

EXHIBITS

'Greek Miracle' Brings Classical

sections of the economy over to financial mafias and speculators.

Hamilton's ideas were understood in the nineteenth century by the American System political current out of which came Abraham Lincoln in the U.S., Friedrich List in Germany, and Finance Minister Count Sergei Witte in Russia. In the modern period, the regime of General Charles de Gaulle and the methods which created the German postwar "economic miracle," were closest to the Hamiltonian idea.

Today, economists the world over can't get past the erroneous idea that such state-funded directed credit for infrastructure is inflationary. But it is not inflationary, as long as it creates real wealth through promoting industrial and technological development. After a period of time, the program so increases employment and productivity, that tax revenues increase sufficiently to liquidate the original cost.

Russian Involvement

Two professors from Moscow also addressed the conference—the first, Prof. Dr. Taras Muranivsky, doctor of Philosophic Sciences and rector of the Ukrainian University in Moscow, and the second, Prof. Dr. Arkady Romanenko of the Russian State Humanitarian University. Both made introductory remarks to the assembly.

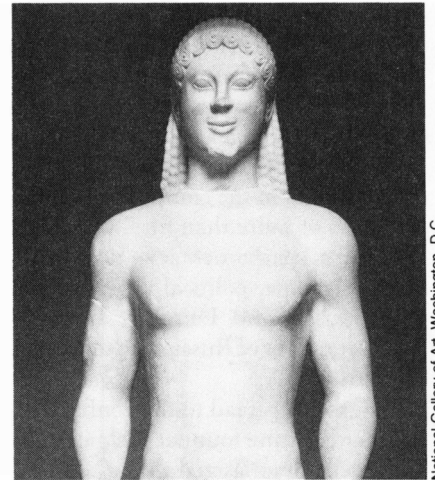
Also speaking was a Moscow scientific researcher, Dr. Victor Petrenko, a member of the Schiller Institute in Moscow, who introduced the forthcoming first Russian-language edition of the physical-economy textbook authored by Lyndon LaRouche, *So, You Wish to Learn All About Economics?* After Dr. Petrenko's presentation, the conference participants received copies of the proofs of the Russian-language book.

The Schiller Institute has been organizing aggressively around LaRouche's Productive Triangle program in Eastern Europe since late 1989. Seminars have been held, with high-level government participation, in Poland, Czechoslovakia, Austria, and Croatia.

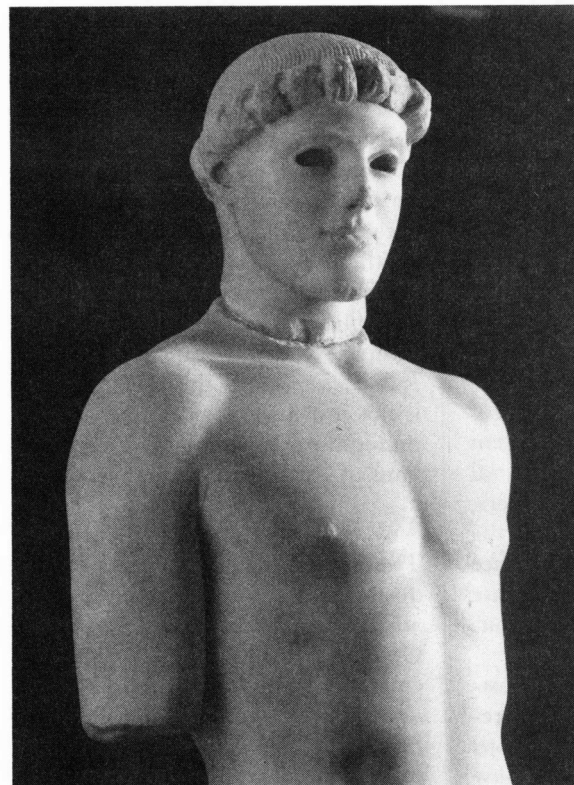
A spectacular art exhibit featuring original Greek sculptures of the fifth century B.C. opened on Nov. 22 at Washington's National Gallery of Art. *The Greek Miracle: Classical Sculpture from the Dawn of Democracy* will run through next Feb. 7, 1993; it then will be on view from March 11 until May 23 at the Metropolitan Museum of Art in New York City.

The exhibit is the first-ever organized in the United States of this period of Greek art, which set the Classical standard for the visual arts of western civilization. In every succeeding era, artists have chosen either to emulate the Classical model or to rebel against it. It includes thirty-four bronzes and marbles, twenty-two of them from Greek museums, including many which have never before left Greece.

