the idea of the beautiful, and instead, worships mammon:

### Gold—The Divine Material

You are Re, the greatest of the deities, who appears lovely, and whose grace inspires love. . . .

[You are] majesty with your two sun-disks, with high and sharp horns,

[Your] beard is shiny, [and your] eyes are made of white gold adorned with turquoise,

[You] shining one with golden body. . . .

His bones are made of silver [and] his skin of gold,

His hair is made of real lapis lazuli [and] his teeth of turquoise,

[He is the] perfect god, who is living in his body.

—Great Amun's Hymn, from the Amun [Ammon]

Temple at El-Hibe,

Twenty-seventh Dynasty.

Translation after Jan Assmann.

### Saving Civilization

It is in the Late Period, under the reign of the Pharaoh Amasis (570-526) [SEE Figure 7] that the ancient knowledge of



From the exhibition catalogue, Walters Art Museum, Baltimore

FIGURE 6. "Standing Figure of Tjayasetimu," Late Period, early Twenty-sixth Dynasty (664-610).

Egypt was transmitted to Greece, through Solon, Thales, and Pythagoras. Amasis was the last great Pharaoh of Egypt, ruling during the Sixth century. In the last days of his reign, the Persians, who were then the dominant power, and would become the nemesis of Greece in the next century, controlled the Eastern Mediterranean. They would continue to dominate the region until Alexander the Great conquered Egypt in 332.

Amasis (his Greek name; he was born Ahmose II) forged alliances with the Greeks, as well as the Chaldeans, against the Persians. Under Amasis's 44-

year reign, according to the historian Herodotus, Egypt prospered, and agricultural output exceeded all previous records. The number of inhabited Egyptian cities reached as many as 20,000. Under Amasis's rule, Solon of Athens, the "Law-Giver," who wrote Athens' republican constitution, travelled to Egypt, as did the scientist-philosopher Thales and his student, the geometer Pythagoras.

In the *Timaeus*, Socrates' student Plato celebrates the importance of Egypt's contribution to civilization, and discusses the travels of Solon to Egypt. Through the voice of Plato's uncle Critias, we are told what happened when Solon visited the Egypt of Amasis, and conversed with the priests of Ammon:

"In the Delta of Egypt,' said Critias, 'where, at its head, the stream of the Nile parts in two, there is a certain district called the Saitic. The chief city in this district is Sais—the home of King Amasis—the founder of which, they say, is a goddess whose Egyptian name is Neith, and in Greek, as they assert, Athena. These people profess to be great lovers of Athens and in a measure akin to our people here. And Solon said that when he travelled there he was held in great esteem amongst them; moreover, when he was questioning such of their priests as were most versed in ancient lore about their early history, he discovered that neither he himself nor any other Greek knew anything at all, one might say, about such matters.

"And on one occasion, when he wished to draw them on to discourse on ancient history, he attempted to tell them the most ancient of our traditions, concerning Phoroneus, who was said to be the first man, and Niobe; and he went on to tell the legend about Deucalion and Pyrrha after the Flood, and how they survived it, and to give the genealogy of their descendants; and by recounting the number of years occupied by the events mentioned he tried to calculate the periods of time.

"Whereupon one of the priests, a prodigiously old man, said, 'O Solon, Solon, you Greeks are always children:



From the exhibition catalogue, Walters Art Museum, Baltimore

FIGURE 7. "Head of King Amasis," Twenty-sixth Dynasty (570-526).

there is not such a thing as an old Greek.' And on hearing this he asked, 'What mean you by this saying?' And the priest replied, 'You are young in soul, every one of you. For therein you possess not a single belief that is ancient and derived from old tradition, nor yet one science that is hoary with age.'" (21e-22c)

As in the Greece of Solon and Socrates, we again today face the prospect of a new dark age, unless we heed the lessons of history, and return to the *eternal* truths offered by our Egyptian forebears so many millennia ago.

