

FIDELIO

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Dante's *Purgatorio*: Educating the Emotions To Cohere with Reason

The aim of Dante Alighieri in writing his great work, the *Divina Commedia*, or *Divine Comedy*, and in developing the linguistic-poetical means to do it, was to *change the way in which people thought*—to change the axioms of the Italians, and to create the basis for a national identity by creating a true national language.

In *Purgatorio*, the process is one of ascent—not heavenly ascent, but ascent through *hard work*, through duty. The sinners in Purgatory are repentent,

working to overcome their irrational passions, so they may enter Paradise, and Dante is compassionate toward them.

But the precondition for entering Paradise is to go through a Wall of Fire. Dante must overcome mere adherence to duty, and bring his emotions into coherence with his intellectual commitment to do good. Beatrice, his guide through Paradise, awaits him on the other side.

Illustrations by Gerolamo Guglielmi, illuminations to the Urbino Codex of the Divine Comedy, c.1480, Apostolic Library, Vatican City.



Purgatorio, Canto VI.



Purgatorio, Canto XXVI.



Purgatorio, Canto XXVIII.

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 men.

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On the Cover

Winslow Homer, *Snap the Whip* (detail) (1872), painted seven years after the conclusion of the bloody U.S. Civil War. (Butler Institute of Art, Youngstown, Ohio)

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Declare the *Jubilee*— Beginning in Bosnia-Hercegovina!

In the last issue of *Fidelio*, we printed the full text of a “Call to Save the Children in Bosnia-Hercegovina,” issued on Jan. 29 by Schiller Institute founder Helga Zepp LaRouche. The Call was immediately endorsed by leading individuals internationally. One of those individuals, Dr. Jozef Mikloško, former Vice Prime Minister of the post-Communist former Czecho-Slovakia, became Chairman of an initiating committee and toured the United States in February to gain support for the initiative.

On Feb. 20, Mrs. LaRouche, Dr. Mikloško, and former U.S. Congressman John Dow (D-NY) held a press conference in Washington, D.C., at which they called for the cancellation of the foreign debt—a debt accumulated by the government of former Yugoslavia (that is, of the Greater Serbian aggressors!), which the World Bank has insisted Bosnia-Hercegovina commit itself to pay—and for a generous extension of credit for the the purpose of economic reconstruction. The program they called for was modelled on the positive features of the post-World War II Marshall Plan, and on the cancellation of Germany’s debt at the London Debt Conference of 1952.

Others have also been involved in efforts to rebuild this war-torn region. On April 3, the plane carrying U.S. Secretary of Commerce Ron Brown and more than thirty U.S. industrial leaders to Bosnia-Hercegovina crashed, killing all aboard. The purpose of their trip was a noble one, to lay the basis for an expanded U.S. commitment to the principle that economic development is the basis for peace.

In the face of this tragedy, the Schiller Institute persevered in its determination to send a delegation to Bosnia-Hercegovina to further its initiative. The delegation spent the week of April 12-19 in Bosnia-Hercegovina, and upon its return to the U.S. has redoubled its efforts.

This issue of *Fidelio* is dedicated to the children of

Bosnia-Hercegovina, and to the memory of Ron Brown and those who died with him on April 3 on their mission of peace.

Declare the Jubilee!

As Lyndon LaRouche has emphasized, the world is currently in the process of financial disintegration. Under these conditions, to defend the rights of humanity and restore mankind’s potential for future progress, we must enact, on an international scale, debt

cancellations or moratoria—what the the Bible calls a *Jubilee*. Not to do so would be, through an act of omission, to knowingly permit the

commission of “crimes against humanity.” Whenever the payment of debt would lead to an increase in the death rate of human beings, the offending portion of the debt claims must be declared null and void.

On Nov. 14, 1994, Pope John Paul II released an Encyclical entitled *As the Third Millennium Draws Near*, in which he called upon all Christians to prepare for the Jubilee celebration of the year 2000, by “reducing substantially” or “cancelling outright, the international debt.”

Such action is not a uniquely Christian idea. As Lyndon LaRouche has said, not only “in Christian nations, [is there] no acceptable objection to my views on debt moratoria, [but] similar law on the subject of usury is found in Hebrew Law, as in the doctrine of the Jubilee, and in Islamic law. Even among the rational heathen, similar views are found.”

In what better place should this be initiated, than in Bosnia-Hercegovina? At what better time, than now? How can we continue to delay?

Education and Creativity

At the same time, it is necessary to recognize the absolute necessity of defending the institution of the

EDITORIAL

nation-state and the principle of national sovereignty, based on natural law, and of fostering, in that context, the education of sovereign individuals, capable of acting *in the living image of God*, for the good of their nations and of humanity as a whole.

This issue of *Fidelio*, therefore, focusses its feature articles on the crucial aspect of the task of nation-building—the education of creative citizens, and the critical role played by the language of poetic metaphor to create the cultural Renaissance needed to make such individuals the norm for all mankind.

We explore the related policy issues through such seemingly disparate moments of man's history as the ecumenical outpourings of the Golden Renaissance, beginning in Islamic Spain, the writings of Peter Abelard, and the poetical mountaintop of Dante's *Divina Commedia*; through the beginnings of universal education in the teaching method of Northern Europe's Brotherhood of the Common Life, and the later Classical educational reforms of Prussia's Wilhelm von Humboldt; and even to the spread of these ideas to Asia in the Twentieth century. Lyndon LaRouche provides a gem-like summary, unifying the facets of economics, politics, and the arts and sciences, from the standpoint of their underlying coherence in man's essential *creativity*.

This is the hope we offer the children of Bosnia.

“Mankind can read the freedom of its soul in the stars. Yet, man is mortal, and cannot be fully one with God on earth; and in this awesome paradox lies the sublime. It is the metaphorical demonstration of this beautiful paradox which sets us free,” writes author Kathy Wolfe, of the universal message of Korea's Lyric Songs.

As we organize globally for the Jubilee, for the overturning of I.M.F. domination, for a new Marshall Plan to rebuild Bosnia and throughout the world, we proclaim with Friedrich Schiller: “It is through beauty that one proceeds to freedom.”

On Solon's Edict Cancelling the Debt

Solon's father had been a very rich man, but had reduced his wealth through charity, and the young Solon had to become a merchant in his younger years. His spirit was enriched by the travels which this kind of life made necessary, and by intercourse with foreign peoples, and his genius developed in acquaintance with the wise men of foreign countries. Very early he devoted himself to the poet's art, and the skill he achieved in it served him well in later life, in cloaking moral truths and political rules in these pleasing robes. His heart was sensitive to joy and love; certain weaknesses in his youth made him the more considerate toward mankind, and lent his laws the character of gentleness and tenderness, which so beautifully distinguish them from the laws of Draco and Lycurgus. . . .

Solon was the man who was equally esteemed by all the parties in Athens. The rich placed great hopes in him, for he was himself a man of wealth. The poor trusted him, because he was a righteous man. The judicious among the Athenians wanted him to be their ruler, because monarchy seemed the best means to suppress the factions; his relatives wished this also, but for selfish reasons, to share the rule with him. Solon rejected this advice: *Monarchy*, he said, *was a beautiful house to live in, but there was no exit from it.*

He contented himself with being named *archon* and law-giver, and assumed this office *reluctantly*, and only out of concern for the welfare of the citizens.

The first act, with which he began his work, was the famous edict, called *seisachtheia* or *the release*, whereby all debts were annulled, and it was forbidden at the same time, that in the future anyone be permitted to borrow on his own person. This edict was naturally, a violent assault upon property, but the most urgent need of the state made a violent step necessary. It was the lesser of two evils, for the class of people which suffered from it was far smaller than those whom it made happy.

By this beneficent edict, he did away at once with the heavy burdens which had pressed down the poor class for centuries; but the rich did not become poor as a consequence, for he left them everything they had, and only took from them the means to be unjust.

—Friedrich Schiller,
from “*The Legislation of Lycurgus and Solon*”

The Power of Great To Shape Character and Dante, Humboldt,



*Domenico di Michelino, "Dante Alighieri Reading His Poem,"
1465, Cathedral of Florence, Florence, Italy.*

Alinari/Art Resource, NY

*This article was prepared from a speech delivered to the
semi-annual conference of the Schiller Institute held at
Reston, Virginia, on February 18-19, 1996.*

Poetry Build the Nation: and Helen Keller

by Muriel Mirak Weissbach

One of the main reasons why the American population seems to be in the state it is in today, is that it seems to have lost the capacity to debate real issues in a literate way. If you were to ask the average American, what the great drama of the day is—and Lyndon LaRouche has done this frequently, using the example of *Hamlet*—that average American might be bewildered and say, “Well, since the O.J. Simpson trial is gone, there’s not very much drama around. But we have high hopes that something might come up in the Grand Jury with Hillary.”

The American population—and this *is* a tragedy—has lost its capacity to thrash out ideas, in the form which literate language makes possible.

Now, this was not always so. The people who founded this republic were not a bunch of illiterate backwoodsmen who came here to develop the frontier. The founders of the American Republic, who built this nation, were philosophers, *literate people*.

The population of the early colonies and the early republic, was, indeed, the most literate in the world of its day. If you read the works of Tom Paine, one of the compatriots of the Revolution in constitutional process, and you see his account of how the Constitution was discussed in this country, it’s absolutely mind-boggling. Because he describes how, from the Constitutional Convention, ideas, drafts, proposals for the Constitution, would be sent out into the population, into the different states. They would be discussed, debated, in town meetings, in homes, on farms. Ideas would be added, contributed; criticism would be made, and this process would go back into the central discussion in Philadelphia and elsewhere.

This was a population which had been raised on the



Courtesy of Perkins School for the Blind

Helen Keller as a young girl.

great works of literature in the English language. This was a population that had been brought up on Shakespeare, on Marlowe; a profoundly religious, Christian population, whose mind was imbued with the ideas and the language of the great King James Version of the Bible.

What that population had, which the population today has lost—although not irrevocably—was what Dante Alighieri called a “*vulgare illustre*,” an “illustrious vernacular.” That is, the mother-tongue of a people, elevated through great poetry, great drama, great literature, to become a vehicle for communicating what Shelley would call “impassioned ideas respecting man and nature.” America has indeed lost this—but it’s part of our commitment to revive it now.

I want to use the example of Dante Alighieri, to show what goes into developing a literate language.

First of all, who was Dante? He lived at the end of the Thirteenth century. He was a political figure, a literary figure, who had assimilated universal history up to that point, and had realized that the civilization he lived in was doomed. And he was right: Only half a century later, Europe was to go into the greatest collapse that it had experienced up until that time, a collapse of the banking system through the usury of the Venetian banks, a collapse of civilization which led to the spread of deadly diseases, epidemics, the Black Plague, which wiped out half the population of Europe.

Although he could not foresee the form in which this collapse would come, Dante *knew* that it was coming—because he saw the corruption, the rotteness, the betrayal, the treachery, the stupidity, the ignorance of the population around him, and of the leadership of political institutions.

FIGURE 1. “Combed” and “hairy” words identified by Dante in *De Vulgare Eloquentia*.

‘Combed’ words

<i>amore</i>	love
<i>donna</i>	lady
<i>disio</i>	desire
<i>virtute</i>	virtue
<i>donare</i>	contribute, give
<i>letizia</i>	happiness
<i>salute</i>	health
<i>securitate</i>	security
<i>difesa</i>	defense

‘Hairy’ words

<i>terra</i>	earth, land
<i>honore</i>	honor
<i>speranza</i>	hope
<i>gravitate</i>	gravity
<i>alleviato</i>	alleviated
<i>impossibilitate</i>	impossibility
<i>benaventuratissimo</i>	very fortunate
<i>aventuratissimamente</i>	very fortunately
<i>disaventuratissimamente</i>	very unfortunately
<i>sovramagnificentissimamente</i>	very super-magnificently

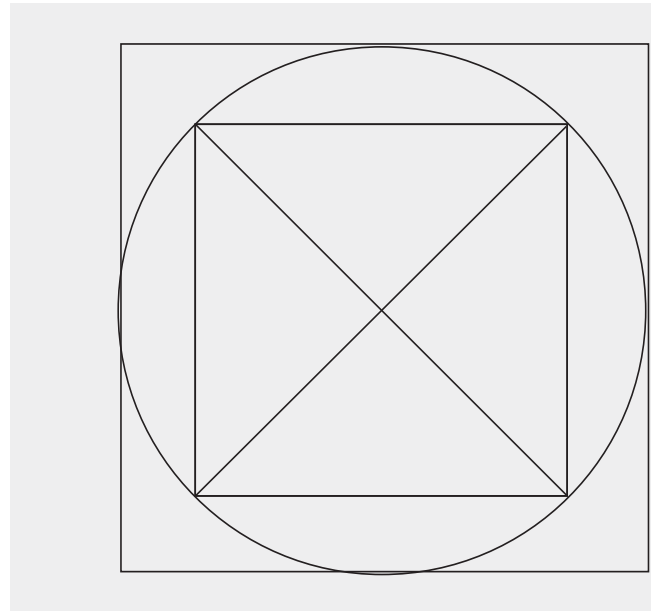
So, what did Dante do? He was exiled, naturally; he was an oddball, who was, therefore, completely ostracized from polite society. What could he do? He couldn’t intervene politically. He called himself the “Party of One,” “*Il Partito d’Uno*,” because he was alone.

He decided to write a poem which would establish a national language, and would develop some fundamental ideas, to sow the seeds for the future regeneration of culture in a country whose civilization, he saw, was doomed.

His aim in writing this great work, the *Divina Commedia*, or *Divine Comedy*, and in developing the linguistic-poetical means to do it, was to *change the way in which people thought*. To change the axioms of the Italians, and to create the basis for a national identity by creating a true national language.

Poetry Uplifts the People To Become a Nation

Dante elaborated a general theory of language and of poetry, which was to become the foundation, not only for the Italian language, but, by extension, for all national languages. In his work *De Vulgare Eloquentia*, which is on the eloquence of the vernacular, the mother-tongue, Dante surveyed the Italian landscape at the time, which



was made up of thousands of petty fiefdoms, thousands of little groups of feudal nobles who were jealously guarding their particular turf, their particular power. There were about thirty thousand different dialects of what you could call Italian. Not only did *every city* have its own dialect, but, as Dante points out, the Bolognese (the people of Bologna) of one neighborhood, Borgo di San Felice, spoke a slightly different dialect than the Bolognese who lived on the main street in the city—and they were proud of it!

Not only were there many dialects, but most of them were very ugly. So, Dante used musical criteria to judge each dialect, seeking out the most harmonious. He said, first, “Since the Romans [the inhabitants of the city of Rome] consider themselves first in everything, we will consider them first in cursing—the language—and say that the vernacular spoken by the Romans, or, better, their sad language [*questo triste parlare*] is the ugliest of all the vernaculars.” (Of course, Dante had not been to Dallas, Texas, or the Bronx, so this was his frame of reference.) And he adds: “No wonder the Romans speak such an *ugly* language, since their habits and their customs stink.”

The dialects of the Milanese and the Bergomaschi (from Bergamo), he discards as “grating to the ear.” The Sardinians do not even merit to be considered as a dialect, because what they speak, he says, “is no proper vernacular. It’s rather a bastardized imitation of Latin,” which Dante knew to be an artificial language. The Genoese, he said, “would be totally mute, if one were to force them not to use the ‘z’ sound, because they put it in every word.”

Having gone through the gamut of these dialects, Dante asks himself: “Just as all numbers, multiplicity, must be measured in reference to unity—the One—there

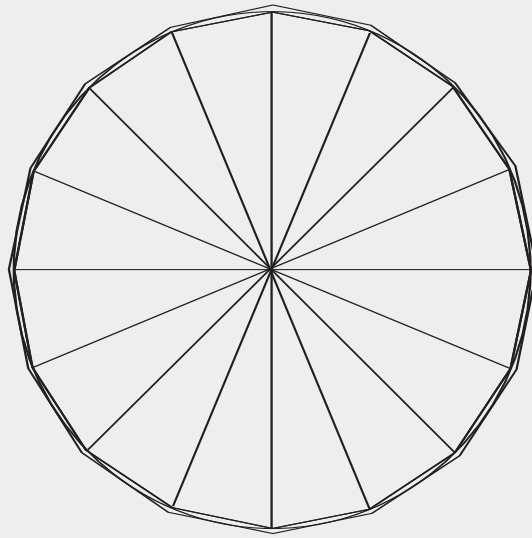
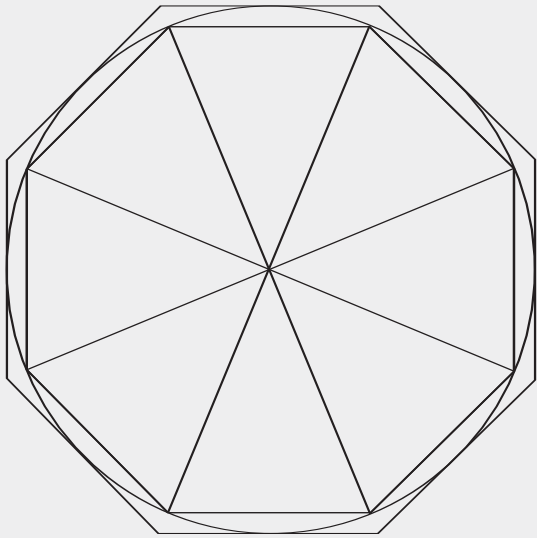


FIGURE 2.
Estimating the area
of a square
approximately
equal to that of a
given circle, as the
average area of two
regular polygons
(from Lyndon H.
LaRouche, Jr., “On
the Subject of
Metaphor”).

must be a vernacular which appears in every city, but lives, rests, in no single one.” In other words, he was asking himself the question: “What is the One which corresponds to the Many of these dialects?” This One did not exist in its manifest form. So, Dante had to create it, applying the harmonic criteria of music. Thus, he identified the five pure vowel sounds that are primary in the Italian language (actually, in all languages): /a/, /e/, /i/, /o/, /u/*—as opposed to, for example, the Turinese dialect, where they say “eu” for /u/, or the Milanese, where they say “eh” instead of /e/.

And he considered the beauty of the words according to the purity of their sound.

The most beautiful words, which Dante called “combed”—with a comb, not “dishevelled”—are those of about three syllables, without harsh sounds, or double consonants [SEE Figure 1]. Words like “*amore*,” “*donna*,” “*disio*,” “*virtute*,” “*donare*,” “*letizia*,” “*salute*,” “*securitate*,” “*difesa*.” Not only do these words correspond to the formal musical criteria, but also, from the standpoint of their content, they are noble words: love, woman, desire, virtue, giving, happiness, health, security, defense—concepts that are proper to moral persons and a moral ordering of society.

Other kinds of words, which Dante called “*irsute*,” “hairy,” include both monosyllabic (but necessary) ones, and a category of decorative, ornate words of many, many syllables, that contain very harsh sounds and double consonants [SEE Figure 1]. These included “*ter-ra*

* The sequence of vowel sounds indicated here is not that of the “long” English vowels, but of the singing vowels. In order, the sound sequence of the Italian /a/, /e/, /i/, /o/, /u/ is close to the vowels in the English words *father*, *weigh*, *he*, *no*, and *who*—Ed.

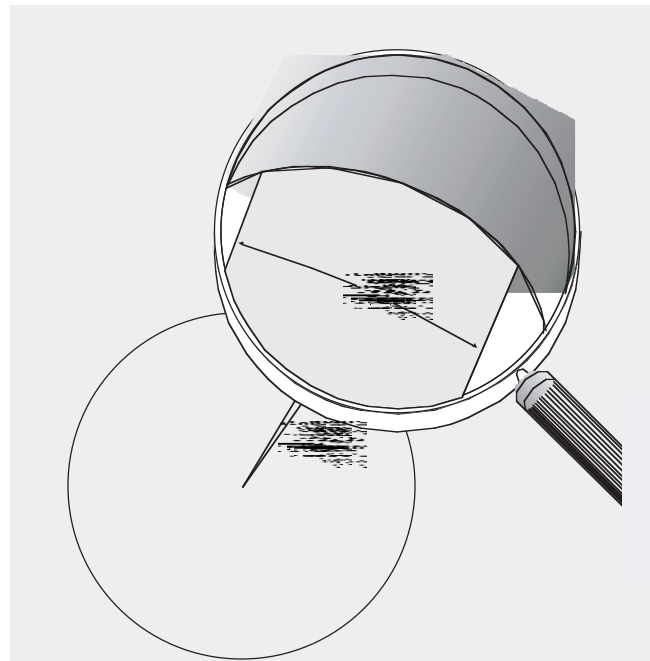


FIGURE 3. An inscribed polygon of 2^{16} (65,536) sides may seem to closely approach a circle. But the perimeter of the polygon can never become congruent with the circle’s perimeter (from Lyndon H. LaRouche, Jr., “On the Subject of Metaphor”).

(“*te-r-r-r-a*”); or “*h-onore*,” where the “h” was aspirated; or “*impossibilitate*.” Dante points out that the last word listed in Figure 1, “*sovramagnificentissimamente*,” is a word of eleven syllables, a metrical hendecasyllable. This is the maximum length for a word in the Italian language—for reasons you can appreciate if you struggle to say it! Dante calls this length “the most celebrated, stateliest by reason of the length of time it occupies, and

the extent of subject, construction, and language which it is capable of.” This is because it embodies the metrical characteristics of the language, with stresses falling on the second, sixth, and tenth syllables, or variations thereof, although the tenth syllable is always accented.

Dante did not take all of these words and make rules, or compile a dictionary, as, for example, Dr. Samuel Johnson in Eighteenth-century England did. It was not the *formal* question of communication; it was not the *formal* question of conjugation, syntax, or rules. But, it was the question of shaping a linguistic medium capable of communicating creative scientific ideas.

Dante forged this vehicle on the basis of harmonic criteria, in order to create the language of science, which is called Poetry. He elaborated the science of composition of poetry—and therefore music, which derives from poetry, *not only* for the Italian language, but, implicitly, for *all* languages.