The show marks the 2,500th anniversary of the beginnings of Greek democracy, launched with the reforms of Cleisthenes in 508 B.C. In the introductory essay for the catalogue, writer Nicholas Gage described the unique



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A late-Archaic kouros from Boetia, c.530 B.C. (above) is counterposed to the "Kritios Boy" (left) believed to date from shortly after 480 B.C., the year the Persians sacked the Acropolis. While the earlier figure strides forward stiffly, with equal weight on both legs, the Kritios Boy's movement is all potential, conveyed by the asymmetrical pose. The earlier "Archaic smile" has given way to a serious expression, as the youth contemplates the consequences of his actions. This moral emotion came as a response to the life-and-death threat of the Persian invasion.

Art to U.S.

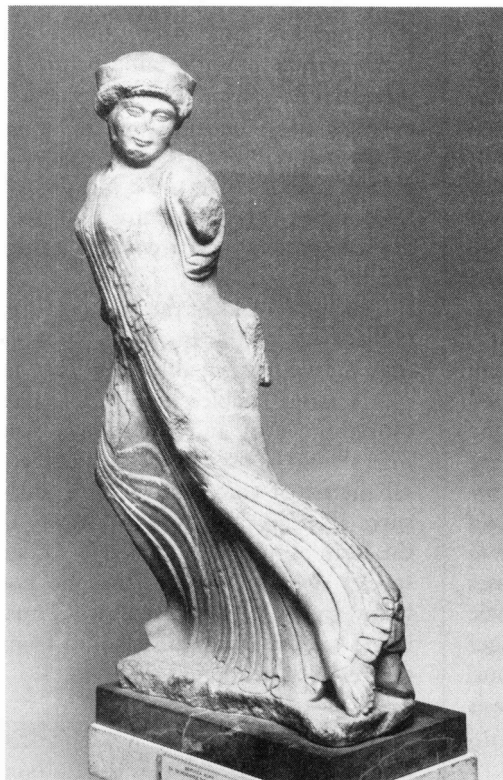
contribution of Greek culture, by stating that "The ancient Greeks believe there is a divine spark to be found within every mortal. . . . This is an essential difference between the Greeks and all previous societies. . . . It was no coincidence that the Greek discovery of individual worth and freedom produced the most profound advances in art and sculpture. If the spark of divinity is to be found in man, then the form and appearance of man would inevitably be the proper subject matter of the artist."

The very helpful Time Line which takes up the first wall of the show in Washington goes from the age of Solon to the era of Alexander the Great, highlighting such figures as Pericles, Socrates, Thucydides, Aeschylus, Sophocles, and Plato, and omitting Aristotle, who however is presented in the exhibition catalogue as the man who defined the "democracy" practiced in Athens. As with today's United States, it was a democracy which did not exclude imperialism, especially under Pericles (495-429 B.C.) who became the leader of the democratic party in 461 B.C. Pericles created the most democratic constitution that had ever existed. Yet, after Athens was defeated by Sparta in the Peloponnesian War, this democracy became the mob rule that murdered Socrates.

More inspiring is Solon, elected chief magistrate of Athens in 594 B.C., whose reforms included cancelling debts, abolishing personal security for loans, and freeing those who had been sold into slavery.

The Kouros Tradition

The first piece displayed is a pre-Classical statue, a *kouros* of c.530 B.C. from Boetia. The *kouroi* are votive figures of youths, thought to portray Apollo, found in cemeteries or temples. Through them, art historians trace the evolution of the depiction of the nude



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The unfolding of the sculptor's art during the fifth century is shown by these two female figures. Left: In the "Running Girl" (who actually appears to be dancing) of c.490-480 B.C., the draperies have begun to lose their previous columnar quality and partially reveal the body, while expressing motion. By turning the head backward, the sculptor sets up contrary motion, as in music. Below: The "Sandalbinding Nike" heightens all these elements. The "wet drapery" style of the late fifth century fully reveals the structure and movement of the body. This Nike pauses to untie her sandal while approaching the holy ground of a temple; the precariousness of her balance is an even more subtle form of "contrary motion."

human body. Although still reminiscent of Egyptian standing figures cut from a solid block, this statue shows the sculptor's efforts at lifelikeness, for the arms are cut free of the body, the left leg strides energetically forward, and the lips are drawn up in the by-then traditional "Archaic smile."