—Bonnie James

1. Dates given are approximate; I am using those provided by the Walters exhibition. See the accompanying chronology.
2. Standardized text from the biography of Nefer-seshem-Re in his tomb at Saqqara, Sixth Dynasty. Translation by Regine Schulz.
3. See Susan Kokinda, "Greece, Child of Egypt," *New Federalist*, April 14, 2003 (Vol. XVII, No. 8).
4. *Ibid.*
5. The *ba*, according to the exhibition catalogue, is "an aspect of the personality or soul that remained active after death and was able to return to the tomb to receive offerings; usually pictured as a human-headed bird."

## ‘It Was Greek to Me’

The immortal character of Marcus Tullius Cicero was as an inspiration and guide to rediscovery of the Platonic Greek legacy for the leaders of the Renaissance, and for centuries later, to those of the American republic—John Adams, for example, wrote that “all ages of the world have not produced a greater statesman and philosopher combined.”

That character was thrown into the mud by the later-Nineteenth century’s most famous historian of antiquity, Theodor Mommsen. Throughout his immensely influential four-volume *History of Rome*, Mommsen branded Cicero “a weakling.” The determinist axioms which guided Mommsen’s contempt for Cicero as a Classically self-educated Platonist intellectual, are not for discussion here. Suffice to say that the branding stuck; Cicero’s Renaissance reputation of 500 years was altered and partly eclipsed.

Anthony Everitt’s enthusiastic attempt to undo Mommsen’s slander, fails precisely at the “greatest politician” moniker of its title, however.

The fundamental character of Cicero—which Shakespeare understood, and Everitt does not—is that, far from “mastering” his age politically, Cicero *confronted* his “Caesarian” age both intellectually and politically, and lived the life of the mind of the Classical Greece which Rome had conquered and destroyed. He was the rarity that today’s political pundits perpetually search for, and repeatedly fabricate: the truly independent and honest “political outsider” to the Roman oligarchy of the bloody and disastrous final decades of the “Republic.”

The events of Cicero’s life—even as described by Mommsen, as well as by Plutarch, by Cicero himself in his *Orationes*, or by Everitt—show that he was completely apart from the spirit of his age. And they show that *thus, for that reason*, at the moments of greatest crisis

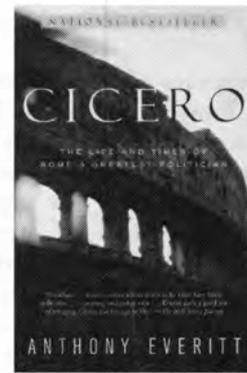
in the long and tragic death of the Republic, Cicero suddenly became Rome’s powerful leading figure and image of hope. This happened two times, 20 years apart.

At the time of the Cataline conspiracy which first attempted to establish the dictatorship of the oligarchical “money party,” Cicero almost single-handedly defeated the conspirators by superior political intelligence, without war or violence in the city. For this, general celebrations spontaneously acclaimed him “father of the fatherland,” an honor never given to any other Roman. The second instance was the final crisis following the assassination of Julius Caesar. Before, in between, and after those moments, Cicero remained an apparently powerless outsider, several times exiled, sometimes hunted, finally executed by Rome’s ruling, chaotic, brutally imperious oligarchy.

It is this character as a “powerful shadow” of Greek culture, stalking a doomed Rome, which is the Ciceronian presence Shakespeare brilliantly created—mostly “offstage”—with a true historian’s precision, in his *Julius Caesar*.