In doing so, Dante understood that the vehicle for communicating a creative idea, is a *metaphor*. What do we mean by a metaphor? Look at the geometrical diagram in Figure 2. Lyndon LaRouche has used this drawing many times as an example. On the top left is a circle with an inscribed, and circumscribed square. The squares inside and outside the circle are continually divided up to form new polygons, and, with each side being divided, the total number of sides becomes multiplied.

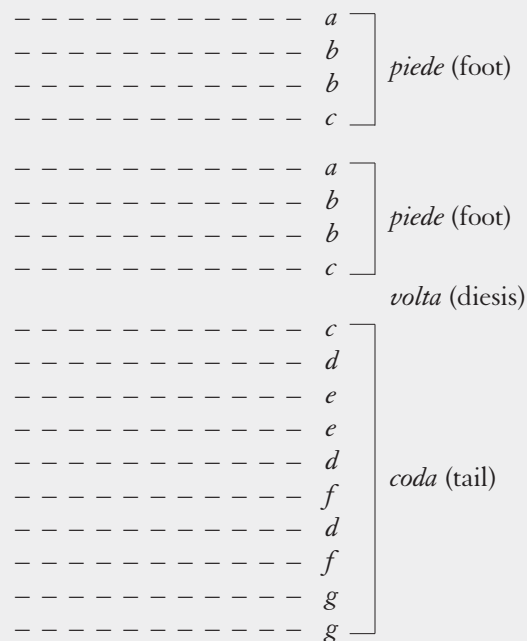
The idea behind this process is to try to bring the polygons into coherence with the circle—to square the circle. But the more successful we are in this process, however, the farther away from our aim we actually get. In the microscopic view shown in Figure 3, you see that what happens when we continue this process of multiplication, by trying to approach the circle asymptotically. You see, that you are multiplying the number of singularities, the number of angles—which is the characteristic of the polygon. Whereas the circle is characterized by the fact that it has no angles. So, the more successful you are, the closer you come, the farther away you actually are; which *proves* that the circle is of an *other and superior characteristic*, as compared to the polygon.

Having gone through this, you can now put a name to this, and call it “squaring the circle,” or the attempted proof of squaring the circle.

We call this naming process, a *metaphor*. That is, a *metaphor* is a name that you give to a scientific discovery. After having gone through the process of replicating that discovery, or making it originally for the first time, you attach a name to it, and that name then becomes a referent for the process you have just gone through. This is what poetry does.

Dante saw, in the form of the strophic poem, the key to all poetic composition. He called it the “*canzone*,” from

FIGURE 4. Schematic rendering, Dante canzone, typical stanza.



the verb “*cantare*,” to sing; *canzone* is song. As LaRouche has written, “the tradition of vocalization of Classical strophic poetry, is the probable origin of what we know as scientific thought and scientific method today.” This is something that Dante understood, that he had intuited. He understood that strophic poetry held the key to the transmission of certain specific scientific ideas.

Dante talks about the *canzone* in the following terms. What is the *canzone*? he asks. Well, it’s the “action” or “passion” of singing. The “action on the part of him who creates it—the composer—and the passion on the part of him who recites or sings it.” The *canzone*, furthermore, is very different from and superior to other poetical forms, like the ballad or the sonnet. Because the *canzone* is “made up of harmonized words,” harmonically composed and combined words which are “apt to be sung.” In other words, it contains its musicality *in itself*, and requires no musical setting or accompaniment, as did the ballad and the sonnet.

What is the form of the *canzone*? Dante says it is a “conjugation,” a word you would usually use in describing a verb. He says it is a “conjugation of stanzas which tend toward a statement, a single idea, a concept.” The key in the *canzone* is the *stanza*, which he calls the heart of the *canzone*, its art—“all of the art of the *canzone* is contained in the *stanza*.”

And, what is the *stanza*? In Italian, *stanza*, means room. Formally, the *stanza* is a number of poetical lines, which may be divided according to length of syllables—

FIGURE 5. Dante canzone, using a “sestina” verse form, in which the same line ending-words are re-ordered in each subsequent stanza, according to a fixed rule (SEE p. 28 for English translation).

Al poco giorno e al gran cerchio d’ombra
son giunto, lasso!, ed al bianchir de’ colli,
quando si perde lo color ne l’erba;
e ’l mio disio però non cangia il verde,
sì è barbato ne la dura petra,
che parla e sente come fosse donna.

Similmente questa nuova donna
si sta gelata come neve a l’ombra;
che non la move, se non come petra,
il dolce tempo che riscalda i colli
e che li fa tornar di bianco in verde
perché li copre di fioretti e d’erba.

Quand’ella ha in testa una ghirlanda d’erba
trae de la mente nostra ogn’altra donna;
perché si mischia il crespo giallo e ’l verde
sì bel, ch’Amor lì viene a stare a l’ombra,
che m’ha serrato intra piccoli colli
più forte assai che la calcina petra.

La sua bellezza han più vertù che petra,
e ’l colpo suo non può sanar per erba;
ch’io son fuggito per piani e per colli,
per potere scampar da cotal donna;
e dal suo lume non mi può far ombra
poggio né muro mai né fronda verde.

Io l’ho veduta già vestita a verde
si fatta, ch’ella avrebbe messo in petra
l’amor ch’io porto pur a la sua ombra;
ond’io l’ho chesta in un bel prato d’erba
innamorata, com’anco fu donna,
e chiuso intorno d’altissimi colli.

Ma ben ritorneranno i fiumi a’ colli
prima che questo legno molle e verde
s’infiammi come suol far bella donna,
di me; che mi torrei dormire in petra
tutto il mio tempo e gir pascendo l’erba,
sol per veder do’ suoi panni fanno ombra.

Quandunque i colli fanno più nera ombra,
sotto un bel verde la giovane donna
la fa sparer, com’uom petra sott’erba.

eleven syllables, seven syllables, nine syllables, and so on—and organized into groups. For example, Figure 4 shows a schematic rendering of what Dante calls a “typical stanza.” There are four lines at the beginning, each of

eleven syllables, rhyming *abc*. Dante calls this subdivision of the stanza, a “foot” (“*pie*de”). Then, the same scheme is repeated: same length of lines, rhyming *abc*. That’s another foot.

Then, there is a long part, which has a different rhyme scheme: *cdee, ddfj, gg*. This is called the “*coda*,” or “tail.” Note, that across the division between the second foot and the *coda*, there is a rhyming line: *c* and *c*. Dante calls this the “*diesis*.”

The stanza form will be repeated many times in the course of a *canzone*. Dante says that, “Each stanza is harmonized to receive a certain *oda*,” a certain musical idea, which is reflected in the rhyme or song. “Sometimes the stanza will continue according to one musical idea to the end, without repetition or division.” (The particular stanza form shown in Figure 4 has both repetition and division.) Dante defines division as, “that which moves from one musical idea to another.” This is called “*volta*,” (“turn”), or *diesis*—which is the semitone, the musical sharp, used to modulate from one key to another. That’s what happens across the division from the second foot to the *coda*, where the lines rhyme *c* to *c*—there is a modulation to a new musical idea.

Figure 5 shows an example of a stanza harmonized to receive a certain *oda*, or song, which continues without changing. The lines do not rhyme, but the same end-words are repeated in each subsequent stanza, in a changing order. In the first stanza, the order of the end-words, is “*ombra, colli, erba, verde, petra, donna*.” In the next stanza, the order is “*donna, ombra, petra, colli, verde, erba*.” And then, “*erba, donna, verde, ombra, colli, petra*.” And so on. It is very difficult to write a meaningful poem, while respecting these kinds of limitations. But, nonetheless, this is an example of a *canzone* which does *not* change.

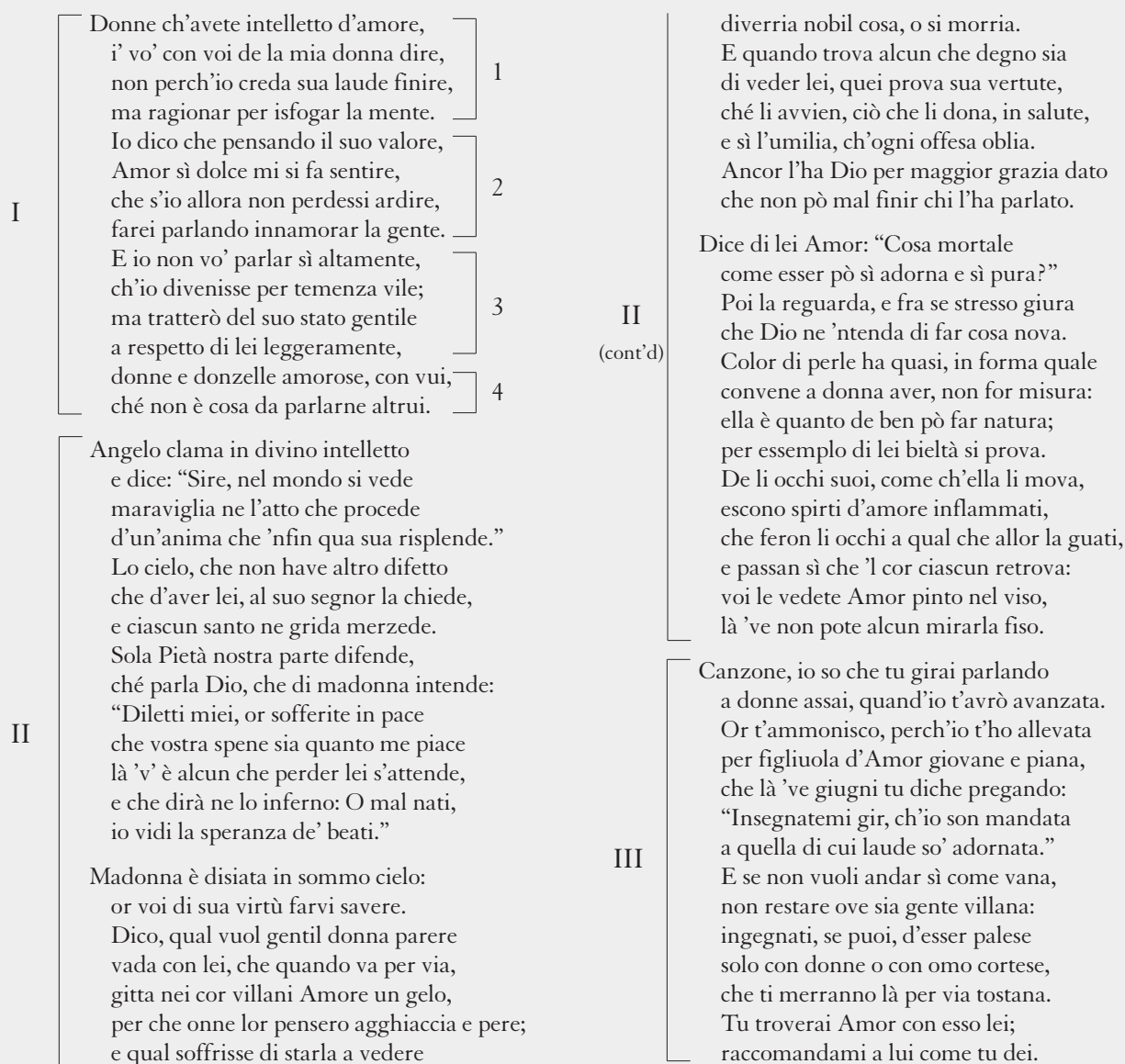
An example of a *canzone* where you *do* have change is shown in Figure 6. This is “*Donne ch’avete intelletto d’amore*,” a *canzone* which is addressed to “Ladies, those of you who have intelligence (the intellect) of love.”

Dante will show that the stanza is not just a formal consideration. It is not an arbitrary form, where you say, “I’ll have five lines here, or four lines there; I’ll rhyme, or I’ll not rhyme.” The stanza is what it is, because it represents a form in which an idea can be put through development—regardless of the number of lines it may have, because there’s a great flexibility in the form.

The basic idea in developing the *canzone*, as LaRouche has referenced in regard to the *sonata* form, is to have a statement, a re-statement or counter-statement, a development, and a recapitulation. This is the form in which human creative thought arises.

The particular *canzone* shown in Figure 6 comes from Dante’s *Vita Nuova* (*The New Life*), his earliest work, in which he was developing the *canzone* form, writing *can-*

FIGURE 6. Dante canzone from the Vita Nuova. Dante's division into parts is discussed in the text (SEE p. 28 for English translation).



zoni and then explaining them in detail. So, it's a very useful work in which to study *how* Dante elaborated this form. The example here has five stanzas, all of the same internal form.

Dante says, in discussing this *canzone*: I've divided it into *three* main parts [marked I, II, and III in the Figure]. The first part [marked I] is the first stanza; it presents the basic idea of my entire poem, which is the prelude, the announcement of the idea. Then, in the second, third, and fourth stanzas [marked II], I elaborate this idea, and actually say in these three stanzas what I said at the beginning I was going to say. And then, Dante says, I recapitulate and summarize the development of the

whole in the last stanza [marked III].

Not only in the *canzone* form as a whole, but also *within the single stanza*, Dante shows that this organization of poetic lines and rhymes corresponds to the process of a developing thought. He says: Take the first stanza. There are *four* divisions [marked 1, 2, 3, and 4 in the Figure]. In the very first part, the first four lines [marked 1], I say to whom I want to speak about my lady, Beatrice, and why. Then, in part 2, I say how I feel when I contemplate her virtue, and how I *know* that if I could express it appropriately, I would make my hearer immediately fall in love. Then, in part 3, I say what I'm going to be saying about her. And finally, in part 4, I say

again to whom I'm speaking, and why. Dante is speaking here to these *donne donzelle*, who have intelligence, that is, an intellect of love, because what he's going to develop, is a matter which not everybody should hear about or talk about. It's not fit for everybody's ears or mind, but only for such persons.

So, here again, if you look at the content, you have the statement; the second statement or re-statement; the elaboration or development; and the recapitulation.

Each stanza has its musical idea, as we've seen, bounded by the syllabic lines. The form is continued, maintained; but the content, of course, changes, develops. It remains in the memory upon which is impressed the form, the musicality of the stanza, and it carries the meaning through, the metaphor forward.

As LaRouche writes in his recent work on Hobbes: "The strophe provides a repeated, yet varied structure for the poem as a whole. The change of vowels and consonants, in contrast of one strophe to each of the others, provides a degree of contrapuntal irony to the repeated common aspect of the successive strophes. The imagery of ideas in the verse as such, provides another degree of contrapuntal irony. It is the juxtaposition of these ironies, which generates paradoxes. The form known as the classical strophic poem, provides the poet, thus, a medium whose potential is a nest of paradoxes: within the stanza, among the stanzas, and in the poem taken as a unit-whole."*

Dante did not invent the stanza, however; he did not invent the *canzone*. It's important to note, particularly since we're concerned with universal history and the contribution of various cultures to what we understand as universal history, to realize that the stanza, the strophic poem, is, firstly, a very ancient form, a form that was found already thousands of years ago in Vedic poetry in Sanskrit. It's abundant in the Greek poetry of the Classical period.

Secondly, it may come as a surprise to you, but, in the modern era, the strophic poem re-entered and began to shape modern vernaculars, through Dante, not first from Italian, but from the *Arabic* language.

The Arabic tradition of poetry, which gave a tremendous impulse to the development of the vernaculars in Europe, was present particularly through the Arabic culture in Islamic Spain, known as *Andalus* (Andalusia). This was a land colonized by the Arabs after 711, when they invaded Spain, and it grew, at least under those humanist leaders which the culture had for many centuries, to be a flourishing culture, a flourishing society, in agriculture,

manufactures, and trade. This was a society which was urban-based, with *hundreds of cities*, and with millions of people—thirty million people in the area which was Andalusia, which is not even all of Spain today.†

It was a culture which had great cities, like Cordova, the capital; Seville, the center of musical instrument production; Toledo, the center of translations; and so on.

The key to the relative success of Andalusian civilization in Spain, was the role that language played in Arabic culture, particularly the role of poetry. This derives from a very particular characteristic of Islam, which is the importance laid on the spoken word.

In the revelation, the book known as the Koran, what are the first words which the prophet hears from God? The first command he is given, is "*Ikra!*"—"Read! Recite!" And this is a revolutionary command, because the prophet, Mohammed, is an illiterate. So this means that the revelation of the word of God, according to Muslims, is presented in the form of the gift of language to man.

As a result of the fact that the holy book of Islam is in Arabic, it means that every Muslim, in order to be a religious Muslim, to pray, must know the Arabic language. He must know *correct* Arabic, the Arabic of the Koran, which is poetical Arabic. Furthermore, in Islam, in the Koran, it is said that one of the many ways of worshipping the Lord, is to develop one's mind, to learn; to acquire wisdom, and to spread it. Therefore, the culture, at least under those enlightened leaders, placed a significant emphasis on education.

There were educational institutions in Andalusia which did not exist at that time in other parts of Europe. In addition to the mosques, which were traditionally like schools, there was the *ḥuttāb*, the elementary school, where basic skills, reading, writing, arithmetic, and so on, were learned, where memorization was stressed.

There were schools that were set up informally in the homes of learned men (*ʿulama*).

In the Ninth and Tenth centuries, the mosques developed into *bona fide* universities, with scholars from Judaism, from Islam, and from Christianity, thronging to them to teach. There were academies as well: the *Dur al Hikmah*, *Dur al-Ilm*, the house of wisdom, the house of knowledge.

At one period, under Hakem II in the Tenth century, probably the greatest leader of Andalusia, there were state-sponsored schools, lasting into the Eleventh century, schools called *madrasah*. Hakem II was a great scholar

† For a full report on the history and cultural contribution of Islamic Andalusia, see Muriel Mirak Weissbach, "*Andalusien: Tor zu Goldenen Renaissance*" ("*Andalusia: Gateway to the Golden Renaissance*"), *Ibykus*, Vol. 13, Heft 48, 3rd Quarter, pp. 6-22.

* "How Hobbes' Mathematics Misshaped Modern History," *Fidelio*, Vol. V, No. 1, Spring 1996, pp. 6-30.

FIGURE 7. Poetic form of the Arabic *muwashsha*.

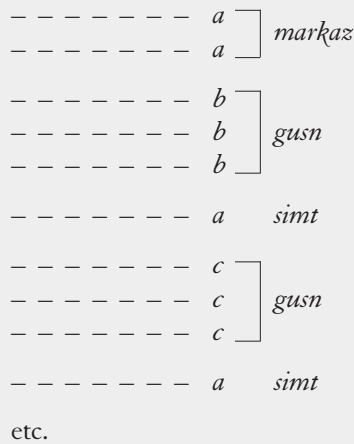


FIGURE 8. Arabic poem in *muwashsha* form by the Eleventh-century

رَسَّ مَسْبَبٌ مَسْبَبٌ
 وَالْأَفْحْوَانُ يَفْتَحُ ، وَالدُّنْيَا تَزْهَرُ
 حَدَّثَ عَنِ السَّوْسَنِ وَأَمَدَّحَ جَمَالَهُ
 وَالْوَرْدُ لَا تَنْسَاهُ وَأَمَدَّحَ دَجَالَهُ
 وَجَلَسَ التَّرَجِسُ عَلَى شِمَالِهِ
 وَأَغْفَلَ عَنِ الْيَاسْمِينِ حَتَّى يَنْوَرَ

himself, who had a library with 400,000 volumes. He sent people out throughout the civilized world, in search of great books in any language, to bring them back, have them translated, and made available to others. Hakem II is said to have read every one of these books, because he annotated them in the margins.

Hakem II was the first ruler to introduce free elementary schools for children who did not have money to go to other schools, and he set up twenty-seven such elementary schools in Cordova.

Now, this obviously describes a society which, at least in literacy, was advanced relative to the rest of Europe at the time. Remember that even Charlemagne, a great leader of Northern Europe, was not able to read or write.

This emphasis on the written word, on the power of language, which comes directly from the religious worldview embodied in the Koran, was crucial to developing the society of Andalusia. Ironically, this same society did *not* succeed in developing a nation-state. It did *not* succeed in elaborating those institutions which would create a nation around this language-culture, for reasons which have to do with the relationship between the idea of the community of believers (*Umma*) and the nation, as it evolved geographically and historically. And, in a sense, the tension in Arab and Islamic societies between the *Umma* and the nation, has continued to the present day.

Since the language of the Koran, Classical Arabic, was taken to be the language of revelation, it was necessary to make sure that new converts to the religion would also speak the language properly. That meant that philological schools grew up, for example, in Basra, in Kufah, in today's Iraq, already in the Seventh and Eighth centuries. These schools of philology did for the

Arabic language, more or less what the Fifth-century B.C. grammarian Panini had done for Sanskrit: they codified the language, elaborating the rules for word formation, and so on, in order to make sure that the language would not degenerate.

The role of poetry in Andalusia was something absolutely unique, because poetry was not something for poets alone. Poetry was for everybody. It was a means of expression, of communication. Not only were statesmen cited for their poetical production, but “every peasant was obsessed by the gift of improvisation, and even the farmer behind the plow would make verses about any subject whatsoever.”*

Chronicles report that poetry was an indispensable tool for every aspect of social and political life. “Poems that wound around the columns in walls as decoration, constituted a major decoration in all the palaces; and even in the government chancelleries, the art of poetry played a role. . . . Men from the humblest position rose to the highest honored positions, to royal consideration even, solely through their poetical talent. Verses gave the signal for bloody combat, and disarmed as well the rage of the victor. Poetry had to lay its weight in the balance in order to lend more energy to diplomatic negotiations.” A leading figure would send a poet to negotiate as his ambassador, and “a happy improvisation often broke open the jail gates for a prisoner, or saved the life of one condemned to death.”

What kind of poetry was it, that was sung by the population in Andalusia? It was a strophic poem, the predecessor to the *canzone*, a strophic poem known as a *muwashsha*, or *muwashshahat* in the plural, whose poetic form is shown in Figure 7. The form of the stanza is

* Quotations from Adolf Friedrich Graf von Schack, *Poesie und Kunst der Araber in Spanien und Sizilien* (Stuttgart: J.G. Cotta'sche Buchhandlung, 1877), pp. 72-73.