At either side of the statue, openings allow the visitor to look into the next gallery, where several Classical sculptures are displayed, making it possible to compare the Boetian *kouros* with a *kouros* of c.480 B.C. excavated on the Acropolis, known as the *Kritios Boy*. The description by H.W. Janson in his well-known textbook, *The History of Art*, can hardly be bettered:

"This remarkable work . . . is the first statue we know that *stands* in the full



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sense of the word. . . . [W]hen we compare the left and right half of his body . . . we discover that the strict symmetry of the Archaic *kouros* has now given way to a calculated nonsymmetry: the knee of the forward leg is lower than the other, the right hip is thrust down and inward, the left hip up and outward; and if we trace the axis of the body, we realize that it is not a straight vertical line but a faint, S-like curve. . . . The *Kritios Boy*, then, not only stands; he stands at ease. And the artist has masterfully observed the balanced non-symmetry of this relaxed, natural stance. . . . *Only by learning how to represent the body at rest could the Greek sculptor gain the freedom to show it in motion.* . . . Life now suffuses the entire figure, hence the Archaic smile, the 'sign of life,' is no longer needed. It has given way to a serious, pensive expression . . ." [emphasis added]

Divine Law vs. Hubris

This artistic breakthrough came just after the Greeks, unified under Athenian leadership, defeated the much more powerful Persian empire. The decline of the Classical ideal in the period of the Peloponnesian Wars is also recorded in the exhibit.

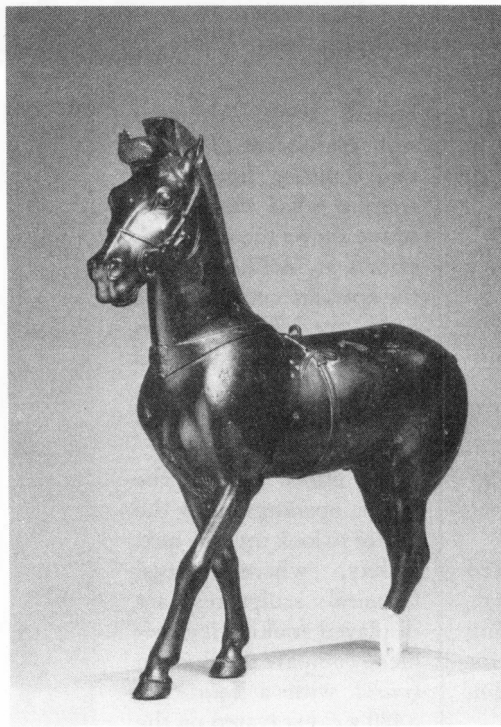
In Aeschylus' drama *The Persians*, performed at just about the same time as the first full-blown Classical art was created (472 B.C.), the destruction of the Persian army was seen as a divinely sanctioned punishment for their arrogant pride and aggressiveness, the sin of *hubris*. The Greek cities were thought to have prevailed because they curbed local self-interest for the greater common good, and adhered to *sophrosynē* (moderation) and *eusebia* (respect for divine power). Later, the historian Thucydides would strongly imply that Athens was defeated by Sparta because its policies had become like those of the Persians, driven by arrogance based on raw power.

Man the Measure

The show is introduced by a multi-image audiovisual program of fifteen minutes, which uses slides from multi-

ple projectors. The effect is like a film but better, because the still images are wonderfully crisp. The program is entitled "Man the Measure," in honor of the famous lines from Protagoras (485-410 B.C.): "Man is the measure of all things: of those that are, that they are; and of those that are not, that they are not."

For the Greeks of the fifth century, the answer to the question, "why is man the measure of all things?" is that man's mind enables him to measure everything else, and not merely that man should be used as a sort of universal metric of comparison. Man measures all things, because measuring is the form of human knowledge. Other species do not measure; they do not know, in the sense man knows. Thus, man's science distinguishes him from the rest of Creation.



This bronze horse statuette, c.470-460 B.C., was part of a group of four horses and charioteer found at Olympia, and probably donated to Zeus by a grateful winner of the Olympic Games. Horse experts will notice that the ancient horse is anatomically different from the modern race horse, with a more upright position for the head. The simplicity, directness, and feeling for beauty of outline are typically and uniquely Greek.

In both the physical sciences and philosophy, there is an implicit assumption of the coherence between what is to be measured, and those who measure it. Measurement is geometry, of course; and as Plato demonstrates, the dialectical method of Socrates is geometry in action.

This idea is restated by Lyndon LaRouche in his notion of man's uniqueness in transforming, through scientific and technological progress, the physical-economic basis upon which he reproduces himself.

And it is this idea, more than any other, which the fifteenth-century Renaissance learned from Classical Greece. In one of his last writings, *De Beryllium* of 1458, the seminal Renaissance scientific thinker, Cardinal Nicolaus of Cusa, cited Protagoras: "Man is the measure of things. For with the

senses man measures the sensible, with the intellect the intelligible, and that which is beyond the intelligible he attains in the excess. . . . For this reason, man finds in himself everything created, as if in the measuring rational ground."

Strangely, this idea is particularly revolutionary nowadays—given the paradigm shift away from the idea that man is the crown of Creation, toward the idea of universal leveling back into Mother Earth (which radical environmentalist lunacy has increasingly gripped the world's political elites).