### Searching for Archimedes

Everitt makes it his contrasting thesis that Cicero, as the republic’s “greatest politician,” was a kind of Roman Huey Long, finally undone only by Augustus Caesar. This mistake tends to hide the value of Everitt’s many perceptive observations on Roman history, and on Cicero’s role in key events. He opens his book with the second crisis: Cicero watches the assassination of Caesar from a Senate front bench; the killing done, Brutus and Cassius call out to him: “Cicero! Liberty!,” as if wishing to put their plot under his leadership. This error of intuition by Everitt characterizes the course of the book. It causes him to give merely occasional and incidental note to Cicero’s voluminous writings on Classical Greek philosophy; his attempt



Cicero:  
The Life and Times of  
Rome’s Greatest Politician  
by Anthony Everitt  
New York, Random House, 2001  
364 pages, paperback, \$14.95

to revive Plato’s Socratic dialogue in books and in practice at his estate; such fascinating details as his having coined Latin philosophical terms such as *qualitas*, *moralis*, and *essentia* to express their Greek originals.

Everitt makes much of the fact that Cicero, during his year as governor of Sicily and years later in the Roman province of Asia (modern Turkey), “broke the mold” of gubernatorial looting, and even succeeded in stopping the looting of these provinces by Roman tax farmers—something like eliminating traffic jams in New York City’s rush hour. (In Asia, he exposed a looting scheme of the “incorruptible” aristocrat Brutus, otherwise his close friend.) But Everitt notes in just one long paragraph, a far more crucial sign of Cicero’s immortality: his own real mission, while governor of Sicily in 67 B.C., to rediscover the legacy of Archimedes, the great Greek scientist killed by Roman soldiers over a century earlier. Cicero devoted months to a successful quest for Archimedes’ grave, searching for the sphere-and-cylinder engraving he knew to be on the tombstone. He found two of Archimedes’ lost scientific instruments, and brought them back to Rome. And, he searched for Eratosthenes’ map of the Mediterranean region, later recom-

mending it to Julius Caesar. This was the real passion of the Roman governor Cicero.

Shakespeare's historical intuition was much more accurate, as Lyndon LaRouche shows incisively in his "Shakespeare As a Scholar" published in this issue of *Fidelio* [SEE page 4, this issue]. In *Julius Caesar*, the playwright builds a paradox around the doomed, "Romantic" conspiracy of Brutus *et al.* The conspirators all wish to know "what Cicero says"; they wish to have

Cicero's name and reputation for their coup; later, Brutus and Cassius are shaken to learn the triumvirs are executing Senators—"Cicero one!" (here is Shakespeare's "doom of Rome" that LaRouche points to). Yet, the tragic Brutus, Cicero's long-time friend, refuses to approach him. "He will never follow any thing that other men begin," Brutus warns: Cicero is guided by other axioms than the "noble Roman."

Shakespeare gives the metaphorical

sign pointing to the solution to this paradox of Cicero's powerful offstage presence, in the famous remark of the brutish Roman oligarch Casca, upon the speech of Cicero which Brutus and Cassius are demanding to be briefed on: "It was Greek to me." Shakespeare thus draws for the audience in a dramatic instant, an image of the ruinous alienation of Rome's "noblest" from the Greek Classical legacy, which was Cicero's life's passion.

—Paul Gallagher

## The Immortal Talent Of Martin Luther King

*Continued from page 3*

today: Because of that victory, because of what happened with Louis XI of France, we had the first European state, in which the government was responsible for the general welfare of all of the people. The general welfare means exactly what it means in 1 Corinthians 13, when Paul writes of *agapē*, sometimes called "love," or "charity." It's that quality. It is not the law, it is not the rule-book, that counts. It's your love of humanity, that counts. That you must always live for your love of humanity. And therefore, government is not legitimate, except as government is efficiently committed to the general welfare, of not only *all* of the people, but also the improvement of the condition of life of their posterity.

And, for the first time, in France, with that state, the principle of constitutional law, that government can not treat some of the people as human cattle— It is not legitimate, it is not a nation, if it treats some of its people as human cattle; it must think of the general welfare of *all* of the people. It must be *captured* by a sense of responsibility to all of the people, *and* to their posterity.