Andalusian poet Ibn Guzman.

Transliteration:

Al-arḏu qad maddat bisāṭan ahḏar
Wa ʿl-aqḥuwān yaftaḥ, wa ʿd-dunyā tazhar:

Ḥaddaṭ ʿan as-sūsān wʿamdah ḡamālu
Wa al-ward lā tansāḥ wʿamdah diḡālu
Wa ḡalas an-narḡas ʿalā šimālu

Wa ʿgfil ʿani ʿl-yāsmīn ḥattā yanawwar!

English translation:

The earth spreads out a green carpet,
The daisies open up and the world blossoms:

Speak of the white lily and praise its beauty,
And forget not the magnificence of the rose,
And place the narcissus on the left.

And mention not the jasmine, until it blooms.

organized as follows. It begins with two lines which rhyme: “*ahḏar, tazhar*.” Then, three lines with a different rhyme: “*ḡamālu, diḡālu, šimālu*.” And last, a final line, which rhymes with the opening lines: “*yanawwar*.” The Arabic names for the parts of the stanza are: first, *markaz*; second, *gusn*; and last, *simt*.

Figure 8 shows an example of a *muwashsha* in Arabic script, transliterated into the Roman alphabet, and translated into English.

The *muwashsha* form was a new development in the history of the Arabic language. Classical Arabic poetry had a continuous rhyme, without this internal division, this organization into thought-objects, so to speak. This revolution was introduced into the Arabic language in Spain and in Arabia more or less at the same time, in the Ninth century. From there, it spread like wildfire throughout the courts of Europe, through the troubadours, through the German minstrels (*Minnesänger*), and so on.

Figure 9 shows some examples of the *muwashsha* form in the languages which were emerging as vernaculars in Europe at that time, including Spanish, Italian, Provençal, and German.

In the Spanish poem beginning “*Vivo ledo con razon*,” for example, you can see that the stanza is organized into the same parts, with Spanish names for the corresponding Arabic ones.

Amongst the Italian examples, the one that begins “*Morte villana, di pietà nemica*,” comes from Dante’s *Vita Nuova*. This is exactly a *muwashsha* stanza, the exactly same form that you find in the Arabic. It demonstrates that Dante knew the Arabic *muwashsha* form directly.

Most of the poems in Andalusia, in this tradition, were poems of courtly love. They were poems that praised the qualities of the damsel, of the lady, the beloved. Some of them, however, were ironical; some of them were social-critical, polemical; and some of them were epigrammatic.

For example, from the Thirteenth century, the following poem by Ibn al-Khabazza is called “The King Who Died Young”:

Your life was of the order true
Of Arab eloquence:
The tale was brief, the words were few;
The meaning was immense.*

Another, called “Mutability,” is by one of the greatest poets in Andalusia, Ibn Hazm, who lived in the late-Tenth and early-Eleventh centuries:

Let not my jealous foes
Exult in my disgrace;
For Fortune comes and goes
Nor tarries in one place.

A free man is like gold
Now cast for hammering,
But presently, behold!
A crown upon a king.

Among the religious poets, who were a large number in Andalusia, the mystics in Islam, there was a poetical form that developed, which was a form of a dialogue between the believer and God. And the idea behind this poetry was to try to reach oneness—unity—with God. This is the poetry that particularly influenced Raymond Lull (Raimundus Lullus) (c.1235–1316), who in fact wrote an entire series of poems based on this model, called *The Book of the Friend and the Beloved*, in which he develops what he calls spiritual metaphors—365, one for each day of the year—between himself, the friend, and the beloved, God. It’s a very beautiful collection.

* English translations from A.J. Arberry, *Moorish Poetry: A translation of The Pennants, an Anthology compiled in 1243 by the Andalusian Ibn Saʿid* (London: Cambridge University Press, 1953).

FIGURE 9. *Arabic Muwashsha poetic form, as used in early European vernaculars.*

Spanish

Vivo ledo con razon Amigos, toda sazon.	}	<i>estribillo</i>	I live in joy for a reason, friends, every moment.
Vivo ledo e sin pesar, pues amor me fizo amar a la que podré llamar	}	<i>mudanzas</i>	I am gay and without sorrow, for love has made me love her whom I would call
mas bella de cuantas son.	}	<i>vuelta</i>	the loveliest of them all.
Vivo ledo e veviré pues que de amor alcancé que servire' a la que sé	}	<i>mudanzas</i>	Happy I am, and shall be, for love has granted me to love her who I know
que me dara galardón.	}	<i>vuelta</i>	shall requite me.

Italian

Patre beato, per tua caridade, Ensegnaci a fare la tua bontade.	Blessed Father, for thy charity Teach us to do thy good.
Benigno Patre, per tuo gran dolcezza, Contra li vizii danne fortezza, Che nostra carne per suo fragilezza	Benevolent Father, for thy sweetness, Against vices, give us strength, As our flesh, being weak
Sempre ne cessa da tua amistade.	Always ceases with thy friendship.
Spesso superbia a noi abbonda, Che ne fa perder tuo grazia gicconda. Dolce Signore, nostra menta fonda	Often pride abounds in us, Which makes us lose thy lovely grace. Sweet Lord, thrust our spirit
Sempre in perfetta umilitade.	Always in perfect humility.

Provençal (*Troubadour*)

Farai chansoneta nueve
ans que vent ni gel ni plueva;
ma dona m'assai' e.m prueva
quossi de qual guiza l'am;
e ja per plag que m'an mueva
no.m solvera de son liam.

Thou wilt fashion a new song
Before the cold and rain arrive;
I am put to such great tests
The sparks fly from my soul;
Despite the pain that moves me
These bonds will not dissolve.

Middle High German (*Minnesänger*)

Got hat wonders vil gewundert
manich tusedt manich hundred
eynes han ich uz gesundert
das is wunderbare.

God hast wrought full many wonders
Many thousand many hundred
One alone from these I've chosen
Who is wonderful.

Italian (*from Dante's Vita Nuova; first stanza only*)

Morte villana, di pietà nemica,
di dolor madre antica,
guidicio incontestabile gravoso,
poi che hai data matera al cor doglioso
ond'io vado pensoso,
di te blasmar la lingua s'affatica.

Villainous Death, enemy to pity,
ancient mother of pain,
incontestable grave judgment,
since thou hast given substance to the grieved
heart
which is why I am engulfed in thought,
my tongue grows weary of censuring thee.

Llull was fascinated by this culture. He was a Christian, a missionary, who dedicated his entire life to evangelization, to converting Muslims to Christianity. But he understood that in order to take on the task he had carved out for himself, he had to have an understanding of the culture of the people he was talking to.

So Llull spent ten years doing nothing but studying Arabic, with a freed slave who became his teacher. He studied the Arabic language, he studied the philosophy, the philology, the history, and all the literary texts he could find. And, of course, he studied the religion of Islam. As a result of immersing himself in Arab and Islamic culture, Llull shaped his writings, ecumenical dialogues and other works addressing Muslims, from a standpoint that no other Christian writer could quite approximate. Because he got “inside the mind” of the culture, so to speak.

The same can be said of Dante Alighieri. The influence on Dante of the Islamic culture of Spain and also of Sicily, at the court of Friedrich II, has been much *under-estimated*. Those who have documented it have been ridiculed, because the Dante scholars in Italy, the “Dantisti,” would prefer to think that Dante didn’t owe anything to anybody outside of Italy. However, this culture had a tremendous influence on Dante, and his response to the culture was similar to Llull’s, although far greater, and far more important in consequence.

Dante saw that here was a vibrant culture in Spain, based on Islam—a religious belief which he held to be untrue. His commitment was to show the superiority of Christian belief, particularly of the Trinity, which is that which divides Christianity and Islam theologically; and to show it in terms which would outstrip the cultural achievements, so to speak, of Islam.

It is significant to see that Dante, in shaping his *Commedia*, used a motif which comes out of Islamic literature: the motif of the journey into Paradise. The motif of the journey into Hell, on the other hand, goes back to the pre-Christian religions. But, Dante received the specific motif of a believer going into

Paradise, through his teacher Brunetto Latini, in works that had been translated out of the Arabic. Because there is an episode in the *Koran* that tells of Mohammed the Prophet’s ascension to Heaven. It is a very brief episode, known as the *Mir’aj*; but, on the basis of that episode, an enormous literature developed. There were poems which celebrated this event, and Dante knew many of them, through Brunetto Latini.

Instead of having the Prophet go to Paradise, Dante chose for his motif, the pilgrim, the believer, the poet, the political protagonist—that is, Dante himself—going to Paradise. It’s a different journey, and a different kind of Paradise. But this is Dante’s response, in a certain sense, to the influence of Islam.

Dante’s *Commedia*: The Soul’s Journey from Darkness to the Light

The *Commedia* is organized as a great strophic poem. It’s much longer than any of Dante’s *canzoni*, of course; but it’s organized in three great stanzas, known as canticles.

Each of these stanzas—*Inferno*, *Purgatorio*, and *Paradiso*—is divided into 33, or, in the case of *Inferno*, 34 cantos (*canti*=songs). So the *Commedia* replicates, on a much vaster scale, the same kind of organization that you find in the *canzone*.

Figure 10 shows a graphical representation, a “map,” of the universe as it’s represented in the *Commedia*. You have the Earth and, going from the top down, you see a spiral descent—that’s Hell. Then, coming up off the other side, at the bottom, you see a mountain—that’s Purgatory, which you climb up. And around, you see Paradise—the heavens, the Solar System, which is Paradise.

At the beginning of his journey, *Inferno*, Dante finds himself in Hell, as many people do at a certain

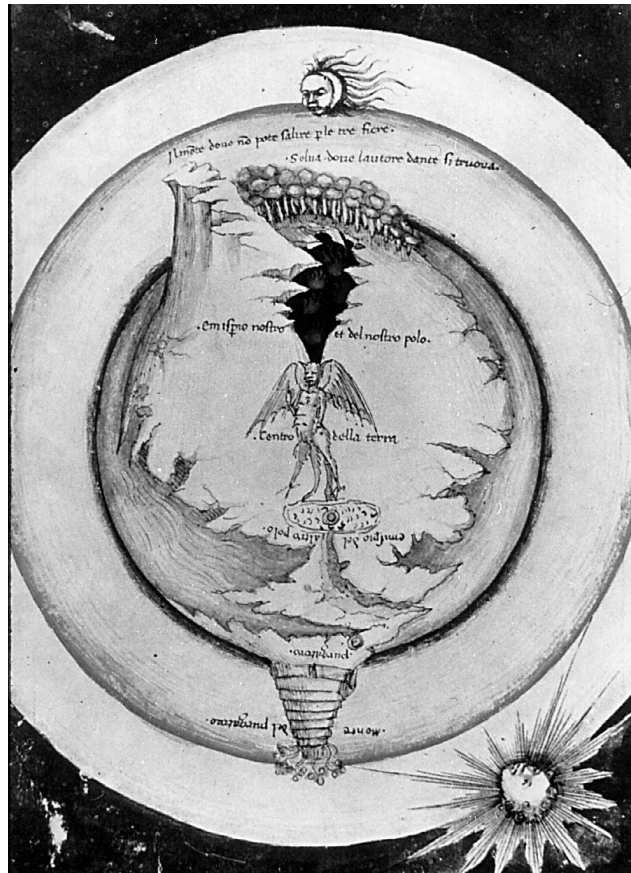


FIGURE 10. *The universe of Dante’s Divina Commedia.*

moment in their lives. He finds himself, as he says, lost in the forest, having lost the true path, and nothing but animals, ferocious beasts, surround him and threaten him [SEE Figure 11], until he is visited by Virgil, the great poet of Latin literature [SEE Figure 12]. Virgil tells him, “Dante, I have been sent here by Beatrice, a woman who is in Heaven, in Paradise, who knows of your plight, and who has sent me here in order to guide you to Paradise.”

Dante, who is immediately overcome by fear, a sense of inadequacy, says, “Why me? I’m not a hero.” He overcomes this initial fear, through the thought that there’s someone who loves him sufficiently to undertake this enterprise, and he decides he has to go along with Virgil

into Paradise. And then Virgil tells him, “Well, of course, I didn’t explain it to you before, but the route goes through Hell.” Dante again is a little bit hesitant, but, urged on by the loving support of Virgil, he undertakes to journey through Hell.

Now, what is Hell? It is the reign of Hobbesian man. Hell is not a place, but the mind, where “human nature,” so-called, resides. It is the mind of the irrational individual, who is driven by *nothing but* lust, fear, greed, hatred, rage, desire. And therefore, it is a mind incapable of thinking, a mind incapable of contributing anything positive. It is a mind that is *fixed in its own categories*; and in fact, Hell is beautifully organized in Aristotelean categories, down to the last detail, which is Dante’s comment on Aristotle’s philosophical system.

As he travels through, Dante meets sinners who have ended up in Hell, who were imprisoned in their lifetime by these irrational passions, people who were not able to overcome them, and who, even in Hell, in many cases, have been condemned to continue acting out this irrational insanity. For example, he finds the Blasphemers, those who swear against God and Christ. They are condemned to submersion, in a

lake of excrement, which stinks. And one of these Blasphemers, a man known to Dante, when he sees the boat of Dante and Virgil come along, raises his hand up above the excrement, in order to shout out again, his ultimate blasphemy. In other words, these are minds incapable of change, condemned to repeat their fixedness into infinity.

Dante meets up with the Homosexuals, who are pelted by a rain of



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FIGURE 11. *Inferno, Canto I.*



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FIGURE 12. *Inferno, Canto I.*



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FIGURE 13. *Inferno, Canto XVI.*

fire [SEE Figure 13]. He meets up with the Usurers [SEE Figure 14]—the I.M.F., Chase Manhattan, and Citi-Bank of their day. Each of the shields bears the insignia of one of Dante’s contemporary Italian banks. The Usurers, by the way, are in the same area as the Homosexuals, because they are both guilty of having violated the laws of nature.



FIGURE 14. *Inferno*, Canto XVII.

Dante comes across many people he knows in current-day Italy, people who are responsible for the catastrophe that he knows is about to descend on the entire country. And he names them by name as he goes, descending, from circle to circle, in Hell. He’ll even name the pope, Bonifazio, as one who is guilty of simony, of having sold Church indulgences. Dante finds the Simoniacs buried, with only their burning feet sticking up out of the ground [SEE Figure 15].

At the very bottom of Hell, in the Lake of Ice, where the sinners are frozen in position for all eternity, Dante meets the Traitors, like Conte Ugolino [SEE Figure 16]; and finally, he comes upon Satan himself.

In every one of these cases in Hell, what Dante does, and what you, the reader, do as a result, is to confront this irrationality in the form of the metaphor, the form of the sinner that he sees before him; and Dante recognizes in himself, or hears in himself, echoes of that same irrationality. And, by confronting this, Dante goes through a process of self-reflection and self-confrontation, which is the precondition for knowledge. He has to rid himself of this irrationality, of this fixedness, of tradition—of the “good old ways”—and free his mind to become creative.

In *Purgatorio*, the process is completely different. Here, the process is one of ascent. But it is not heavenly



FIGURE 15. *Inferno*, Canto XIX.



FIGURE 16. *Inferno*, Canto XXXIII.

ascent; it is ascent through *hard work*, ascent through duty. Virgil and Dante go up the mountain of Purgatory, plodding away. And Dante many, many times wants to stop, because it’s so hard, so tiring.

At each circle in Purgatory, Dante meets sinners, as he had in Hell. The difference with these sinners, however, is that they are repentant. They are people who have become self-conscious of

their sins, and therefore are working to overcome their state of sin, in order to be able to enter Paradise. So their emotional attitude is markedly different, and the attitude

Illustrations, facing pages: Gerolamo Guglielmi, illuminations to the Urbino Codex of the Divine Comedy, c.1480, Apostolic Library, Vatican City.



FIGURE 17. *Paradiso, Canto II.*

that Dante has to them is markedly different. He is not repelled, he is not shocked, he is not horrified; he is compassionate. And he expatiates his own sins, through this compassion for the sinners whom he meets [SEE illustration, inside Front Cover, this issue].

As he goes up, circle after circle, the journey becomes lighter and lighter. He is relieved of his sin in the form of the sign “*peccato*” on his forehead, and is ready to enter Paradise. But the precondition for his entering Paradise, is to go through a Wall of Fire [SEE illustration, inside Front Cover, this issue]. And the reason why he has to go through the Wall of Fire, is that he has to overcome this mere adherence to duty, which is characteristic of Purgatory, and to bring his emotions into coherence with his ideas. He must do that which he knows to be right to do, not because he’s forcing himself to do it (as he has been in Purgatory), but because there is an emotional commitment that flows towards this duty to do good.

Beatrice is on the other side of the fire. It is the name of Beatrice, uttered by Virgil, which allows Dante to overcome his fear of the fire. Once Dante focusses on his love for the Other, he can overcome the block within himself. And so, Beatrice now becomes his guide [SEE illustration, inside Front Cover, this issue]. Because, although Virgil guided him through Hell and Purgatory, you need a different metaphor to enter into Paradise. A different kind of relationship is required for the experience reported in *Paradiso*.

Dante begins his journey, ascending with Beatrice from the surface of the Earth to the moon [SEE Figure

17]. On the surface of the moon, there begins a series of questions, which is the characteristic of Paradise. You see, in Paradise, Dante no longer meets up with the kinds of individuals he’s encountered before in the previous canticles. His mind has become freed of the infantilism, the irrationality of Hell. Confronted with certain phenomena in the physical universe, he is now free to ask questions about the laws of nature; which is what he does.

For example, he asks Beatrice, “Why are there those dark spots on the moon?” (It’s a good question!) And Beatrice says, “Well,” (she doesn’t just give him the answer), “Why? Why do *you* think there are dark spots on the moon?” And Dante says, “Well, I think probably it’s because there are certain areas of the moon that are thicker, and certain areas of the moon that are thinner. So that’s why they’re dark and light.”

And Beatrice says, “Well, that’s not right. Because if that were the case, when there were an eclipse of the moon, the rays of the sun would shine through those parts which were thinner, more transparent, wouldn’t they?” Dante says, “That’s true, isn’t it? So, there must be another reason.” Beatrice replies, “Yes, there is. What’s the other reason?” And he says, “Well, I think that, probably, there are craters on the moon. There are certain areas of the moon’s surface which are ‘dug out,’ so to speak, and those are darker because they’re farther away from the light, so they don’t reflect the light in the same way.”

And Beatrice says at this point, “Well, why don’t you try an experiment in order to see if your theory is valid? [SEE Figure 18.] Take three mirrors, and place them at a distance. Place two of them at a certain distance behind you, and the third much further back. And then place a

Illustrations, facing pages: Giovanni di Paolo, illuminations to the Yates-Thompson Codex of Dante’s Divine Comedy (Paradiso), c.1445, The British Library.

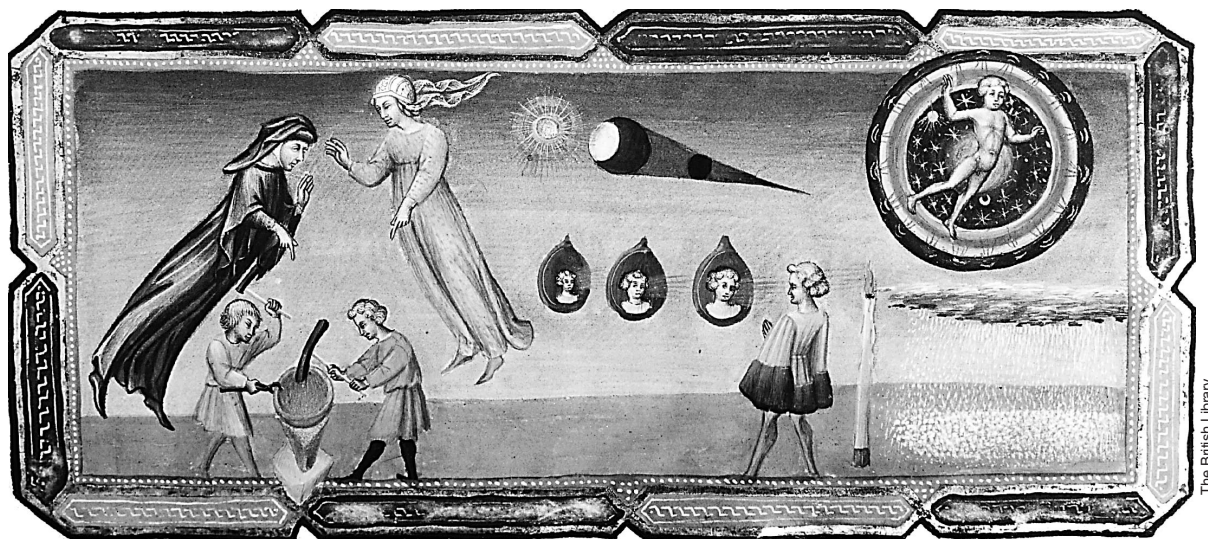


FIGURE 18. *Paradiso, Canto II.*

candle in the front. And look, observe to see what kind of a reflection the candle will cast in the three mirrors. You'll find," she says—and they do the experiment—"that the size of the candle flame in this mirror that is farthest away will be smaller, yes, because it's farther away. But the *intensity* will be the same. So that means that your theory about the craters on the surface of the moon is wrong."

So, Dante says, "All right. You tell me, why are there dark spots on the moon?" And Beatrice goes through an explanation which she will repeat in different forms throughout the journey through Paradise, which has nothing to do with the physical, empirical substance of the moon, but has to do with the principle of the creation of the universe. And what she tells him, in brief, is: "The Creator has created the Universe as a unity. However, the Creator, in the process of Creation, has introduced multiplicity in the unity. He has introduced differentiation in all parts of the physical universe. And just as you," she says, "have different members of your body—arms, legs, head, and so on—with different functions, different *vertú*, capacities; so, too, everything in the physical universe is differentiated according to its *vertú*. Therefore, what you see in the dark spots on the moon, has nothing to do with the surface of the moon, but is instead a reflection of the principle of multiplicity and unity, which is a principle of the Creation of the Universe."