Hence, we welcome *The Greek Miracle* show to the United States, and we cannot share the attitude of some oligarchist critics, who sniffed that it was not worth the risk of transporting irreplaceable treasures like the *Sandalbinding Nike* and *Contemplative Athena* from the Athens Acropolis, and the *Heracles* metope from the Temple of Zeus at Olympia, when one could always travel to Europe

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to see them! We certainly hope that millions of youth, especially, who don't have the means to go to Greece, will be touched by seeing this great humanistic art.

Not Without Flaws

Having said this, however, there is much to fault in the show. Oddly for the National Gallery and Metropolitan Museum, the exhibition catalogue, rather than being a work of scholarship, is little more than a picture-book, with perfunctory or downright silly essays (like that of Robertson Davies, which asserts that the Renaissance re-discovery of Greek antiquity liberated men from repressive Christianity by reintroducing the erotic gods of Olympus!) and minimal entries on the objects. The entry on the *Kritios Boy*, for example, never mentions the important fact that in 1987, at the behest of an American archaeologist, the statue's head was reset to a less frontal position (since marble statues are always excavated in fragments, their restoration is subject to change as scientific knowledge about them grows).

The anniversary of Cleisthenes' reforms in 508 B.C. does seem like a minor pretext for such a monumental effort; this may have affected the organizers' attitude toward the catalogue. And, given all the possibilities for a "politically correct" interpretation which would have been hostile to the Classical spirit, we should perhaps be glad that the intellectual trappings around the show are so meagre.

Since the show is small—a handful of stunningly beautiful works complemented by small bronzes which reflect now-lost monumental pieces—visitors in both New York and Washington can do their own reflecting on the Greek miracle. The Metropolitan's grand Egyptian, Persian, and Greek collections will invite a comparison with all that went before and came after the fifth century; while in Washington, one naturally goes from the *Kritios Boy* and *Athena*, to view their later siblings in the art of Raphael and Leonardo.

—Nora Hamerman

BOOKS

A Turning Point for Science

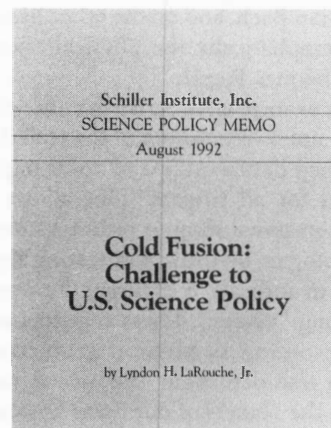
Reviewing this book-length report by Lyndon LaRouche is a particular pleasure to me, since I was personally involved in its genesis. Since Mr. LaRouche was the only major political figure in the world who was supporting cold fusion, I hastened to brief him on the exciting Second Annual Conference on Cold Fusion, which was held in Como, Italy, in July 1991. This memorandum emerged out of that briefing.

At the time, we discussed LaRouche's proposal for a mini-crash program to develop cold fusion—which he then featured in his campaign first for the Democratic nomination for President, and then as an independent Presidential candidate. The short memorandum on science policy which he planned to write substantiating the proposal, took on a life of its own, and thus the present work was born.

It is a policy proposal, but of a unique sort, because the proposal as such involves recasting the whole of modern science, as it is understood by professional practitioners and academics. It is a passionate call for a scientific renaissance which would revive the Platonic tradition of science.

He makes the compelling case that only from the Platonic, and then Christian-Platonic tradition as represented by Nicolaus of Cusa, Leonardo da Vinci, Johannes Kepler, Gottfried Wilhelm Leibniz, Bernhard Riemann, and Eugenio Beltrami (as leading figures) can this occur. In contrast to this, LaRouche points to the barrenness of the Aristotelian tradition in science as exemplified by Isaac Newton and James Clerk Maxwell—two of the heroes of modern scientific opinion.

What will startle some readers is the unification between science, art, and morality which is central to the Platonic—and LaRouche's—approach. Thus, LaRouche develops the case that there is a connection between



Cold Fusion: Challenge to U.S. Science Policy

by Lyndon H. LaRouche, Jr.

Schiller Institute,
Washington, D.C., 1992
173 pages, paperbound, \$20.00

mathematical physics and the principles of classical musical composition; this emerges from the source of creativity within the individual, whether he or she be a scientist or an artist.

Key to the problem faced by most scientists today, is that in the domain of their experimental practice they feel obliged to separate the material side of things, that which pertains to sense perception and knowledge based upon sense perception—as it is revealed by experiment—from the spiritual world. LaRouche rejects this as Aristotelian nonsense, and adopts instead the rigorous point of view of Nicolaus of Cusa—that what we know best about the Universe, is that reflection of the Creator in ourselves.

Thus, say LaRouche and Cusa, man may transcend the limitations of sense perception, to penetrate into the very mind of the Creator; thus, he apprehends—even if as through a glass darkly—the generative principle of the Universe; thus, he gathers scientific understanding, and can himself participate in the Creation, by making discoveries which have the potential to