Because we're all mortal. And to arouse in us the passions, while we're alive, which will impel us to do good, we have to have a sense that our life,

and the consuming of our life, the spending of our talent, is going to mean something for coming generations. The best people look for things, like Moses, that are going to happen, when he will no longer be around to enjoy them. It's this sense of immortality. It's why parents, in the best degree, sacrifice for their children. It's why children sacrifice for education, for *their* children, for opportunities for their children. You go through the pangs of suffering and shortage, but you have the sense that you're going someplace, that your life is going to mean something. That you can die with a smile on your face. You've conquered death. You've spent your talent wisely. Why life will mean something better for generations to come.

That was the principle! That principle inspired the man who became King Henry VII of England, to do the same thing against the evil Richard III, and establish England, at that time, as the second modern nation-state.

In a sense, that's what Martin was doing, the same kind of process.

### The Hamlet Case

But, now, let's take the other side of the thing. Let's take the case of Hamlet. Hamlet says, that we have the opportunity to fight, to free ourselves from horrible conditions—but! But, what hap-

pens after we die? What happens beyond death? And, it is the *fear* of what happens beyond death, which makes people cowards!

And, that is our problem, in the United States, today! . . .

Martin was one of the rare people, in his time, who had a deep sense of what it is to be a human being. Who had a deep sense, of the lesson of the Passion and Crucifixion of Christ. He was able to bring to politics—which he didn't go into to get in as politics, as such—he was a natural leader. The natural leader is one who comes not from the political process as such, but from the people. Martin *never* achieved political office. Yet, he was probably as important a figure of the United States as any modern President. He achieved that. His authority, as a leader, came from the people. He fought against the people, and with the people, to free them. He was a leader, in a true sense. His power as a political force, in the nation and in the world, came from his relationship to the people. . . .

And, that's the lesson, I believe, that has to be taught, has to be understood, if we're going to save this nation. We need to tap into that power. And, as I say, of all the images of recent political leaders of the United States, Martin, both as a national leader, and as a world leader—which he also was, in terms of his influence—is the best example of the kind of personality, who we must have, and must develop, to get us out of the horrible, frightening mess that threatens us, today.

*Government must think of the general welfare of all the people. It must be captured by a sense of responsibility to all of the people, and to their posterity—because we're all mortal. And, to arouse in us the passions, while we're alive, which will impel us to do good, we have to have a sense that our life, and the consuming of our life—the spending of our talent—is going to mean something for coming generations.*

—LYNDON H. LAROCHE, JR.  
January 19, 2004

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*'Striding Figure of Meryrahashtef,' Old Kingdom, Sixth Dynasty (c. 2345-2181 B.C.)*

# Learning the Lessons Egypt Taught the Greeks

The high point of Egyptian civilization, at least what we know of it today, was the time of the Old Kingdom, about 4,200 years ago. At some point, during the Sixth Dynasty (2345-2181 B.C.), a high-level government official named Nefer-seshem-Re wrote the following epitaph for his tomb:

'I have done justice for the lord, and I have satisfied him with what he loves.

'I spoke the truth, and I did what was right.

'I spoke fairly, and I responded fairly. I seized the right moment, for the benefit of the people.

'I judged between two to reconcile them; I rescued the weak one from the stronger one, as much as it was in my power.

'I gave bread to the hungry; I clothed the naked, and

'I brought one without a boat to land.'

These extraordinarily modern ideas—justice, truth, fairness, protection of the weak by the strong, the common good—clearly reflect a high point of human civilization, a thousand years before Moses was born, and more than two thousand years before the birth of Christ.