And Dante says, "Aha! I understand." And in that moment, through that process, he moves up with her, to the next celestial body.

This is the process that continues throughout Paradise. It's questions and answers. Dante asking questions, fundamental questions about the nature of the universe, and

struggling through discoveries which already had been made, or which he was making at the moment, in order to explain the questions that had been unanswered. Every time that Dante makes this kind of breakthrough, Beatrice seems to become brighter. Her love expands; and his love for her, in turn, expands.

It is through this process that they pass through all the celestial bodies, and reach the Empyreum, the Primum Mobile. And here, Dante sees again all the souls whom he met in his travels through Paradise, now reunited where they really are, which is in the Empyreum.

There is one final question, however, which still plagues him, which he asks in the very last canto. He looks at the light which has been increasing as his mind has been developing through this process of scientific discovery, and he wants to know, "What is the source of the light?" So he looks into the light as intensely as possible, in order to see the source. He's looking for God, the source of Creation. And he sees three concentric spheres: it looks like a rainbow, in a certain sense. He peers more intensely into these three concentric spheres, and he says, "This is the light, the eternal light; the eternal which knows itself, which is knowing, and which is the known. I looked into this light, I peered into this light, and what did I see? I saw emerge from it, the image of my own face—the image of a human face."

And at that moment, he writes, an experience, like that of the geometer who squares the circle, occurs. And then, the vision is lost.

Think about what this is. Lyndon LaRouche has called it the "metaphor of metaphors" of this great poem. This is the moment at which Dante reaches the final vision, which is the understanding of the Trinity. It is the understanding of the Trinity, in this sense: He has tra-

versed Hell, Purgatory, and Paradise. He has come to the point, through the loving relationship with his teacher Beatrice, that he can make fundamental discoveries about the nature of the physical universe, and in so doing, reflect upon the way in which his mind makes such discoveries, such hypotheses.

And in so doing, he realizes that the nature, the process whereby he makes these hypotheses and discoveries, is coherent with that very physical universe that he is discovering. Therefore, he understands, as he says in the last canto, the identity of the Creator, the Created, and the Creating: this is the Trinity.

Now, Dante's poem, before it was given over to the literary critics, had the most fundamental, profound effect on history of any one, single poem. This poem shaped the Renaissance. This is a poem which was in the minds of those great scholars and Churchmen and humanists who gathered at the Council of Florence in 1439.

The *Commedia* was known to every one of the giants of the Renaissance. It was through this poem, through the process of self-development which the poem actually generates in the careful reader, that people like Leonardo, Brunelleschi, Raphael, and others, became what they became. We know that Leonardo considered the *Divina Commedia* as his Bible. In fact, it was in the Renaissance that it took on the name "Divina"—it was Divine, like the Bible. It was read in the churches. It was recited. It was the basis for education in the home. This was a poem which shaped the identity of an entire population, which was Dante's aim, and provided that population with the most advanced language, poetical vehicle, it could desire, to develop the nation.

What this poem did, as you can see in the process through Hell, Purgatory, and Paradise, was to change the mentality of those who truly studied it. It was not a

poem that one merely read and commented on, or wrote a dissertation on. It was a poem that one *worked through*, in the way that literature should work on the minds of human beings.

Helen Keller and Wilhelm von Humboldt: Language Guides the Mind From Darkness to Light

What the *Divina Commedia* transmits, is the paradigm for the most universal human experience that we know: the process of intellectual development, the process of scientific discovery. It is the process of reliving scientific discoveries that constitutes the education of the mind of a child, into a creative adult. And I want to continue our discussion, with what may appear to be a very different subject, the story of the American Helen Keller, for the following reason.

The first fundamental discovery that a child makes is

the discovery of language. Assimilating a language for a child constitutes one of the greatest scientific discoveries one could imagine.

But, first of all, what is a language? Well, it's a given, isn't it? I mean, our language exists, doesn't it? But, which language are we talking about? Well, English, of course. I mean, the Bible is in English, isn't it? Christ spoke English, didn't he? Ted Turner speaks English. . . . Larry King speaks English. . . .

Who gave us this language, if it's "given"? Well, it must be God, no? But, did God give us English alone? Apparently not. Because English is not the only language that exists, there are many other languages. We know, in-



"Suddenly, I felt a misty consciousness as of something forgotten . . . and somehow the mystery of language was revealed to me."—Helen Keller (Scene from the play "The Miracle Worker," starring Anne Bancroft and Patty Duke, 1960.)

Corbis-Bettmann

deed, that human language, the oldest human invention, is, in fact, thousands and thousands of years old. We have the first records from the Vedic hymns, which were transmitted orally for centuries, before they were written down. And since then, in the intervening period, there have been literally thousands of human languages developed, all of them different, but all of them essentially coherent: all of them translatable from one into the other.

So language is a necessary product, a necessary creation, of man. Why? Well, as Dante says very clearly in his *De Vulgare Eloquentia*: “You know, angels don’t have any problem communicating one with another, because they are ethereal beings. They’re purely spiritual, and therefore, they can just think a thought and it will be communicated to the other. We human beings are not only spiritual, but we are also sensual. We have soul and body; therefore, we need some sensuous means in order to communicate that which is in my mind, to your mind. And that’s why God gave man, and *only* man, the capacity for language.”

He says, “God would have given language to animals, but the problem with animals is, among their species, they always fight with each other, so if you gave them language, you would have a *terrible* situation.”

Now, as the great German philologist Wilhelm von Humboldt shows, each language develops its own particular means, in a very ingenious way, to communicate these human thoughts from one mind to another. And it does this through the articulation of a system of sounds which are ordered in such a way, that the sounds among themselves (and Leibniz had already pointed this out) have a certain relationship which reflects the relationship among processes in the physical universe.

Ask yourself, how is it that objects take on names? If you go to John Locke, or David Hume, or Bishop Berkeley, or any of these other people, for the answer, they will tell you that there are two possibilities why, for example, this object is called a “book.” One is, that the name “book” is inherent. You sort of feel it, like a Ouija board, and “book!” comes out.

The other possibility, they say, is that the object could just as well be called “bicycle,” but human convention decided to call it “book.” In other words, Adam and Eve got together at one point, and Adam said, “What is that you have in your hand, Eve?” and she said, “Well, let’s call it an ‘apple.’” And he said, “Okay.” So, it was through convention that some of these things got names.

Well, how do you learn these names? Locke will say that the mind is a *tabula rasa*, the mind is an empty space, an empty blackboard. As he writes in his *Essay Concerning Human Understanding*: “The souls of the newly born are empty tablets, and only afterwards filled in by obser-

vation and reasoning.” You first need to have sensations, in the form of things that you see or hear, or whatever, in order to have perceptions. These perceptions are inside your mind, which is an empty space that receives all these impressions. They can then be combined, compared, and so on, as to similarity, difference, or whatever; and that is what Locke calls “thought.” It’s very similar to what you would find in a computer.

Locke says this very clearly: “The simple ideas, the materials of all our knowledge, are suggested and furnished to the mind only by those two ways above mentioned [sensations and impressions—MMW]. When the understanding is once stored with these simple ideas, it has the power to repeat, compare, and unite them, even to an almost infinite variety, and can make at pleasure new complex ideas. But it is not in the power of the most exalted wit or enlarged understanding, by any quickness or variety of thoughts, to invent or frame one new simple idea in the mind, not taken in by the ways before mentioned.”

So, there is no possibility of individual creative thought, there is only the possibility of receiving impressions, juggling them around, and making commutations, permutations, and so on.

If this Lockean notion were true, what do you do about a person who doesn’t have access to those senses? What do you do with a child who is blind and cannot see the book? What do you do with a child who is deaf and cannot hear you say “book”? A child who also cannot repeat the word “book,” when he or she hears it?

This is the case, indeed, of Helen Keller, which makes the study of her experience extremely fascinating. Because, if she could learn language, it proves that everything that Locke, Hume, and the other empiricists say about the human mind, is false.

Humboldt, on the other hand, understood very clearly how the process of language actually works. He says, it’s not the sensation which comes into my mind, but subjective activity, which is the subject: “Subjective activity fashions an *object* in thought. For no class of presentations can be regarded as a purely receptive contemplation of a thing already present. The activity of the sense must combine synthetically with the inner action of the mind, and from this combination the presentation is ejected, becomes an object vis-à-vis the subjective power, and, perceived anew as such, returns back to the latter.”*

* Quotations from *Über die Verschiedenheit des menschlichen Sprachbaues und ihren Einfluss auf die geistige Entwicklung des Menschengeschlechts* (1836). English translation by Peter Heath as *On Language: The Diversity of Human Language Structure and Its Influence on the Mental Development of Man* (London: Cambridge University Press, 1988).

In other words, the act of perception is not *passive* reception, but it occurs with an *action of the mind*, which in turn becomes the object of reflection.

“But language,” Humboldt says, “is indispensable for this. For in that the mental striving breaks out through the lips in language, the product of that striving returns back to the speaker’s ear. Thus the presentation becomes transformed into real objectivity, without being deprived of subjectivity on that account. Only language can do this; and without this transformation, occurring constantly with the help of language, even in silence”—occurring *constantly*—“without this transformation . . . into an objectivity that returns to the subject, the act of concept-formation, and with it all true thinking, is impossible. So,” he concludes, “quite regardless of communication between man and man, speech is a necessary condition for the thinking of the individual in solitary seclusion.”

How, then, does this operation actually occur, in the case where the person—Helen Keller—cannot hear, cannot see, and cannot speak—cannot “objectify,” as Humboldt says, the perceived idea?

Helen Keller was born in 1880 in Tuscumbia, Alabama. She was a normal child until she was nineteen months old, at which point she was stricken by a horrible disease, an intestinal illness with accompanying fever, which left her, from one day to the next, blind, deaf, and dumb.

Helen turned into a beast. She was utterly unmanageable. She tyrannized her family, who obviously were helpless as to what to do to help this child. Finally, they found help, because they read in Charles Dickens’ *American Notes*, about the case of a young woman, Laura Bridgman, who had also been blind, deaf, and dumb, and who had acquired the power of language, taught by Dr. Samuel Gridley Howe, at the Perkins Institute for the Blind in Boston.

So Helen’s family, eager to do something to liberate their child from this hell of darkness, found someone from the Perkins Institute for the Blind who would come and teach their child. And the question that emerges at the end of this story, as you will see, is, who is the more extraordinary individual? Helen Keller, the child; or Anne Sullivan, the teacher?

The young woman who was sent to teach this child language, was herself almost blind, and had, for that reason, been at the Perkins Institute for the Blind. She was the daughter of Irish immigrants. Her mother died when she was very young, and her father left. She had been in a poorhouse, and her brother had died there. She had a *terrible* family background. But for some reason, she had a

will to live, to develop, and she had an uncanny understanding of the workings of the human mind—perhaps through her own experience.

She was sent, then, to the Kellers’ home. The child was six years and nine months old. Later, Helen would remember the day that Anne Sullivan came into her life, as “my soul’s birthday.” Her body’s birthday was six years before, but her soul was born the day that this woman came. In fact, in later life, Helen Keller wrote a little poem to describe how it was before she had the power of language. She wrote:

It was not night—it was not day,
But vacancy absorbing space,
And fixedness without a place;
There was no stars—no earth—no time—
No check—no change—no good—no crime.

Anne Sullivan entered her life and changed that, bringing light, and love, and wisdom. How did she do it? How do you have access to the mind of a child who is cut off from most sense perceptions?

What she did, was to begin to spell into the child’s hand words like doll, “d-o-l-l,” not using our alphabet, but using the one developed for the deaf, transcribed, however, into the hand. So Helen received these impressions in her hand.

Helen remembered the delight with which she received these impressions, although she didn’t understand anything about what the impressions actually meant. She later wrote, in her autobiography: “I was at once interested in this finger play. What a wonderful game! And I tried to imitate it. And I did not know that I was spelling a word, or even that words existed. I was simply making my fingers go in monkey-like imitation.”

And in fact, she was very quick to pick up these signs. Once she had learned “doll,” she could spell it. And “book,” and “cake,” and “mug,” and “milk,” and so on. And Anne Sullivan would always try to communicate to her at the same time what the corresponding object or action was, which she was spelling into her hand. But the child didn’t get it. She would confuse things. She thought it was a wonderful game, and she even tried to teach her dog to spell. She picked up the paw of her dog and started spelling into the dog’s paw. So she understood this was some form of communication. And Helen would also be inquisitive, and point to things, in order to indicate that she wanted to know what the funny little finger play was that corresponded to that.

The breakthrough came, one day, in a very magnifi-

cent form, as she was going down to the garden with Anne Sullivan. Miss Sullivan had been trying to communicate to her the difference between the two words, “mug” and “milk,” by giving her a mug and milk, but Helen couldn’t get it. Anne Sullivan wrote the following report immediately after the event:

“This morning, while she was washing, she wanted to know the name for ‘water.’ When she wants to know the name for anything, she points to it and pats my hand. I spelled ‘w-a-t-e-r’ and thought no more about it until after breakfast. Then it occurred to me that with the help of this new word, I might succeed in straightening out the ‘mug-milk’ difficulty. We went out to the pump-house, and I made Helen hold the mug under the spout while I pumped. As the cold water gushed forth, filling the mug, I spelled ‘w-a-t-e-r’ in Helen’s free hand. The word coming so close upon the sensation of cold water rushing over her hand seemed to startle her. She dropped the mug and stood as one transfixed. A new light came into her face. She spelled ‘water’ several times. Then she dropped on the ground and asked for its name and pointed to the pump and the trellis, and suddenly turning around she asked for my name. I spelled ‘Teacher.’ Just then the nurse brought Helen’s little sister into the pump-house, and Helen spelled ‘baby’ and pointed to the nurse. All the way back to the house, she was highly excited, and learned the names of every object she touched, so that in a few hours she had added thirty new words to her vocabulary. Here are some of them: Door, open, shut, give, go, come, and a great many more.”

Helen herself also relates this incident, adding a crucial detail. She says, that prior to going into the garden, her teacher had tried to communicate to her the meaning of “doll,” by spelling it, and giving her two dolls; but Helen responded in frustration by smashing the new

doll. “Neither sorrow nor regret followed my passionate outburst,” she wrote. “I had not loved the doll. In the still, dark world in which I lived, there was no strong sentiment or tenderness.”

Then, at the water-pump, she recalled, “I stood still, my whole attention focussed upon the motion of her fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that ‘w-a-t-e-r’ meant the wonderful cool something

that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! . . . I left the well-house eager to learn. *Everything had a name*, and each name gave birth to a new thought. . . . On entering the door I remembered the doll I had broken . . . and picked up the pieces. I tried vainly to put them together. Then my eyes filled with tears; for I realized what I had done, and for the first time, I felt repentance and sorry.”

So, with this immense breakthrough, which every child has—the breakthrough of the first understanding of the first word—you have the birth as well of the consciousness of emotion. And, in fact, Anne Sullivan adds

in her letter, in a postscript: “I didn’t finish my letter in time to get it posted last night; so I shall add a line. Helen got up this morning like a radiant fairy. She has flitted from object to object, asking the name of everything and kissing me for very gladness. Last night when I got into bed, she stole into my arms of her own accord and kissed me for the first time, and I thought my heart would burst, so full was it of joy.”

It is clear from the versions of this breakthrough—versions that came, in the case of Anne Sullivan, immediately thereafter, so they’re authentic—that the breakthrough came *not* because a word had been repeated five thousand times, as might be the case in some of these



Helen Keller and her teacher Anne Sullivan, 1894.

Courtesy of the American Federation for the Blind. Helen Keller Archives

direct-method teaching routines, for instance, the repetitious “English as a Foreign Language” method developed by the British. Because you don’t teach language that way.

You can see, in the case of Helen Keller, that she didn’t learn language because of repetition. She learned it, because there was the activity of her mind. Because, inherent in the human mind, there is the *capacity for language*—which, after all, is what created human language in the first place. And because that capacity was sparked, among other things, through love. That was what made the breakthrough.

Now, just as Humboldt points out, when Helen learned the first word, it was not merely one word that she was learning, but the entire language. He writes, “The comprehension of *words* is a thing entirely different from the understanding of *unarticulated sounds*”—the sound “book” in and of itself—“and involves much more than the mere mutual evocation of the sound and the object indicated. . . .

“The word . . . can also be taken as an indivisible whole, just as even in writing we recognize the meaning of a word-group, without yet being certain of its alphabetic composition; and it may be possible that the child’s mind proceeds thus in the first beginnings of understanding. But just as not merely the animal’s sensory capacity, but the human power of speech is excited (. . . even in the child. . .), so the *word*, too, is perceived as articulated.”

Furthermore, Humboldt underlines, “what *articulation* adds to the mere evocation of its meaning . . . is that it presents the word directly through its form as part of an infinite whole, a language.” Thus the single word, implicitly, contains the whole of the language.

What was Anne Sullivan’s method in teaching Helen Keller not only words, but the power of speech? In summary, it was to spell *everything* into Helen’s hand. She would try to spell not just individual words, but to do the same thing that a normal parent or adult would do with a child who is *not* deaf, dumb, and blind: to speak full sentences, and hope that the child would then assimilate the organization of the sentence as a whole.

Miss Sullivan would say, yes, I could write “hat,” and “walk,” and Helen would know that she should get her hat, and we would go out for a walk. But instead of that, I would write “Please fetch your hat, we’ll go for a walk,” so that over time, she would learn the entire sentence.

Helen learned words very rapidly. In the space of weeks, her vocabulary grew, multiplied from 100, to 300, 400, 600 words. But they were not only words: They were entire sentences that she began to communicate.

As Humboldt points out, “Even in single words, it is by means of this that we are given the possibility of con-

structing, from the elements of the language, a really indeterminate number of other words according to specific feelings and rules, and thereby to establish among all words, an affinity corresponding to the affinity of concepts.” That is, the geometry of language, the articulation of sounds, lending meaning, on the one hand, and the geometry of concepts.

This would not be possible, Humboldt says, if the “soul . . . did not harbor a power of rendering this possibility actual. . . .” He says, furthermore, that “The *speech-learning* of children is not an assignment of words, to be deposited in memory and rebabbled by rote through the lips, but a growth in linguistic capacity with age and practice. What is heard does more than merely convey information to oneself; it readies the mind also to understand more easily what has not yet been heard; it makes clear what was long ago heard, but then half understood, or not at all, in that a similarity to the new perception suddenly brings light to the power that has since become sharpened; and it enhances the urge and capacity to absorb from what is heard ever more, and more swiftly, into the memory. . . . The advances thus accelerate in a constantly increasing ratio, since the growth of power and the acquisition of material mutually strengthen and enlarge each other.”

The growth in the power of speech is not linear, but, as he says, exponential.

There are several other important points to emphasize in understanding the method that Anne Sullivan used. First, that she never tried to communicate anything for the sake of communicating it, or for the sake of teaching something in itself. She refused to organize formalized lessons for her charge. Instead, she would always follow the course of the curiosity of the child, and speak about those things which the child felt were important, interesting, exciting, thought-provoking. Otherwise, she would not talk about it. She refused conversation for the sake of conversation; but she would always follow the questions of the child. As she wrote:

“Helen’s inquisitiveness was so great during these years that it would have interfered with her progress in the acquisition of language, if a consideration of the questions which were constantly occurring to her had been deferred until the completion of a lesson. In all probability she would have forgotten the question, and a good opportunity to explain something of real interest to her would have been lost. Therefore it has always seemed best to me to teach anything whenever my pupil needed to know it, whether it had any bearing on the projected lesson or not; her inquiries have often led us far away from the subject under immediate consideration.”

Another thing that she tried to do was, to always provoke interest in the child for the outside world, for the real world, and to mediate to her concepts and knowledge about subjects, through direct contact with these realities.

For example, instead of giving her a geography lesson, she would take Helen down to Keller's Landing and they would build dams out of the mud. And that way, she would teach her about rivers, lakes, and so on. Or, the history lesson would begin with a trip to Bunker Hill, and she would tell her about the battle commemorated by the Bunker Hill monument. Or, the biology lesson would consist of having tadpoles in a pool, and feeling the tadpoles every day, to see how they grew into frogs. And, as Helen says in her autobiography, Anne Sullivan always tried not only to mediate to her the beautiful activities of nature, but to communicate to her the beauty in all things in nature, to communicate to her an idea of beauty—an idea to a child who could not see or hear.

Finally, what was very important in the teaching method, was that everything was a game. Anne Sullivan said that the teacher has to be a child, in order to be a teacher. Otherwise, nothing works. So, when she taught the child to read, after the child had learned a certain amount of language, she did it with pieces of paper and raised letters. She taught her our Latin alphabet, and then, later, Braille. C-A-T for cat—and this is to a child who cannot hear “C,” so it's all a very abstract process. But Helen learned it. She mastered it right away, and did so because they were playing games with the pieces of paper and the objects that they represented.

There were games also in the words themselves. For example, Anne Sullivan said Helen would respond in a very interesting way to metaphors and to figurative language. She said, for example, when Helen was told that Hungarians are “born musicians”—(you know, everybody says, it's like Italians are “born actors,” Hungarians are “born musicians”)—Helen asked: “Do they sing when they are born?” And then, when the friend who told her this, added that some of the pupils he had seen in Budapest had more than a hundred tunes in their heads, she said, laughing, “I think their heads must be very noisy!” So Anne Sullivan explains, “She sees the ridiculous quickly, and instead of being seriously troubled by metaphorical language, she is often amused by her own too-literate conception of meaning.”

The issue of metaphor raises the question of how Helen learned abstract concepts. You can more or less understand how “dog,” “cat,” “water,” or whatever could be communicated in the ways that we've seen, how do you communicate a concept like love? Helen writes

about this in her autobiography:

I remember the morning that I first asked the meaning of the word “love.” This was before I knew many words. I had found a few early violets in the garden and brought them to my teacher. She tried to kiss me, but at that time I did not like to have anyone kiss me except my mother. Miss Sullivan put her arm gently around me and spelled into my hand, “I love Helen.”

“What is love?” I asked.

She drew me closer to her and said, “It is here,” pointing to my heart, whose beats I was conscious of for the first time. Her words puzzled me very much, because I did not then understand anything unless I touched it.

I smelt the violets in her hand and asked, half in words, half in signs, a question which meant, “Is love the sweetness of flowers?”

“No,” said my teacher.

Again I thought. The warm sun was shining on us.

“Is this not love?” I asked, pointing in the direction from which the heat came? “Is this not love?”

It seemed to me that there could be nothing more beautiful than the sun, whose warmth makes all things grow. But Miss Sullivan shook her head, and I was greatly puzzled and disappointed. I thought it strange that my teacher could not *show* me love.

A day or two afterward, I was stringing beads of different sizes in symmetrical groups—two large beads, three small ones, and so on. I had made many mistakes, and Miss Sullivan had pointed them out again and again with gentle patience. Finally I noticed a very obvious error in the sequence and for an instant I concentrated my attention on the lesson, and tried to think how I should have arranged the beads. Miss Sullivan touched my forehead and spelled with decided emphasis: “Think.” T-h-i-n-k.

In a flash I knew that the word was the name of the process that was going on in my head. That was my first conscious perception of an abstract idea.

For a long time I was still—I was not thinking of the beads in my lap, but trying to find a meaning for ‘love’ in the light of this new idea. The sun had been under a cloud all day, and there had been a brief showers. But suddenly the sun broke forth in all its southern splendor.

Again I asked my teacher, “Is this not love?”

“Love is something like the clouds that were in the sky before the sun came out,” she replied. Then, in simpler words than these, which at that time I could not have understood, she explained: “You cannot touch the clouds, you know; but you feel the rain and know how glad the flowers and the thirsty earth are to have it after a hot day. You can not touch love either; but you feel the sweetness that it pours into everything. Without love you would not be happy or want to play.”

The beautiful truth burst upon my mind. I felt that there were invisible lines stretched between my spirit and the spirit of others.

Through the relationship between Anne Sullivan and Helen Keller, this young child was educated in the way in which every child which should be educated; although very few have been in this century, in this country. By the time she was an adolescent, Helen had mastered several languages, and not only English. She wrote her first book, her autobiography, at the age of twenty-two. She had also mastered Greek.

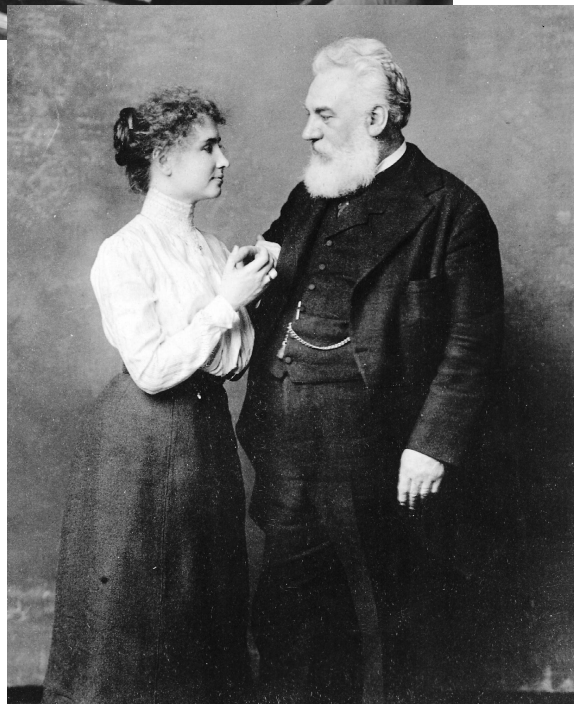
In fact, she had to take an entrance exam in Greek, to be admitted to that hall of learning known as Harvard University, Radcliffe College. They did everything possible to keep her out, but she passed with flying colors in Greek, Latin, geometry, and everything else she had to take as an exam to get in. She knew German, she knew French. Goethe and Schiller were her favorite poets in German. She wrote: “[Victor] Hugo, and Goethe, and Schiller, and all great poets of all great nations, are interpreters of eternal things, and my spirit reverently follows them into the regions where Beauty and Truth and Goodness are one.” Shakespeare was her favorite in English; the Bible was a book that she read so often, that the Braille had been worn down, and she had to get new copies.

When Helen went to Radcliffe, she thought that she was going to enter the halls of learning. She went with Anne Sullivan, who spelled into her hand, in every lecture, everything that the teacher would say, as well as the books that she would read, and so on. She went to Harvard because, she said, “That’s the best, so I want to go to the best, I’ll go to the best.” She passed her examinations, and got in. But then she found out that “[c]ollege is not the universal Athens I thought it was. There one does not meet the great and



Courtesy of the American Federation for the Blind, Helen Keller Archives

Left: Helen Keller plays chess with Anne Sullivan, Radcliffe College, 1900.



Courtesy of the American Federation for the Blind, Helen Keller Archives

Below: Helen Keller and inventor Alexander Graham Bell, 1901.

wise face to face. One does even feel their living touch. They are there, it is true; but they seem mummified.” She was referring to the professors, particularly those who taught her “Literature,” “English Literature.”

What she was taught in these literature courses, of course, was to go through and to define, and analyze, and dissect. And

she said quite openly, “Many scholars forget, it seems to me, that our enjoyment of the great works of literature depends more upon the depth of our sympathy than upon our understanding.” (Meaning “understanding” in the formal sense.) And further, referring to books she read, she said, “I read them in the intervals between study and play, with an ever-deepening sense of pleasure. I did not study nor analyze them. I did not know whether

they were well-written or not; I never thought about style or authorship. They laid their treasures at my feet and I accepted them as we accept the sunshine and the love of our friends.”

She complained that professors did not understand this. “Great poetry, whether written in Greek or in English, needs no other interpreter than a responsive heart. . . . It is not necessary that one should be able to

define every word and give it its principal parts and its grammatical position in the sentence, in order to understand and appreciate a fine poem.” And she had particularly pungent things to say about examinations, which she abhorred.

Despite Radcliffe, despite Harvard, despite the literary critics and literature courses, Helen Keller managed to go through that university and, in the course of it, to assimilate the great works of literature, the great works of philosophy, religion, history, geography, and universal history, to the extent that the books were available for her to read. She wrote, concerning her “experiment” at Radcliffe, that she had learned many things. “One of them is the precious science of patience, which teaches us that we should take our education as we would take a walk in the country, leisurely, our minds hospitably open to impressions of every sort. Such knowledge floods the soul unseen with a soundless tidal wave of deepening thought. ‘Knowledge is power.’ Rather, knowledge is happiness, because to have knowledge . . . broad, deep knowledge—is to know true ends from false, and lofty things from low. To know the thoughts and deeds that have marked man’s progress, is to feel the great heart-throbs of humanity through the centuries; and, if one does not feel in these pulsations a heavenward striving, one must indeed be deaf to the harmonies of life.”

Having completed her studies, Helen Keller left Radcliffe, and thereafter continued her self-development independently. She became, probably, the best-educated and the most moral American woman of this century.

Her ability in language was astounding; but, as her



Courtesy of Perkins School for the Blind

Top: Helen Keller visits wounded soldiers, c.1945.



Courtesy of the American Federation for the Blind, Helen Keller Archives

Left: Helen Keller receives an honorary degree from Harvard University, with Chancellor Konrad Adenauer of West Germany, Nathan Pusey, President of Harvard, and James Bryant Conant, President Emeritus of Harvard and U.S. Ambassador to West Germany, June 18, 1955.

teachers and friends pointed out, it was not a “language ability,” it was

her ability *to think*, and it was her ability *to use her mind*.

She did not only read and assimilate ideas, but she also wrote, as soon as she could. She *loved* to write, because it was a wonderful form of communication. She wrote her autobiography; she wrote a biography of her teacher; she wrote a diary after her teacher died. She wrote endless numbers of essays, pamphlets, encouraging children who were blind, deaf, and/or dumb, to fight through and to acquire the power of language.

She campaigned worldwide for the rights of the handicapped, particularly of blind children, to have education. She visited the soldiers on the front, in the hospitals, in World War II, particularly those who had been blinded, in order to encourage them not to give up hope; to take inspiration from her example.

She was passionately involved in the great issues of the day. She was excited about every new invention that came out, and wanted to meet the inventors of the telephone, for example. She met writers, poets, politicians, including most of the U.S. Presidents of her day. It is said that she even succeeded in making Calvin Coolidge smile.

She travelled as much as she could. She was curious about new cultures, new lands; about art, and sculpture. After learning, with enormous effort and practice, to speak, she even tried to learn music.

Lyndon LaRouche has said, "Think of one's life as one might think of a Classical work of poetry or music. Our

efficient individual existence is a metaphor in the form of the Good." This is definitely the case for Helen Keller: her life *is* a metaphor. Helen Keller is one of the few Americans of this century who really touched Dante's Empyreum.

Late in life, Helen was asked by a somewhat imper-tinent journalist, if she thought she had really achieved anything in her life. And her immediate reply was: "I believe, that all through these dark and silent years, God has been using my life for a purpose I do not know, but one day I shall understand. And then I will be satisfied."

English translations to Dante *canzoni*.

Figure 5. "Al poco giorno e al gran cerchio d'ombra," p. 9.

To the short day and the great sweep of shadow have I come, ah me! and to the whitening of the hills, when color vanishes from the grass; and my longing, for all that, changes not its green, so is it barbed in the hard stone that speaks and hears as though it were a woman.

And in like fashion does this wondrous woman stand chill like snow beneath the shadow; for no more moves her than a stone, the sweet season that warms the hills and brings them back from white to green, in that it covers them with flowers and grass.

When on her head she bears a wreath of grass, she banishes from our mind each other woman; for the waving gold is mingled with the green, so beauteous that Love comes there to sojourn in the shadow, who hath riveted me between the little hills, more fast by far than calcined stone.

Her beauty has more virtue than a gem, and her stroke may not be healed by herb; for I have fled o'er plains and hills, that I might escape from such like woman; and against her light availed to give me shadow nor mount nor ever wall nor leaf of green.

Erst have I seen her clad in green, in such guise she would have planted in a stone the love I bear even to her very shadow; wherefore I have wooed her in a beauteous field of grass, enamored as was ever woman, and girt around with loftiest hills.

But of a truth the rivers will return to the hills, or e'er this log, sap-ful and green, each flame, after the wont of fair woman, from me, who would endure to sleep in stone all of my life, and go pasturing on grass, only to look where her garments cast a shadow.

When the hills cast the blackest shadow, under a beauteous green the youthful woman makes it vanish, as one should hide a stone in grass.

Figure 6. "Donne ch'avete intelletto d'amore," p. 10.

Ladies, that have intelligence [the intellect] of love, I would speak with you of my lady; not because I think to exhaust her praises, but to discourse for easment of my mind. I say, that pondering on her worth, Love maketh himself so sweetly felt within me that had I then not lost all my daring, I should enamor folk by my speech. And I will not speak so exaltedly that I should faint through fear; but lightly will I touch on her gentle state in respect of her, amorous dames and damsels, with you, for 'tis not a thing whereof to speak to others.

An angel crieth in its divine intelligence and saith: "Lord, in the world a marvel is displayed in act, emanating from a soul that shineth far as here on high. Heaven, that hath none other lack than to possess her, craveth her of its Lord and every saint crieth for the grace. Pity alone defendeth our cause; for God speaketh, intending my lady: Beloved mine, now suffer in peace that your hope be, so long as it pleaseth me, there, where is one who looketh for to lose her and who in Hell shall say to the damned: I have beheld the hope of the blessed.

My lady is desired in high heaven: now would I make you to know of her virtue. I say: whoso would seem a gentle lady let her go with her; for when she passeth by the way, Love casteth a chill into base hearts whereby every thought of theirs is frozen and perisheth. And whoso should endure to stay and behold her,

would become a noble thing or else would die: and when she findeth one worthy to behold her, he proveth her virtue; for this falleth him, that she giveth him salutation and maketh him so humble that he forgetteth every offence. Also hath God given her for superior grace, that whoso hath spoken with her cannot end ill.

Of her saith Love: How can mortal thing so lovely be and pure? Then gazeth he at her, and within himself doth swear that God intendeth to make in her what ne'er yet was. Suffused is she with hue as of pearls, such as becometh a lady to have, not beyond measure: she is the utmost that Nature can create of goodness: by her ensample beauty is proved. From her eyes, wherso she turn them, issue flaming spirits of Love that smite the eyes of him who then doth look on them and pierce so, that each one touches the heart. Ye see Love painted on her lips where none can gaze on her steadfastly.

Canzone, I know that thou shalt fare speaking with many ladies after I have sped thee: now I admonish thee, for that I have raised thee up to be a daughter of Love young and guileless, that where thou comest thou say beseechingly: Teach me how to fare, for I am sent to her with whose praises I am adorned. And if thou wouldst not go like a vain thing, tarry not where base folk be. Contrive, if thou canst, to be revealed only to courteous woman or man, who shall bring thee by the speedier way. There with her shalt thou find Love; commend me to him as is thy duty.

Education and Character

The Classical Curriculum of Wilhelm von Humboldt

by Marianna Wertz

It is by now a commonplace that our schools are turning out illiterates, freaks, morons, and homosexuals more readily than competent, well-trained individuals. The “reforms” of the past twenty years have done what they were, in fact, intended to do: destroy American public education.

Almost fifteen years ago, however, in August 1981, Lyndon LaRouche authored a Special Education Supplement called “War Against ‘Liberal’ School Reforms.” LaRouche recommended adoption of a modified version of the classical education curriculum implemented by the Nineteenth-century German philologist Wilhelm von Humboldt (1767-1835) during his brief stint as head of the Prussian educational establishment, as the best antidote to the “liberal” education reforms that were already ravaging the minds of our children. That curriculum, LaRouche said, was “a quantum-leap superior to the American educational system, and . . . the highest degree of approximation of what education should be which civilization has developed in any nation to date.”

Whatever urgency LaRouche attached to adopting the Humboldt curriculum in 1981 is doubly and triply



Wilhelm von Humboldt

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urgent today. The only real question, is not whether to fight for the classical curriculum, but whether it is too late for this generation of students. Have the minds of our children been too polluted by the influence of de-schoolers and “politically correct” thought police, to be able to learn how to think?

Why Classical Greek?

Wilhelm von Humboldt’s reforms of the Prussian school system

were thorough-going and revolutionary. They produced the best-educated citizenry that any nation has ever known—a fact which is universally acknowledged.

What was the secret? His reforms were based on Humboldt’s understanding, as a student of philology, of the universal role of language in the development of the human mind. Philology, whose Greek root means “love of words,” pertains to the study of comparative language. In particular, Humboldt centered his reforms on mastering the language of the Golden Age of Greece, which Humboldt himself mastered by the age of eighteen.

In an age when not only are Greek and Latin virtually no longer taught, but when a student is lucky to learn one foreign language, Humboldt’s proposals may sound

utopian. But the study of classical languages goes to the heart of the problem we face today in answering the question: Why can't Johnny read?

Humboldt wrote, in a letter to his wife Caroline, "It is only through the study of language that there comes into the soul, out of the source of all thoughts and feelings, the entire expanse of ideas, everything that concerns man, above all and beyond everything else, even beauty and art."

He held that "Language is deeply entwined in the intellectual development of humanity itself, it accompanies the latter upon every step of its localized progression or regression; moreover, the pertinent cultural level in each case is recognizable in it. . . . Language is, as it were, the external manifestation of the minds of peoples. Their language is their soul, and their soul is their language. It is impossible to conceive them ever sufficiently identical. . . . The creation of language is an innate necessity of humanity. It is not a mere external vehicle, designed to sustain social intercourse, but an indispensable factor for the development of human intellectual powers, culminating in the formulation of philosophical doctrine."

No wonder today's students, taught by the disciples of the Modern Language Association that the word "woman" should be written "womyn" to eliminate sexual bias, are losing their souls!

As to the study of classical Greek, Humboldt, in an autobiographical fragment written when he was nearly fifty, emphasized the role that the study of the classics had in his own development: "I have always had a revulsion against interfering in the world and an urge to stand free of it, observing and examining it. This led me naturally to feel that only the most unconditional self-control might give me the standpoint outside the world that I should need. . . . These notions were first awakened in me by antiquity, later they kept me in relation to the ancients for evermore."

In commenting on the importance of studying classical Greek for the Prussia of his day, Humboldt's words are equally appropriate for our own time: "The study of the characteristics of Greek culture is especially beneficial in an epoch when, for countless reasons, attention is more focussed on masses of men than on individuals, more on external values and uses than on inner worth and enjoyment, and when a high and variegated culture has deviated very far from the earlier simplicity. . . . When the [Greek] nation had not yet entirely raised itself out of primitive circumstances, it already possessed an uncommonly subtle feeling for everything beautiful in nature and art. . . . The broad diffusion of the feeling for beau-

ty among the entire nation is especially admirable; and nothing can be more important for *our* world than a comprehension of this characteristic feature."

His intent, he said, was to "inoculate the Germans with the Greek spirit."

In LaRouche's 1981 article, he pointed to the connection between mastery of classical language and of physical science, as the key to understanding why Humboldt's reform program was so successful.

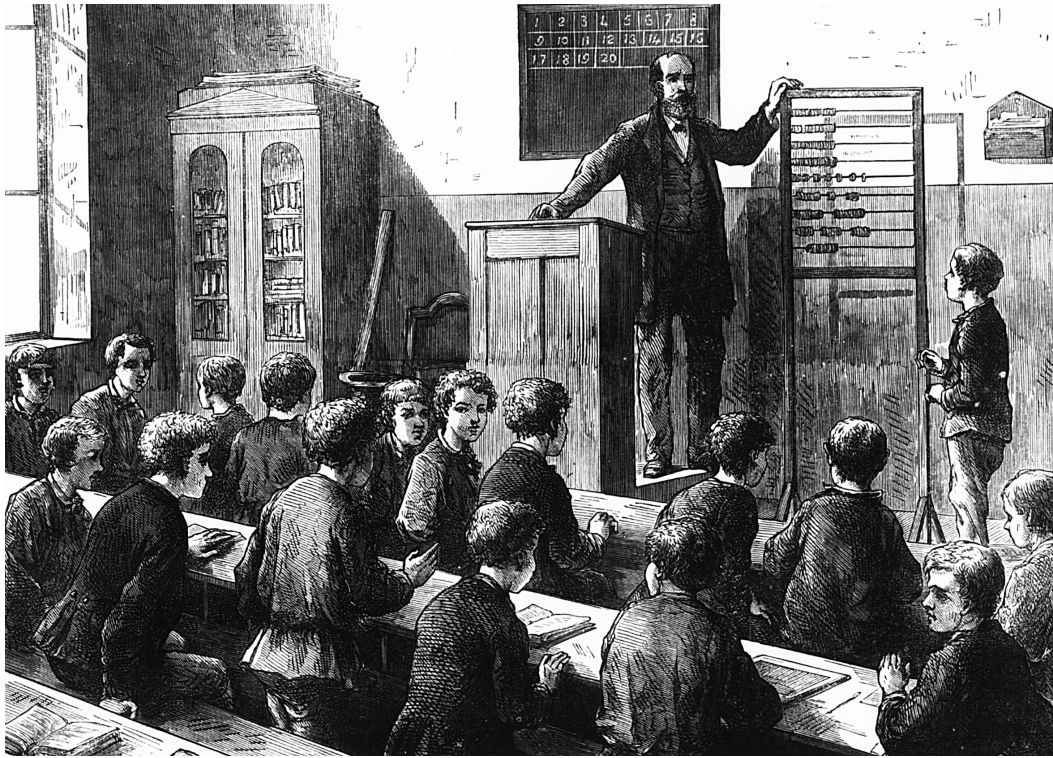
"The great discovery to be made, to understand adequately the Humboldt program's success, is that the mastery of classical philology against a background of classical Greek literature, is the method proven most effective for developing a *potentially* great master of discovery in physical science. . . .

"A language which has developed the facility to communicate conceptions congruent with physical geometry, if this feature is mastered by the student, imparts to the student a highly developed predisposition for mastering physics from a physical-geometric standpoint. . . .

"Classical Greek has a special place in every successful and attempted renaissance in European civilization. It was the massive introduction of classical Greek sources into Europe in the Fifteenth century, typified by the role of Plethon in this, which provided the explosion of knowledge and revolutionary impulse in development of European languages—out of the depths of brutish local dialects during that period. . . .

"The clear historical significance of classical Greek—from Homer through Plato—is that this represents the development of a language out of the barbaric depths of the preceding dark age of illiteracy, a language which, through the mediation of the Ionian city-states and the allies of Solon, Socrates, and Plato, assimilated into its best usage the sum of all of the essential knowledge gathered from the world of that time. It was a language which reflected in its best usages, necessarily, the evolution of the capacity to assimilate and develop such acquired knowledge. . . .

"Classical philology, combined with classical music and poetic compositional knowledge, applied to the mastery of one's own language, impart critical consciousness of one's own thought, impart a sense of the causal connectedness of large spans of history, and help the young individual to locate himself or herself efficiently within history as a process of development. This can be accomplished only with aid of a classical language, not one's own, in which the highest level of moral culture, such as Plato's, is provided. This must be a real language of the past, in respect to which one can situate the development of one's own language and the



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“Through general education, the person’s powers, i.e., the human being himself, become strengthened, purified. Any skill which does not elevate the powers of thought and imagination is dead and sterile,” wrote Humboldt.

Above: A Nineteenth-century Berlin schoolroom.

civilization of which one is part.

“What we discern, examining these matters in light of primary sources discovered in archives as well as those already in print, is that what the collaborators of the great organizers, the Humboldts, built into the German educational system’s achievements is nothing other than a distillation of the greatest contributions of European civilization—including the young United States—up to that point.”

Who Was Humboldt?

Wilhelm von Humboldt was a philosopher, a scholar, a philologist, and a statesman. His brother Alexander (1769-1859), a scientist, world-traveller and statesman, is the better known of the two, because of his global voyages in search of scientific knowledge. The name Humboldt adorns cities, libraries, statues, rivers, and streams on almost every continent in the world, as a result of the two brothers’ works.