Yet, as we know from looking at the long waves of history, the development of human civilization has

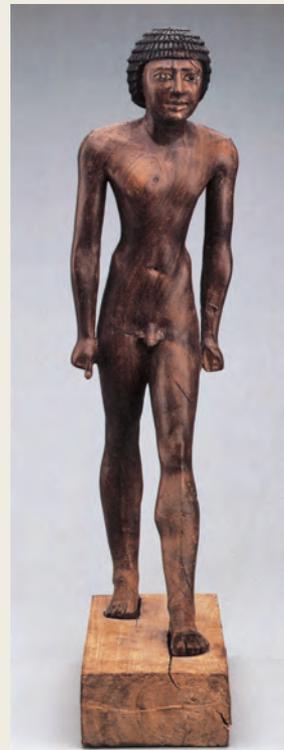
not taken a straight path upward. It would be about 1,500-1,700 years before these same ideas would be transmitted from Egypt into Greece, to form the foundations of Western civilization. Some 4,000 years after Nefer-seshem-Re wrote his inscription, these ideas would become the basis for the creation of the American Republic, the first such in all human history.

\* \* \*

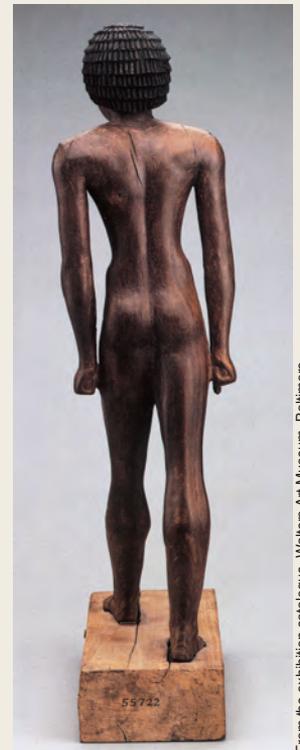
In the Seventh century B.C., there was an attempt to revive the style, if not the humanist content, of the Old Kingdom. This style is called the

'Archaic,' both in Egypt and in pre-Classical Greece. A limestone sculpture from Giza (land of the Pyramids), the 'Standing Figure of Tjayasetimu,' is representative of this impulse. But compare Tjayasetimu with his predecessor Meryrahashtef from about 1,600 years earlier. While the pose is similar, and there is an effort to portray an individualized portrait, the later work lacks the spark of life, the unique personality of the individual, captured by the more ancient sculptor.

[SEE 'Learning the Lessons Egypt Taught the Greeks']



From the exhibition catalogue, Walters Art Museum, Baltimore



From the exhibition catalogue, Walters Art Museum, Baltimore



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From the exhibition catalogue

*'Papyrus with Satirical Vignettes' (detail), New Kingdom, Nineteenth or Twentieth Dynasty (c. 1295-1069 B.C.)*

*'Standing Figure of Tjayasetimu,' Late Period, early Twenty-sixth Dynasty (664-610 B.C.)*

## Shakespeare As a Scholar: The Tragedy of U.S. Politics



johnamold.com

Lyndon H. LaRouche, Jr., introduces Shakespeare's historical method as the means to confront the forty-year decline of America into a non-productive consumer society, mimicking the worst 'bread and circuses' aspects of Imperial Rome. 'Classical drama must lift the member of the audience upwards, to pass judgment upon the impassioned, historical unfolding of processes of entire societies.'

## Plato's Dialogues, the Tragedy of Athens, and The Complex Domain

Authors Michael Liebig and Susan Kokinda present the lessons of Plato's battle against the Sophists of ancient Greece: *Ideas* make nations; ideologies destroy them. If society is not committed to knowing the complex domain, and to making decisions based upon a commitment to the Good, it will degenerate, as Plato's Athens did.



### SPECIAL FEATURE

## A Schiller Birthday Celebration!

Helga Zepp LaRouche prepared this dramatic dialogue of writings from the works of Friedrich Schiller, as a celebration of the philosophical, aesthetic, and artistic contributions to man's progress by the great German 'poet of freedom.' The dialogue poses the challenge to the LaRouche Youth Movement, to take to heart the beautiful ideas bequeathed us by this shining star of European culture and history.



EIRNS/Stuart Lewis



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