While both Humboldts were involved in the reform of Prussian education, it was more immediately the work of Wilhelm, as Alexander was in Paris during most of the period in which the reforms occurred. We will therefore focus our account on Wilhelm.

Wilhelm von Humboldt was born of baronial lineage. His father served as Chamberlain to Frederick the Great, King of Prussia (1740-86), and was a personal friend of his successor, Frederick William II (1786-97). The Humboldt brothers therefore grew up in royal circles, familiarity with which was crucial for the implementation of the reform program under Frederick William III (1797-1840), great-grandson of Frederick the Great.

From his mother’s side, Humboldt got his Huguenot lineage. The Huguenots, French Protestants,

colonized Prussia following the 1685 revocation of the Edict of Nantes. They were the transmitters of culture wherever they settled and their colonization is the true secret of the rise of Prussian power in the Eighteenth century.

Humboldt was brought up and educated in Berlin by a private tutor. He attended Göttingen University, then the center of scientific learning in Prussia. His training in classical antiquity began at Göttingen under Christian Gottlob Heyne (1729-1812), the classical scholar and archeologist.

The two greatest and most formative influences on the young Humboldt were Friedrich August Wolf (1759-1824) and Friedrich Schiller (1759-1805). Wolf was the first German to call himself a student of philology. A professor at the University of Halle, he was considered the greatest classical scholar in Germany, and passed on to a generation of scholars and teachers the enthusiasm for ancient Greece that had conquered the German intellectual world in the late Eighteenth century. He became Humboldt’s trusted adviser and friend in implementing his reforms.

Friedrich Schiller, the great “Poet of Freedom,” had the most profound impact on Humboldt, who spent two years in his close company, during one of the most pro-



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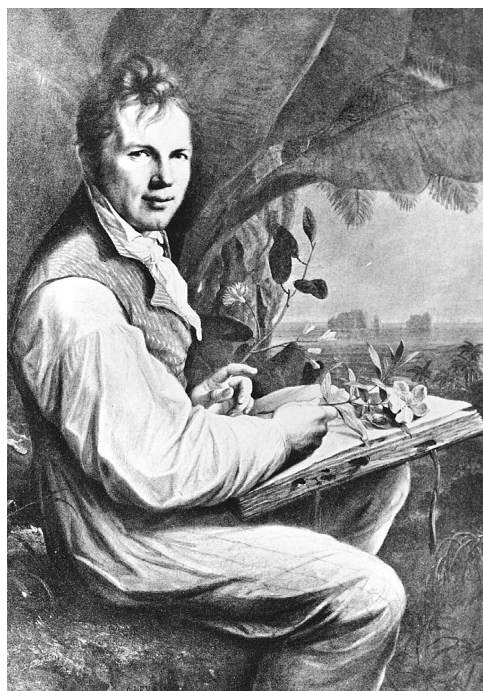
Humboldt's closest teachers and friends included the philologist Friedrich August Wolf (left), and the poet Friedrich Schiller (right). His brother Alexander von Humboldt (below) became a world-famous naturalist and explorer.



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ductive periods in Schiller's life. Humboldt called Schiller "the greatest and finest person I have ever known."

In mid-1794, Humboldt moved his family to Jena, where Schiller had taken up a position as professor of history at the University in spring of 1789. Humboldt recounts, "I had chosen Jena as my residence in order to be near Schiller. . . . We saw each other twice every day. Especially in the evenings we were likely to be alone, and we generally talked until far into the night."



The Bettmann Archive

Schiller, at thirty-five years old, had already published four important plays, *The Robbers*, *Cabal and Love*, *Fiesco*, and *Don Carlos*; two historical works, *The Revolt of the Netherlands* and *The Thirty Years War*; and much wonderful poetry. During the months spent in Humboldt's company, he was working on his seminal writing on aesthetics, the *Letters on the Aesthetical Education of Man*, which was a constant subject of discussion between the two, and had also just published *On Grace and Dignity*.

Humboldt captures Schiller's impact on him, through these discussions, and on the entire German nation as well, in his essay "On Schiller and the Course of His Spiritual Development," published in 1830. "There is a more direct and fuller influence which a great mind has than through his works. These show but a portion of his being.

In the living presence, it overflows purely and completely. In a manner which permits of no detailed demonstration or investigation, which thought itself is not able to follow, it is assimilated by his contemporaries and passed on to succeeding generations."

Schiller's appreciation for, and criticism of, Humboldt, is expressed in a letter to their mutual friend Christian Gottfried Körner (1756-1831): "I find Humboldt infinitely congenial and at the same time a useful acquaintance. In conversation with him all my ideas develop better and more quickly. There is a totality in his make-up which one very rarely sees. . . .

"For conversation, he is quite remarkably well suited. He takes an exceptionally objective interest in the subject at hand, awakens every dormant idea, requires from one the utmost precision; at the same time he guards against one-sidedness and rewards every effort one makes to explain oneself by his remarkable aptitude for grasping and examining the thoughts of others. Helpful as this is for anyone who has a certain fund of ideas to communicate, it is also helpful to him; indeed it is very necessary for him to be set in action by an external stimulus . . . because he can never originate something but can merely analyze and combine."

Schiller's criticism was welcome to Humboldt, who was spurred on by it to greater achievement. In a letter to

Schiller in 1796, after the two had parted, Humboldt reflected his understanding of Schiller's greater genius, and of its source: "I feel very much what I lack," he confided. "It is the energy to attack a subject passionately, to be swept along by it, to be continuously seized of it: I lack genius. . . ."

Another major influence in Humboldt's life was the philosophy of Gottfried Wilhelm Leibniz. Steeped in the works of Leibniz during his schooling, he never abandoned the Leibnizian world view and ethics. Leibniz's concept of striving for the truth as the real meaning of life, and inner perfection as its true end, remained his guiding principle. Indeed, his central educational concept—*Bildung*, or the cultivation of the individual's full personality as the aim of teaching—is grounded in Leibnizian philosophy.

Finally, the study and translation of classical Greek was central to his life from early youth to the day he died. Humboldt spent twenty years, from 1796, when he was living in Jena, to 1816, when he had just completed a losing battle as Prussia's negotiator of the Treaty of Vienna, translating the *Agamemnon* of Aeschylus.

It was of immense importance, Humboldt affirmed, that translations of the masterpieces of other nations and other times be widely read, for they reveal otherwise "unknown forms of art and of humanity." He held that the best translation is as true as possible to the original. It will necessarily have a coloration of strangeness, he said, for people like the Greeks were not moderns and should not be made to appear as though they were.

"I have undertaken to remain as faithful as possible to the meter of the original," he said, while working on translating the chorus from Aeschylus' *The Eumenides*. "This does not seem to me at all unimportant, since such a translation is not designed merely to give pleasure to the dilettante who can scarcely understand it, but has, rather, the purpose to test his vital energies [*Kräfte*] on a difficult work of art."

The Context of Humboldt's Reforms

The reform of Prussian education took place in what can be fairly described as a political and military cauldron. The situation Humboldt faced, in fact, was far worse than the admittedly hideous battleground that characterizes many of our nation's schools today. Prussia had just experienced total defeat at the hands of Napoleon Bonaparte. Indeed, it is a great historic lesson that it was Prussia's total defeat at the battle of Jena in 1806, and the resultant occupation and humiliation, which prompted, indeed drove, the general Prussian program of reform in

which Humboldt's work was situated.

Unlike the French, of whom Schiller said that the "great moment" of the 1789 Revolution had found a "litttle people," the Prussian leadership rose to the occasion and transformed their defeat into an enduring triumph for Germany and mankind in general.

The following account, published in *German Education, Past and Present*, written in 1908 when German schools still reflected Humboldt's reforms, by Friedrich Paulsen, Professor of Philosophy in the University of Berlin, summarizes the context in which Humboldt's reforms occurred:

"The terrible downfall of Prussia came to it as a most effective warning that nothing but the full development and the unsparing self-devotion of all its national forces would suffice to restore its power, nay, to save the whole German people from utter ruin. This conviction formed the keynote of the great national uprising. . . . If the state and the nation are to be restored at all, they thought, the state must cease to be looked upon exclusively as a concern of the dynasty, and must come to be regarded as quite as much an affair of the people themselves. But this could only be accomplished by rousing the people from the passive lethargy engendered by the public police supervision, and the still more disgraceful private subjection to the great landowners, and by making them active cooperators in public affairs—in short, by raising mere subjects, and, indeed, subjects of subjects, to the level of free citizens of the state." This, indeed, was Humboldt's assignment.

Humboldt was notified in late 1808, while he was Prussian ambassador to the Holy See in Rome, of his pending appointment as privy councilor and director of the section for ecclesiastical affairs and education in the Ministry of the Interior. He let it be known that he preferred to remain in Rome, where he was pursuing his classical studies in a generally secluded lifestyle, though Napoleon's armies had also occupied Rome. But the call of duty prevailed.

Humboldt left Rome for Germany in October 1808, leaving his wife and children behind until he could get settled. In Prussia, Baron Heinrich Friedrich Karl vom Stein (1757-1831), acting on exceptional powers granted by King Frederick William III, who had come to power in 1797, had been carrying forward a vigorous reform and recovery program following the disastrous defeat at Jena. Vom Stein had chosen Humboldt to head the Prussian educational establishment, not because of any specific training—he had none—but because of the quality of his mind and his devotion to the German nation. Vom Stein had also, at the urging of Humboldt's friend

F.A. Wolf, nominated him as an honorary member of the Prussian Academy of Sciences in August.

Vom Stein's reform program included significant steps toward emancipation of the peasants, the creation of local self-government and a national army, and reorganization of the national government of Prussia, which had collapsed in the wake of the defeat at Jena. He and others in his milieu, including the military reform leaders Gerhard von Scharnhorst (1755-1813), *de facto* war minister and chief of staff, Neidhardt von Gneisenau (1760-1831), head of the Prussian Army, and Karl von Clausewitz (1780-1831), believed strongly that educational reform was necessary if enduring political and military reform were to be achieved. Later, in 1813, while negotiating for Prussia at the French-Austrian-Prussian-Russian conference at Prague, Humboldt wrote to Gneisenau, "I have the deepest respect for our army, which I regard as the noblest part of the nation, and this respect will guide me every step of the way."

Within two weeks after Humboldt arrived in Prussia, vom Stein was forced to resign. He had entered into plans for Prussian forces to join with the Austrians in a war of liberation against Napoleon, which the King, wishing to remain neutral, was unwilling to allow. Vom Stein represented forces in Prussia which were outraged at Napoleon's insistence that she pay a very large indemnity, while continuing to allow French troops to occupy fortresses in the heart of the country. Among other insults, was a Napoleonic edict ordering people to turn in at the mint all their silver, gold, jewels, and pearls, "up to the last teaspoon," in return for worthless paper money.

French forces, which had been occupying Berlin since 1806, left a month before Humboldt arrived. The King and his household were in Königsberg, in eastern Prussia (now Kaliningrad in Russia), out of Napoleon's reach. On April 9, war broke out between Austria and France. One day earlier, Humboldt had departed Berlin for Königsberg, anticipating the worst. By the middle of May the French were in Vienna, and, following a disastrous defeat for Austria, a shattering peace treaty was signed in October 1809.

The situation in the German countryside was similar to that we see today in the devastated areas of the former Soviet Union. Humboldt reported that people were eating wood. This, then, was the backdrop to Humboldt's sixteen months as head of Prussia's education ministry.

Philosophy of Education

Humboldt's approach to reforming the Prussian school system was based on his determination to create *citizens*

capable of thinking for themselves. "The most ordinary day laborer," Humboldt said, must have the same *Fundament*—basic education—as "the most highly educated person," and "every part of the system should be interlocked with every other part."

The concept of *Allgemeine Bildung*—or well-rounded education—was central to Humboldt's approach, and was based on his own lifelong learning process. *Bildung* was not a utilitarian enterprise to prepare students for particular ways of earning a living; rather, it was a lifelong process, distinct from vocational or professional training, and was to inform teaching at all three levels of the Prussian school system—elementary, secondary, and university. Through *Bildung*, each person might seek to realize the human potentialities that he possessed as a unique individual.

Contrast this to the attempt to "reform" our schools today by the "back to basics" movement or, worse yet, those who track students into trade schools or worse. No, Humboldt said, every person has a basic right to the best education possible, to become a fully functioning citizen.

As Humboldt was confronted by problems in the reform process, he drafted comprehensive memoranda which, taken together, provide the substance of the Humboldtian program of education.

Two of the most famous of these memoranda, the "school plans" for Königsberg and Prussian Lithuania, are classic pronouncements on the application of the ideal of *Bildung* to education. These plans, excerpted here, were written in response to a request for policy on the relation of vocational education to general education.

School Plan for Königsberg

Here is what Humboldt wrote:

"Philosophically, education has only three stages: Elementary education, scholastic [secondary] education, and university education.

"Elementary education should merely enable the child to understand and express thoughts, to read and write, and merely to overcome the difficulties involved in the major ways of *describing* things. It is not so much educa-



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Following Prussia's defeat by Napoleon Bonaparte, Prussian political and military leaders supported educational reform, and in 1808 Humboldt was chosen to direct the reform program. Left: Baron vom Stein. Clockwise from right: Gerhard von Scharnhorst, Neidhart von Gniesenau, Karl von Clausewitz.



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tion, as it is preparation for education, and is what first makes the latter possible. Therefore, it is really concerned only with linguistic, numerical, and physical relations, and—because it is indifferent to the species of what is described—it always remains in the mother language. If other subjects are added (and rightly so), such as geography, history, or natural history, this is done partly so that by means of many applied examples, there is a reinforcement of the powers developed by, and necessary to, elementary education; and partly because, for those who go from these schools directly into life, it is necessary to go beyond elementary education *per se*.

“The purpose of scholastic education is the exercise of faculties, and the acquisition of factual knowledge, without which scientific insight and skill are impossible. It should prepare the young student for both of these, enabling him to collect the material which must always accompany his creative work—some of which he collects right away, and some in the future, at his convenience—

and to cultivate his intellectual-mechanical powers. He therefore has a twofold concern: first, with learning itself, and second, with learning how to learn. . . .

“Scholastic education is divided into linguistic, historical, and mathematical studies; the teacher must always observe in the student, which of these three he dwells upon with special attentiveness, but the teacher must also rigorously see to it, that the student’s mind develops in all three areas simultaneously. For the school must firmly bind together, so that the university can then better hasten to the pursuit of particulars, without doing harm. The student is ready to graduate once he has learned so much from others, that he is now able to learn for himself. . . .

“Thus, if the role of the teacher is only first made possible by elementary education, it is through scholastic education that this role is rendered dispensable. The university teacher, therefore, is no longer the teacher, and the student is no longer the learner, but himself does research, with the professor guiding his research and supporting

him in it. University education situates the student to grasp the unity of science, to bring it forth, and therefore enlists his creative faculties. For, scientific insight as such—though of a lower order—is creative. . . .

“I also deny the possibility of purposefully setting up an essentially different establishment for future craftsmen, and it is easily shown, that the gap resulting from the lack of trade schools, can be completely filled by other establishments. . . .

“The general principle should be: *In any school, always to strive for the full and faultless exercise of the principal powers of the mind; to exclude from scholastic education any body of factual knowledge which—however necessary it may be—fosters those powers very little or too one-sidedly; and to reserve the specialized schools for practical life. . . .*

“Everyone, even the poorest student, would receive a full education, variously limited only in those cases where it could progress to further development; each individual intellect would be done justice, and each would find its

place; none would need seek their vocation earlier than what their gradual development permits; and finally, most, even if they left school, would still have had some transition from simple instruction to practice in the specialized institutions.

“And now, only a couple more suggestions on the learning of ancient languages. Proceeding from the principle that, on the one hand, the form of a language must become visible as form, and that this can happen better with a dead language, whose strangeness is more striking than our living mother-tongue; and on the other hand, that Greek and Latin must mutually support each other, I would assert:

“—That all students, without exception, absolutely must learn both languages in the elementary grades, whether it be both at once, or whichever one of the two is begun first. . . .

“Hebrew . . . must be likewise strongly encouraged, not merely because of the theologians, but also because its grammatical and vocabulary structure seem at first to be radically different from Greek; are closely related to the language structures of primitive peoples; and therefore expand the concept of the form of language in general. . . .

“The scholarly schools would admit no one who does not possess a firm foundation in elementary knowledge and is not at least nine years old. They would have five classes, and the elementary schools, two. . . .

“Education in the elementary schools would comprise:

“—reading,

“—writing,

“—mathematical relations and proportions,

“—recitation exercises,

“—the first and most necessary concepts of human beings and the human species, of the Earth, and of society,

“—music,

“—drawing,

“—geography, history, natural history, insofar as they can yield material which the mind can work on within the sphere assigned to each.

“Religious instruction is less teaching, than it is a stimulation of the emotions.”

The Lithuania Plan

Humboldt wrote the following in his “Preliminary Thoughts on the Plan for the Establishment of the Municipal School System in Lithuania”:

“All schools . . . that are recognized as such, not by a single social group, but by the entire nation or the state, must aim only at the general development of the human

being. Whatever is required for the necessities of life or for one of its particular occupations, must be separated out and acquired only after general education has been completed. Whenever these two are mixed together, development becomes flawed, and the result is neither complete human beings, nor full citizens of particular social classes.

“These two forms of education—general and specialized—are guided by different principles. Through general education, the person’s powers, i.e., the human being himself, become strengthened, purified, and channelled; through specialized education, he receives only applied skills. For the former, any knowledge, any skill which does not elevate the powers of thought and imagination, and through both, the soul, by means of full insight into rigorously enumerated reasons; or which does not accomplish the same through elevation into a universally valid idea (as in mathematics or aesthetics), is dead and sterile. In the latter, we are frequently limited to results whose reasons are not understood, because the skill must be made available, and because there is no time for talent or insight—as with unscientific surgeons, many manufacturers, and so forth. A principal goal of general education, is to lay a foundation such that few trades will involve skills which are not yet understood, and which thus never influence the human being’s own development.

“Hence, the organization of the schools is not the affair of a single caste, a single profession, and especially not of the scholarly profession—a mistake made in times past, when languages were taught to the exclusion of all else, and even these, with respect to quality and not quantity, were taught for external exigencies (achievement of facility in reading and writing), and not for any true conceptual development (in knowledge of language and of classical antiquity).

“General scholastic [secondary] education is aimed at the complete human being, in his

“gymnastic,

“aesthetic,

“didactic, and again in this regard, his

“mathematical,

“philosophical (which in scholastic education is pure only because of the form of the language, but is otherwise always historical-philosophical),

“and historical

“capacities, and thus at the principal functions of his nature.

“Hence, this complete education recognizes one, and only one, foundation; the soul of the lowliest laborer must be initially put into harmony with the soul of the most finely cultivated person, if the former is not to fall

beneath human dignity and become crude, and if the latter is not to fail in human strength, becoming sentimental, fantasy-ridden, and eccentric. . . . In this way, even having learned Greek would be just as useful for the cabinet-maker, as would carpentry for the scholar. . . .

“I can recognize only the following as natural stages: Elementary education, scholastic education, university education.

“Elementary education consists simply in description of ideas of all sorts, and their primary and original classification; into this material, however, it can, without trouble, also incorporate various objects of that form, that is, a knowledge of nature and of the Earth. Elementary education first makes it possible to truly learn things, and to understand what the teacher is teaching.

“Scholastic education then leads the student into mathematics, linguistics, and history, up to the point where it would be useless to keep him tied to a teacher and education proper; it gradually liberates him from the teacher, while imparting to him everything a teacher is capable of imparting.

“The university is reserved for what the human being can find by and within himself: insight into pure science. For this self-activity in the fullest sense, freedom is necessary, and solitude is helpful; from these two requirements flows the entire external organization of the universities. Lecture courses are only a secondary aspect; the essential thing is that people live for a number of years for themselves and for science, closely alongside like-minded individuals of the same age, conscious that this same place has a number of already fully developed intellects who are solely dedicated to the elevation and promulgation of science.

“If we survey this entire course, from the first elements to exit from the university, we find that from an intellectual standpoint, the education authorities must have the following as their supreme (though only seldom expressed) principle: to bring forth the purest and most profound view of science, by bringing the entire nation—while preserving all individual differences—as quickly as possible along the path which, if further pursued, will lead to science, and to the point where it, and its results, can be variously intuited, grasped, seen, and practiced as talent and situation permit, thus aiding the individual by the enthusiasm awakened by perfect tempering of the whole.”

What Humboldt Accomplished

As director of ecclesiastical affairs and education, Humboldt had responsibility for all public cultural and scientific institutions—the Royal Academy of Sciences, the Academies of Music and Art, the Royal Library, and the

Botanical Garden. Soon he also took control over medical matters, including enforcement of professional standards, medical education, and the oversight of hospitals. He was also responsible for the censorship of literary publications. He approached this with the view that “unlimited press freedom was surely the only correct principle,” but that the time for complete elimination of censorship had not yet come in Prussia.

His directorship of the division of ecclesiastical affairs, which came as part of his position, was supposed to be only nominal, as he was generally known to be anything but pious. He was, of course, a Protestant, as were approximately two-thirds of the Prussian population. Although he rarely attended church himself, he advocated Bible study in the schools and consistently supported the view that religious instruction was of central importance in elementary education. On the education of his youngest son, Hermann, he wrote to his wife Caroline, “In this winter we should have him receive religious instruction. . . . This instruction should last at least two years. Actually one cannot give too much time to it. The soul [*Gemüt*] must be aroused in every way to reflection and feelings about these sublime matters.”

When Humboldt took over, according to one account, the typical elementary school throughout Germany “was run along lines appropriate for a penal institution.” The schoolmasters were typically invalid soldiers or the village tailor or carpenter, who were scarcely literate themselves. Mechanical memorization of passages from the Bible, catechism, and hymnbook, was the sum and substance of instruction.

In the words of a former Prussian minister, the educational system had “left the peasant child to grow up like an animal.”

Several months before Humboldt arrived on the scene in Berlin, the decision had been made to introduce the educational methods of Swiss innovator J.H. Pestalozzi into Prussia. Stein had placed two confirmed Pestalozzi disciples, Nicolovius and Süvern, in key positions of Humboldt’s section.

According to Paul R. Sweet’s biography of Humboldt,* Pestalozzi’s primary model for a well-conducted school was a well-conducted home, in which a loving mother performed by instinct what the teacher should seek to carry forward by conscious effort. He emphasized a focus on the individual child and his aptitudes, concern

* Paul R. Sweet, *Wilhelm von Humboldt: A Biography*, 2 vols. (Columbus: Ohio State University Press, 1978). The author has drawn much of the historical background in this article from Sweet’s study.

for the total personality, and the priority given to general, over vocational, education. There was little corporal punishment. The child was encouraged to learn by direct observation and to do things himself. Mathematics was also emphasized. Pestalozzi sought to infuse moral principles by teaching love of fellow beings and respect for the truth.

First experiments in teaching poor children with Pestalozzi's method had begun as early as 1774, and discussion of it circulated widely in Germany. Even Queen Louise was reading Pestalozzi's writings. Vom Stein often referred to Pestalozzi's method in his memoirs, and Clausewitz had visited Pestalozzi in Switzerland.

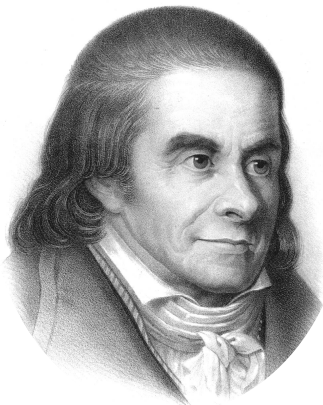
As a first step, the royal orphanage at Königsberg was made a model school and an institute for training teachers in Pestalozzian methods. Humboldt visited this school in November 1809 and, enthusiastically impressed, commented in a letter to his wife, "[The director] took thirty children, almost all of them orphans without father and mother, right off the street. At first they were like little pigs. And now . . . they are perfectly clean and polite, they solve problems in arithmetic . . . and sing hymns very truly in four parts. At the same time they are all happy; no one is ever struck, but there is such supervision by the teacher and by the children themselves over each other that disorder is almost

impossible." Humboldt continued and expanded this work during his term.

One of Humboldt's greatest achievements, which he shared with J.W. Süvern, his chief subordinate, was the establishment of the humanistic *gymnasium* as the basic institution leading to the university. Prior to 1788, when reform of the school system had begun, there was no uniform examination for determining qualification for entry into the university. In that year, the *Arbitur* was introduced, a state-supervised examination at the conclusion of secondary schooling. Upon taking office, Humboldt regularized and developed the use of the *Arbitur* throughout Prussia.

Also at the secondary level he revolutionized teacher training. Before his tour as chief of section was ended, a royal edict drafted by his associate Süvern specified that to be eligible as a regular *gymnasium* teacher, a candidate must pass a general examination, supervised by public authorities. The examination included philology, mathematics, and history. Humboldt argued in April 1810, that the questions of uppermost importance to the state in selecting a public servant should be: With what degree of clarity does he think? With what warmth does he feel? How comprehensive is his concept of *Bildung*? In concrete terms, how does he regard human beings? Does he respect, or scorn, the lower classes?

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Humboldt introduced the educational innovations of the Swiss reformer Johann Pestalozzi (above), which were based upon a loving school environment and respect for the truth. Right: Pestalozzi teaches a class of orphans.



Corbis-Bettmann

Imagine the effect of applying such criteria to the hiring and firing of teachers today.

Aside from what can be gleaned from the “school plans” cited above, Humboldt did not address himself to specific questions of curriculum. However, his associate Süvern, a former secondary school teacher, drew up a recommended curriculum for the *gymnasium* in 1812. It called for a ten-year *gymnasium*, beginning after four years of elementary school, that would teach ten years of Latin and eight of Greek, with mathematics and German also receiving substantial amounts of class time. Süvern’s curriculum also included history and geography, religious instruction, and natural science. With the advent of the Wars of Liberation, however, this model curriculum was never implemented.

The University of Berlin

The founding of the University of Berlin was Humboldt’s crowning achievement. It had already been agreed, before he took office, that a new institution of higher learning was urgently needed, and in September 1807 the King had agreed to it in principle. It was, however, only through the force of Humboldt’s personal drive that, by the time he left office in the summer of 1810, lectures at the University of Berlin were about to begin.

French occupation armies, reflecting the hostility of the Revolution to science and learning, had forced several universities to close, and German authorities closed others in the wake of the difficulties of the occupation. Trier, Cologne, Strasbourg, Bonn, and Mainz closed early in the occupation. Erfurt, Wittenberg, Frankfurt/Oder, and others soon followed.

The groundwork for the creation of a university committed to the full development of the student in “freedom and solitude,” as Humboldt stipulated in his Lithuanian Plan, was laid in Schiller’s inaugural lecture at Jena University, “What Is, and To What End Do We Study, Universal History?,” delivered on May 26-27, 1789. In this famous paper, Schiller denounced the “bread-fed scholars,” whose only reason for existence at the university was the filling of their bellies. Schiller wrote, “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? . . . The bread-fed scholar 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.” The opposite, for Schiller, was the “philosophical

mind,” whose “efforts are directed toward the perfection of his knowledge; his noble impatience cannot rest until all of his conceptions have ordered themselves into an organic whole, until he stands at the center of his art, his science. . . .”

It was to the creation of this kind of student that Humboldt’s revolutionary plans for the University of Berlin were directed. The university must uncompromisingly express commitment to *Wissenschaft* and *Bildung*. *Wissenschaft*, usually translated as science, has nothing to do with the current alienated idea of “natural sciences” that are divorced from “humanities.” Such a concept was foreign to Humboldt’s time. Rather, *Wissenschaft* was scientific knowledge in general, encompassing all areas of human learning.

In the plan Humboldt presented to the King, he urged that the new university utilize to the full, the scientific and cultural resources already available in Berlin, including the Academy of Sciences (founded by Leibniz), the Academy of Arts, the medical facilities, the observatory, botanical gardens, and the collections of natural history and art. In general, he envisioned a place where both professor and student were at the university to serve the cause of “*Wissenschaft* viewed as something that has not yet been entirely discovered and that can never be entirely discovered”—“to live science” (*der Wissenschaft leben*).

While Humboldt was unable to convince some of the best German minds to come to Berlin as professors—for instance, the greatest mathematician of the day, Carl Friedrich Gauss, refused to leave Göttingen to join the Berlin faculty, and even F.A. Wolf, Humboldt’s friend and adviser, also refused a faculty position—by 1835, the year of Humboldt’s death, the Berlin model was finding general acceptance in northern Germany. Eventually, the University of Berlin became the most prestigious model for universities throughout the Western world in the Nineteenth century.

Lyndon LaRouche concluded his August 1981 article with a challenge to those in our day who wish to reform education as Humboldt did: “We must build on the foundation bequeathed to us by the greatest mercantilists and cameralists of the Seventeenth and Eighteenth centuries. It will not suffice merely to imitate those predecessors. We must be informed by their vitality of spirit, their courageous long view of dedication, and the lessons of their particular accomplishments. Yet, we must go beyond them, as they would have exceeded themselves of the past were they alive today.”

Unquestionably, in us and in the work of the Schiller Institute, our predecessors do, in fact, live on.

‘Homeostatic’ Simulation

In reply to an inquiry concerning computer simulation of physical-economic processes, Lyndon H. LaRouche, Jr., summarizes the role of creative cognition in education, in the arts and sciences, and in the history of man’s social development

Dear Sir:

Thank you for your communication. I summarize my knowledge of the crucial problems of computer simulation of physical-economic processes. I focus upon the presumption that such processes might be described mathematically as “meta-homeostatic” systems.

My discoveries in physical economy were developed in work conducted during the interval 1948-1952. This work was prompted by my adverse reaction both to certain included features of Prof. Norbert Wiener’s text *Cybernetics*, and to related axiomatic fallacies central to Prof. John Von Neumann’s notions of systems analysis. I recognized these fallacies of Wiener and Von Neumann, as a radically positivist expression of the same problem which I had addressed during my adolescence, in my defense of Leibniz’s *Monadology* against those attacks on

Lyndon H. LaRouche, Jr., is Contributing Editor of the Washington, D.C.-based Executive Intelligence Review newsweekly. This letter was sent on March 16, 1996.



The Royal Collection © Her Majesty Queen Elizabeth II

Leibniz which are the central feature of Immanuel Kant’s celebrated three Critiques.

The outcome of that work may be summarized in three points. First, neither “information theory,” nor systems of simultaneous linear inequalities, may be employed to represent either the processes of human cognition, or mankind’s historically-defined, efficient mastery of nature. Second, this implicitly poses the question: if the efficient impact of cognitive processes can not be predetermined in such ways, in what manner might the problem of measurement be addressed mathematically? Third, I recognized, that by relying upon the principle central to Bernhard Riemann’s celebrated, 1854 habilitation dissertation, the problem of measurement could be solved: to conquer such problems, we must depart temporarily the domain of mathematical

‘Although no mathematical model of economic processes would attempt to program the artistic factor in social progress, the mathematician must take into account that potential margin of error in his model which might be introduced by excluding consideration of Classical art forms.’



domain in which to situate the problems of measurement. A 1952 re-reading of Riemann’s work from the vantage-point of my preceding discoveries in physical economy, guided me to my notions of an appropriate mathematical economics. Once some elementary conceptual problems

formalism, to continue our inquiry within the domain of experimental physics.¹ Once we have discovered the relevant measurement of a successful demonstration of a physical principle, we return to mathematics, to rebuild mathematical physics in the revolutionary manner which the discovered principle requires.

During that 1948-1952 project, I employed the Leibniz approach to physical economy,² as the do-

were clarified, the practical approaches to mathematical representation become comprehensible.

The first task, is to isolate the determining function of the cognitive processes in shaping the performance of economy. This task is effectively situated, in first approximation, by demonstrating the paradoxical fallacy of the Malthusian assumption, that man were merely some species of higher ape. For that purpose, situate such an assumed, ape-like species, within the ecological conditions known to exist during the approximately two millions years of the present Ice Age.

That proposition yields estimated potential relative population-densities not exceeding several million individuals. (By “relative” population-density, one signifies that any otherwise determined cultural potential will vary as relative conditions of unimproved, improved, or depleted land-area, affect potential population-density.) The mathematician would consider any fixed range of values of potential relative population-densities, as corresponding, most conveniently, to a system defined by an axiomatically fixed theorem-lattice.

The evidence demonstrates that the human species is not of such an assumed, brutish type. The archeological

1. “Es führt dies hinüber in das Gebiet einer andern Wissenschaft, in das Gebiet der Physik, welches wohl die Natur der heutigen Veranlassung nicht zu betreten erlaubt.” Bernhard Riemann, “Über die Hypothesen, Welche der Geometrie zu Grunde liegen (On the Hypotheses Which Underlie Geometry),” in *Bernhard Riemanns gesammelte mathematische Werke*, ed. by Heinrich Weber (New York: Dover Publications [reprint], 1953), p. 286 [hereafter *Werke*]. [For a passable English translation of the text, see the Henry S. White translation in David Eugene Smith, *A Source Book in Mathematics* (New York: Dover Publications, 1959), pp. 411-425.]

2. “The Leibniz approach to physical economy” signifies, inclusively, the influence of Leibniz upon the patriotic American conspirators opposed to the immoral John Locke and the anti-scientific Adam Smith. This was the group gathered under the direction of Benjamin Franklin, including the authors of the U.S. Declaration of Independence, and the 1787-1789 design of the U.S.A. as a constitutional federal republic. What was known as the “American System of political-economy,” of U.S. Treasury Secretary Alexander Hamilton, the Careys, Henry Clay, John Quincy Adams, Friedrich List, and President Abraham Lincoln, is a direct product of Leibniz’s influence. The same is to be said of the work of the French patriots Lazare Carnot and the Ecole Polytechnique under the direction of Gaspard Monge. Leibniz’s communications to Czar Peter I are part of the corpus of Leibniz’s work in founding the science of physical economy.

Leonardo da Vinci, “An old man seated in profile; four studies of swirling water,” *The Royal Collection, Windsor* (RL 12579).

and historical evidence is, that human potential relative population-density reached no higher than several hundred millions, throughout the planet, until Europe's Fifteenth century, after which the impact of modern European civilization has prompted a rise of population to more than five billion individuals, with pre-1966 life-expectancies and conditions of life vastly superior to those existing in any part of the planet prior to the Fifteenth century. Thus, we isolate the combination of both increases in potential relative population-density, and improvements in the demographic characteristics of populations; this serves us as the crucial variable for mathematical treatment.

The incorporation of willful improvements in inhabited land-areas, and in other technologies, should be considered by the mathematician, as in contrast to the fixed theorem-lattice of the "wild state" of mankind, the latter considered as if it were, ecologically, a "higher ape." Thus, for purposes of mathematical description, the combined improvement in demographic characteristics and potential relative population-density, represent the equivalent of changes in the set of axioms and postulates underlying the brutish ecological potential. Thus, for purposes of formal estimations, the succession of significant increases of human population-potential defines a sequence of theorem-lattices, each transition in the form of the Riemann phase-shift mode, $(n+1)/n$. In every such transition, each lattice is separated formally from its predecessor by a formal, absolute discontinuity; this discontinuity corresponds to some axiomatic change in the hypothesis underlying the referenced theorem-lattice [SEE Figure 1 and Table I].³

Each such demographic level can be regarded as a special kind of disequibrated state. That is, the increase of potential relative population-density in each such state, depletes the combination of previously existing and man-improved resources on which the characteristic technology of that state depends. This defines each theorem-lattice as a self-bounded system, which is disequibrated by its convergence upon its bounds of that theorem-lattice mode expansion of population-density.

The introduction of a radical (axiomatic) change in technology, to a higher, similarly disequibrated state, defines a new theorem-lattice, the latter of qualitatively increased growth of potential relative population-density, relative to the preceding theorem-lattice type.⁴

3. This signifies the use of "hypothesis," in the Classical Greek sense, as by Leibniz and Riemann, not the illiterate's misuse of the term by Isaac Newton's admirers. That significance of "hypothesis," is characteristic of Riemann's referenced habilitation dissertation; useful additional references are found on pages 524-538 of the referenced *Werke*. See also, the text of this present letter, below.

Describing the Subject-Matter

This picture prompts the introduction of a convenient, if somewhat crude classroom pedagogy. View such a succession of phase-shifts (theorem-lattices) in terms of relatively simple notions of "energy of the system" and "free energy."

Indicate such notions of "energy of the system" and "free energy" to signify an array of measurements of the following type. Define both consumption and production in terms of four classes of "market-baskets" required to satisfy an indicated level of demographic (e.g., social-reproductive) potential:

1. Basic economic infrastructure, as (a) physical improvements in land-area used, and (b) essential services such as education, health, and science and technology development *per se*;
2. Households' consumption of physical goods, plus education, health, and science-technology services;
3. Manufacturing and other industrial production; and
4. Necessary administration.

Determine "free energy," as the amount of total production of these contents of market-baskets which is in excess of "energy of the system" requirements for consumption by that society. Measure each of the elements of these four-plus classes of market-baskets of consumption and output, in terms of *per-capita* values (of imputable labor-force), *per-household* values, and *per-square-kilometer* values of implicitly used land-area.

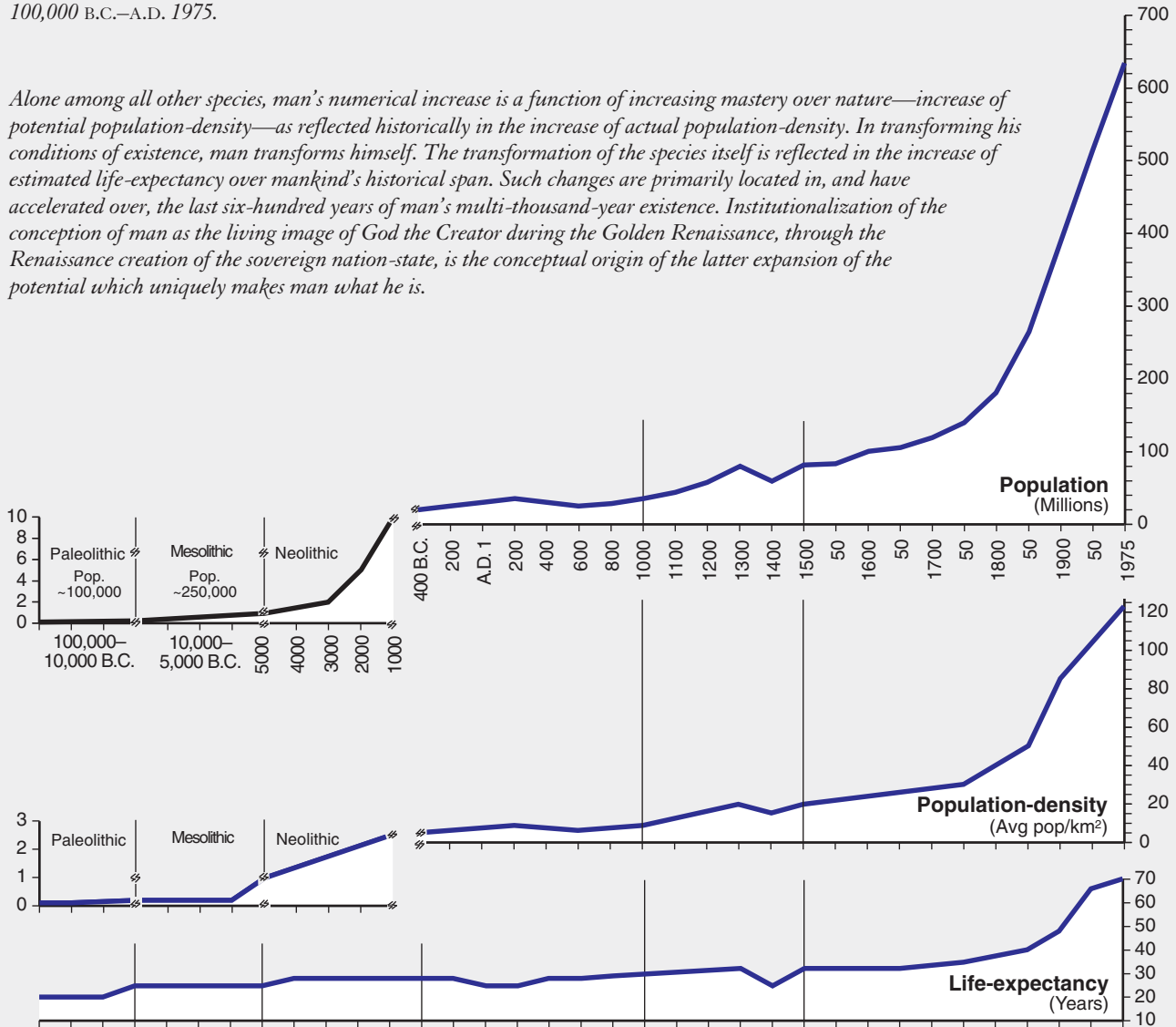
Derive the notion of a ratio of "free energy" to "energy of the system" from the foregoing considerations. Specify, that the successful continuation (social reproduction = growth of potential relative population-density) of society, requires that this ratio of "free energy" to "energy of the system" not decrease, despite required increases in the absolute content of the market-baskets employed to define "energy of the system."

In effect, this also signifies, that the conversion of "free energy" into productive capital, thus increasing the capital-intensity of the social-reproductive process (e.g., *per capita* and *per square kilometer*), must increase the *per-capita* rate of generation of "free energy" in those terms. This constraint identifies, in first approximation, the notion of the required "not-entropy" of the social-economic process as a whole.

4. This imagery led to the later (1978) use of B. Riemann's 1860 model for isentropic compression ["Über die Fortpflanzung ebener Luftwellen von endlicher Schwingungsweite," in *Werke*, pp. 156-175], as the model of reference for computer simulation of my economic forecasting "model" for the 1979-1983 U.S. economy.

FIGURE 1. *Growth of European population, population-density, and life-expectancy at birth, estimated for 100,000 B.C.–A.D. 1975.*

Alone among all other species, man's numerical increase is a function of increasing mastery over nature—increase of potential population-density—as reflected historically in the increase of actual population-density. In transforming his conditions of existence, man transforms himself. The transformation of the species itself is reflected in the increase of estimated life-expectancy over mankind's historical span. Such changes are primarily located in, and have accelerated over, the last six-hundred years of man's multi-thousand-year existence. Institutionalization of the conception of man as the living image of God the Creator during the Golden Renaissance, through the Renaissance creation of the sovereign nation-state, is the conceptual origin of the latter expansion of the potential which uniquely makes man what he is.



All charts are based on standard estimates compiled by existing schools of demography. None claim any more precision than the indicative; however, the scaling flattens out what might otherwise be locally, or even temporally, significant variation, reducing all thereby to the set of changes which is significant, independent of the quality of estimates and scaling of the graphs. Sources: For population and population-density, Colin McEvedy and Richard Jones, *Atlas of World Population History*; for life-expectancy, various studies in historical demography.

Note breaks and changes in scales.

The Function of Cognition

Since the efficient function of cognitive processes in science and in technological progress is rarely addressed in a rigorous way, I should identify for your convenience the relevant manner in which I define and approach this problem. My representation of a “not-entropic” function in social processes, is derived from this treatment of cognition.

Currently, to identify the function of cognition for my

students and associates, I use a pair of examples from the history of science. These examples are correlated with what Riemann’s habilitation dissertation implicitly defines as the mathematical type of a revolution in mathematical physics.

First, to illustrate the principled way in which a valid discovery of principle occurs, I prefer the case of Eratosthenes’ estimate of the meridian; this example affords a desirable minimum of diverting mathematical considerations, thus focussing attention more immediately upon

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

	Life expectancy at birth (years)	Population density (per km ²)	Comments	World population (millions)
Primate Comparison				
Gorilla		1/km ²		.07
Chimpanzee		3-4/km ²		1+
Man				
Australopithecines B.C. 4,000,000-1,000,000	14-15	1/ 10 km ²	68% die by age 14	.07-1
Homo Erectus B.C. 900,000-400,000	14-15			1.7
Paleolithic (hunter-gatherers) B.C. 100,000-15,000	18-20+	1/ 10 km ²	55% die by age 14; average age 23	
Mesolithic (proto-agricultural) B.C. 15,000-5,000	20-27			4
Neolithic , B.C. 10,000-3,000	25	1/km ²	"Agricultural revolution"	10
Bronze Age B.C. 3,000-1,000	28	10/km ²	50% die by age 14 Village dry-farming, Baluchistan, 5,000 B.C.: 9.61/km ² Development of cities: Sumer, 2000 B.C.: 19.16/km ² Early Bronze Age: Aegean, 3,000 B.C.: 7.5-13.8/km ² Late Bronze Age: Aegean, 1,000 B.C.: 12.4-31.3/km ² Shang Dynasty China, 1000 B.C.: 5/km ²	50
Iron Age , B.C. 1,000-	28			50
Mediterranean Classical Period B.C. 500-A.D. 500	25-28	15+/km ²	Classical Greece, Peloponnese: 35/km ² Roman Empire: Greece: 11/km ² Italy: 24/km ² Asia: 30/km ² Egypt: 179/km ² * Han Dynasty China, B.C. 200-A.D. 200: 19.27/km ² Shanxi: 28/km ² Shaanxi: 24/km ² Henan: 97/km ² * Shandong: 118/km ² * * Irrigated river-valley intensive agriculture	100-190
European Medieval Period A.D. 800-1300	30+	20+/km ²	40% die by age 14 Italy, 1200: 24/km ² Italy, 1340: 34/km ² Tuscany, 1340: 85/km ² Brabant, 1374: 35/km ²	220-360
Europe, 17th Century	32-36		Italy, 1650: 37/km ² France, 1650: 38/km ² Belgium, 1650: 50/km ²	545
Europe, 18th Century	34-38	30+/km ²	"Industrial Revolution" Italy, 1750: 50/km ² France, 1750: 44/km ² Belgium, 1750: 108/km ²	720
Massachusetts, 1840 United Kingdom, 1861 Guatemala, 1893 European Russia, 1896 Czechoslovakia, 1900 Japan, 1899 United States, 1900 Sweden, 1903 France, 1946 India, 1950 Sweden, 1960	24 32 41	41 43 40 44 48 53 62 73	90+/km ² Life expectancies: "Industrialized," right; "Pre-industrialized," left	1,200 2,500
1970 United States West Germany Japan China India Belgium	 59 48	71 70 73 180/km ² 183/km ² 333/km ²	1975 26/km ² 248/km ² 297/km ² 180/km ² 183/km ² 333/km ²	3,900

the fact that Eratosthenes estimated a curvature not to be seen by man until approximately twenty-two centuries later. I identify that as representing the type of idea of a measurable effect, an idea of a physical principle, for which no direct, single sensory object of reference exists for the discoverer's sense-perception at that time.

Such non-empiricist ideas are the elementary form of all valid scientific and Classical-artistic work.

Second, I focus upon the combined, successive developments by Christiaan Huyghens, his student Øle Rømer, Leibniz, and Jean Bernoulli, in defining both the relativistic principle of isochronicity, and its application to identifying events occurring in a universe bounded internally by a fixed rate of retarded propagation of light. The required shift, from an algebraic to a "non-algebraic" (transcendental) mathematics, occasioned by this sequence of discoveries of principle, I identify as illustrating the type of Riemann phase-shift which experimental physics' discovery of a valid new principle, imposes as a revolution in mathematical physics. I identify that impact of experimental physics, in defining a higher ordering of a mathematical physics as typical of a "Riemann phase-shift," the latter term referencing the kernel of Riemann's habilitation dissertation.

All valid discoveries of physical principles belong to the type of these kinds of non-empiricist ideas. Those principles, once validated in terms of an appropriate choice of crucial, measurable effect, function (as Riemann stated the relevant point) as new dimensions of a revised mathematical physics. This crucial measurement may occur either in the form of extension (e.g., a modified "Pythagorean yard-stick" = Gaussian "curvature"), or simply as the presence of a relevant discontinuity (singularity). Thus, experimental physics prompts us to overturn that naive, false notion of quadruply-extended, perfectly continuous space-time, which is sometimes identified as "Euclidean," "Cartesian," or "Newton-Maxwell" space-time.

Thus, each in a succession of new theorem-lattices appears, each among which which has no deductive consistency with its predecessor. That is the general, common aspect of a Riemann phase-shift relevant to the principal subject-matter of this communication. The relevant notion of cognition is located in the form of a question: What is the medium of action, external to any pre-existing, formal mathematical physics, by means of which the human mind causes experimental physics to generate a valid transition (Riemann phase-shift) from a theorem-lattice of " n ," to one of " $n+1$ " dimensions? This action, as it occurs either in experimental physics, or classical art-forms, is the location of

the event to be recognized as cognition.

As you will recognize, during the Eighteenth and Nineteenth centuries, this issue became the central issue dividing modern mathematics and mathematical physics into two general camps, the camp of Kepler, Leibniz, Monge, Gauss, Riemann, *et al.*, versus that of Fludd, Galileo, Descartes, Euler, Laplace, Helmholtz, *et al.*, or, during the present century, such anti-Leibniz, anti-Riemann influentials as Bertrand Russell, "Bourbaki," John Von Neumann, and Ilya Prigogine. The savage attack upon Max Planck by the followers of Ernst Mach, illustrates the point. My decades of experience with that controversy, prompts inclusion of the following qualifying interpolation here.

In a properly designed program of education, we educate the students, by leading them to reexperience, in their own mental processes, the act of original discovery of principle by the leading Classical Greeks, and by the successors to those Greek scientists and artists. The act of reexperiencing discoveries of principle, rather than memorizing them by repetition and reenforcement, is the practical definition of "knowledge," as distinct from merely "learning." One knows only if one has experienced the act of discovery of the valid principle in one's own mind: one knows only those valid ideas of principle which one has generated by means of one's own sovereign cognitive processes; knowledge is not fostered, but discouraged, by today's increasingly popular emphasis upon memorizing arbitrary dogma.

Knowledge acquired in that manner, has a double significance. Not only is it crucial and unique: the only means by which one may actually know a valid principle. It is familiarity with that quality of cognition, which is called up by reexperiencing, in proper succession, numerous, original valid discoveries of principle, beginning with those of the Classical Greeks, which fosters the emergence of the creative intellect in scientific and artistic work. It is the student's (for example) growing familiarity with that repeatedly reexperienced medium of creative discovery of valid principle, which enables the successful student to summon those cognitive processes to his aid, as when he is confronted by that type of paradox of principle which defies a well-established theorem-lattice in mathematical physics.

The increase of potential relative population-density (as illustrated by Figure 1 and Table I) is not entirely the result of discoveries of science; the progress of the Classical forms of art (as opposed to the so-called "Romantic" and "Modernist," for example), is also premised upon discoveries of principle by the same faculty of creative cognition exhibited in discoveries of physical principle in science. Contrary to Kant and such neo-Kantians as the

German proto-fascist Karl F. von Savigny,⁵ there is, as the case of Leonardo da Vinci implies, a cognitive ordering principle in Classical forms of art which is identical in principle with that of fundamental progress in physical scientific knowledge.

Although no mathematical model of economic processes would attempt to program the artistic factor in social progress, the mathematician must take into account that potential margin of error in his “model” which might be introduced by excluding consideration of Classical art-forms. For this reason, the mathematician must understand how this warning is to be applied, to understand what features of Classical-art principles must be borne in mind, if one is to avoid fallacy of composition in his construction of a mathematical image of economic progress.

The Principle of Hypothesis

In the most effective mode of education yet deployed, the European Classical Humanist model admired by Friedrich Schiller and his friend Wilhelm von Humboldt, the development of the adolescent mind into the condition of an educated adult, began with the Homeric Greek epics, and continued through Classical Greek tragedy and the work of Plato and his Academy of Athens. This study provides the indispensable basis for coming to understand how scientific ideas are formed in the mind, and communicated. In this respect, the most important principles of natural science are presented most accessibly in the domain of Classical art-forms: epic and strophic poetry, Classical forms of tragedy (most emphatically, Aeschylus, Sophocles, Marlowe, Shakespeare, and Schiller), and the related notion of the Socratic dialogue, as employed by Plato.⁶ The following sum-

mary is included here, to demystify the principle of “hypothesis,” as that bears upon the mathematical problem which your message has placed under consideration in my response.

The central, explicit topic of the Homeric epics, the *Iliad* and the *Odyssey*, is man’s relationship to the imagined gods of Olympos. The complementary, implicit topic, is the tragic character of that relationship, that the internal dynamic of the epics is leading to what the Greeks of Homer’s time knew as the collapse of the Greek culture of the second millennium, B.C., into a prolonged, and devastating, “dark age.”⁷ These epics serve as the point of reference for the powerful form of tragedy associated with Aeschylus and Sophocles. The comparison of the Ulysses of the epic to the Prometheus of Aeschylus’ *Prometheus Bound*, is exemplary.

In the Homeric epics, the emphasis is upon the distinctly different significance of the same event, in the experience of the gods of Olympos, and in the experience of mortal men and women. It is also the same in the Classical tragedy, as this is more faintly, but still definitely echoed in the tragedies of Marlowe and Shakespeare later.

Let us now consider the subjunctive mood, not as a grammatical form, but, rather, as a way of thinking. Treat the subjunctive, so conceived, as the natural setting for communication of the idea of hypothesis, as Plato and Riemann, for example, recognize hypothesis. After that is presented, turn next to the subject of metaphor, notably the fact that all ideas of physical principle come into existence in the individual human mind only in the form of metaphor. After that, consider the form which the mathematician must attribute to such metaphor and related ideas of physical principle. After that is done, we are prepared to focus upon the concluding point of this response to the communication received.

For this argument, think back to the Age of Pericles, and imagine an instance in which three Greeks share the experience of a certain distinct, troubling event in common. One of these Greeks is a person from Sparta, reared in the tradition of the Apollo cult’s Lycurgus. Another is from Athens, reared in the memory of Solon. A third, viewed contemptuously by each of his two companions, is from Thebes. The two from Sparta and Thebes are each

5. The reference is to the hereditary influence of Kant’s doctrine of aesthetics, as from Kant’s *Critique of Judgment*, upon the neo-Kantian positivist Savigny. Savigny’s famous *ukase*, decreeing an hermetic separation of *Geisteswissenschaft* (art, etc.) from *Naturwissenschaft* (natural science), is a point of emphasis here. In the final analysis, Kant’s irrationalist doctrine of aesthetics is rightly seen as a continuation of the empiricist irrationalism of mathematician Thomas Hobbes’ efforts to outlaw the subjunctive, hypothesis, and metaphor from modern language. Kant’s difference with Hobbes and Locke on this point, is limited to Kant’s abhorrence of the factor of “philosophical indifferentism” (intellectual crudity) in the work of his British empiricist teachers and other predecessors; it was Kant’s more sophisticated defense of irrationalism, as defined in his attacks upon the crucial topics of Leibniz’s *Monadology*, which provided the starting-point for the Nineteenth-century continental aesthetics of such neo-Kantian irrationalists as J.G. Fichte, G.W.F. Hegel, Franz Liszt, Hector Berlioz, Richard Wagner, K.F. Savigny, and Friedrich Nietzsche.

6. This is a matter recently elaborated in considerable detail in instruction to staff and volunteers working in the writer’s current campaign for the U.S. Democratic Party’s 1996 Presidential nomination. For example, the filming and editing of an extraordinarily successful, half-hour, nationwide television broadcast of March 2, 1996, on the NBC-TV network, was governed by the application of these principles.

7. The latter point, respecting the “new dark age,” has been emphasized by a collaborator.

religious in their peculiarly pagan fashion; the perplexing event which they have just shared, prompts these two to see the hand of the pagan gods in both the experience and its import for the immediate future. There is much discussion, therefore, of the conduct of each of the sundry pagan gods of Olympus, during both Archaic and contemporary times.

The writer of such a bit of fiction, is thus obliged to situate the account of the relevant event, in terms of four, simultaneous, distinct, interacting theorem-lattices. Each of the three Greeks represents a distinct theorem-lattice; his idea of the event, and the practical action he is impelled to propose in response to it, is determined by the specific cultural matrix (theorem-lattice) of his city and social stratum. The gods of Olympus also represent a distinct cultural matrix, distinct from that of each of the three Greeks.

To wit: By theorem-lattice, we signify a (usually) open-ended collection of deductive, or analogous theorems, whose common feature is their lack of inconsistency with some, single, relatively fixed set of underlying axiomatic assumptions. The proposition which the mind of each will tend to form, in response to any perplexing (e.g., crucial) event, will be a proposition whose form is not inconsistent with such a relatively fixed set of axiomatic assumptions. In a word, each proposition will tend to be formed as not-inconsistent with an "hypothesis."

In the interaction among the three Greeks, we are dealing with three mutually inconsistent cultural matrices, three mutually inconsistent theorem-lattices, three antagonistic hypotheses. How can one among these, the man from Athens, for example, conceptualize the propositions formulated in the opinion of his two companions? To state the critical point of this conjecture: How can the man from Athens form a series of judgments (propositions) identifying the propositions of each of his two companions? His proposition must qualify as a theorem of his cultural matrix, and yet must be a functional appreciation of the axiomatically inconsistent proposition formed in the mind of persons of axiomatically antagonistic cultural matrices. The state of mind imposed upon the man from Athens by this task, is exemplary of the subjunctive mood.

The subjunctive mood is the language of hypothesis.

Apply this view of the subjunctive mood to the three Greeks' discussion of the importance of the pagan gods in connection with the troubling event. The foremost problems are two: What do these gods believe (e.g., what is their propensity to act and react); how do the cultural matrices of these gods in contemporary times differ, if at all, from those of the gods of the Homeric epics? This takes the discussion among the three Greeks to a deeper

level, to the level we recognize from Shakespeare as "a play within the play."

This suggested piece of fiction poses an additional question. The conflict among cultural matrices—among hypotheses, so illustrated—implicitly poses a much deeper proposition. Since these sundry hypotheses differ axiomatically, which hypothesis is true? Is any among these hypotheses true? We have now re-situated our three Greeks as a play containing a play, all within a Socratic dialogue of Plato's type.

The most pervasive question which thus arises, in each and every consideration of that type, is: What is the relationship between relatively lesser or greater truthfulness, in the process of replacing one hypothesis by another? This is the problem posed, for example, by each crucial experimental test of a new physical principle. Plato would respond, that, given many hypotheses, ranked in order of the power over nature they afford, *per capita*, to society, that the succession of discoveries of principle consistent with such an ordering, corresponds to what Plato identifies as an "higher hypothesis," a One subsuming a Many. He would respond, that the search for the truthfulness which the process of higher hypothesis seeks, is termed by him as "hypothesizing the higher hypothesis."

Thus, the Many searchings for truth, if they are each relatively competent, each and all converge upon the single truthfulness of an adducible "hypothesizing of the higher hypothesis." This would lead us directly to the issue of "metaphor," but it were useful, perhaps indispensable, to take a very brief detour, to reconsider what we have just said about our fictional three Greeks.

The illustration we have just elaborated, has been chosen because it corresponds to the actual root of the development of the best feature of modern European civilization, a development which is implicitly traced to the emergence of the solar-astronomical calendars embedded within Vedic hymns of the Greeks' predecessors in Central Asia six thousand and more years ago. The ancient development of Classical epic and related poetry, and of the singing of that poetry, is the root of the finest products of the non-plastic arts, and also of scientific thinking. The development of Classical forms of geometry and poetry, are the roots and continuing foundations of civilized culture.

Until Europe's Fifteenth-century formation of the modern form of nation-state, ninety-five percent or more of the people in every niche of humanity lived in a relative state of bestiality synonymous with slavery, serfdom, or worse. It was the affording of Classical education to orphans, and to other children, especially those from families of the poor, which produced an urban-centered stratum of educated recruits, chiefly from the ranks of

the poor, the social formation upon which the replacement of feudalism by the modern nation-state was pioneered by France's King Louis XI, and others. It is the fostering of knowledge, through tendencies toward Classical forms of universal education, and the realization of that cultivated human potential, through fostering of investment in scientific and related progress in the productive powers of labor, which has made modern civilization possible. It is the role of the subjunctive, of the notion of hypothesis, and of metaphor, in early forms of composing and singing of epic and strophic poetry, through which the cultivation of the human mind for knowledge has progressed.

Metaphor

The idea of curvature in Eratosthenes' estimate for a meridian, belongs to the type of discovery of a crucial principle of nature; it is also illustrative of the type of Classical metaphor. By "metaphor," one signifies a provable, efficient principle, which is first uttered without any symbolic or other correspondence to a literal sense-impression. It was approximately twenty-two centuries later, before any person saw the curvature of the Earth. Such an idea is an object of the process of cognition, not of perception. All scientific ideas are metaphors, and remain so in principle, even after we have assigned a literal name by which they might be recognized henceforth.⁸

The additional prerequisite of such a metaphor, is that it is efficient. That signifies that it is susceptible of demonstration, yielding some sense of measurement. The notion of "special relativity," as defined in respect to both isochronism and a finite rate of retarded propagation of light, is such a metaphor. As I have noted above, the measurement may be in the form of a Pythagorean "yardstick" reflecting a demonstrable curvature of extension, or as a stubborn mathematical discontinuity, showing the presence of an efficient singularity. With those qualifications, any metaphor with the efficient character of a discovered, valid physical principle may be treated as a Riemann, geometry-analogous dimensionality in a phase-shift of the $(n+1)/n$ type.

One of the most compelling examples of the way in which discoveries of physical principle increase the productive powers of labor, is provided by a Chase Economics report on the impact of the U.S.A.'s Kennedy Moon-landing project of the 1960's. The U.S. economy

was given approximately fourteen dollars in increased income for each dollar spent on this aerospace research and development.

There are analogous effects in the domain of military spending. Although military consumption is economic waste, the role of technological attrition in modern warfare accelerates the advancement of the machine-tool and analogous sectors of the economy. We say that military consumption is generally waste, because it makes no contribution to social-reproductive processes within the cycle of production and consumption. However, the by-products of military procurement, such as increased and improved machine-tool capacity, do have reproductive significance for the productive sector of the economy. It is the transmission of new technologies to the non-military sector of the economy, through the impact of new technology on the tool-making sector, which has repeatedly caused U.S. high-technology military expenditures to increase the national income by a greater amount than was destroyed (economically) as military consumption *per se*.

There are similar effects registered in the role of development of "basic economic infrastructure," in making possible increases in productive powers of labor, increases which could not have occurred without continued expansion and technological improvement of such elements of infrastructure as: transportation of increasing efficiency in ton-kilometers *per* hour, water management and general sanitation, production and distribution of power in increasing power-density (e.g., effective watts *per* square-centimeter cross-section), education, health care, and science and technology services.

The increase of the physical-productive powers of labor through advances in application of scientific and technological progress in a capital-intensive, power-intensive mode, is the immediate driver of increase in the potential relative population-density of society. This function depends upon a corresponding quality of relatively universal education, combined with a policy of fostering relatively high rates of investment in capital-intensive, power-intensive modes of technological progress in the society as a whole.

Thus, the determining role of "the subjective factor" of metaphor in fostering the increase of the productive powers of labor, and of potential relative population-density. This is measured, in effect, in terms of a constant or rising ratio of "not-entropy" ("free energy" to "energy of the system") under conditions of increasing *per-capita* and *per-square-kilometer* ratios of capital- and power-intensity. This must take into account, losses occasioned by toleration of wasteful expenditures, including those of social parasitism; however, that noted, the principle should be clear.

8. In this sense, the term "metaphor" has the implication of Riemann's use of the alternate term *Geistesmassen* ["Zur Psychologie und der Metaphysik," in *Werke*, pp. 509-520].

The required mathematical model is obtained by recognizing the role of the isentropic-compression “shock” effect, in the internal functioning of a process which is governed by the combined principles of increasing capital-intensity, increasing power-intensity, and the imposed constraint of “not-entropy,” as I have identified that here. Under those conditions, a “meta-homeostatic” model would be a useful management tool.

The Mathematical Problem Posed

What are the mass and volume of the mental process—the thought—which generates, or regenerates, an original discovery of physical or analogous artistic principle? Such a mental process is of no appreciable magnitude: not zero, but incalculably (“transinfinitesimally”) nearly zero. In terms of conventional mathematics, such a thought is measured only as a transfinitely small mathematical discontinuity. Yet, this “magnitude” is efficient. It is the sole source of the “not-entropy” enabling that performance of economics which satisfies the “not-entropy” constraint indicated afresh in the immediately preceding paragraph.

To the best of my present knowledge, the relevant functional connection between the generation, or regeneration of metaphor, on the one side, and the subjunctive expression of hypothesis, on the other side, was first made transparent in Plato’s dialogues. I place special reference on the *Phaedo*, *Meno*, and *Timaeus*, treating each as addressing the solution to the ontological paradox posed by the *Parmenides*. I now summarize the implications of that for mathematical modelling of a modern economic process.

Given, an ordered sequence of valid hypotheses, each representing a greater potential power over nature, *per capita*, than its predecessor. Let such a sequence be addressed in the manner Plato, in the *Parmenides* confronts the Eleatics with the ontological paradox of the “One” and the “Many.” Treat the series of hypotheses as Plato treats a Many. What, under those constraints, is the One which efficiently subsumes the Many, defining the “Many” hypotheses, thus, as theorems of a theorem-lattice?

Examine the fashion in which this applies to either a Classical strophic form of poetry, or a song in the form of a Classical musical composition (as by Mozart, Beethoven, Schubert, or Brahms) employing a Classical strophic poem. Compare what we now report with the *Ars Magna* of the famous Raymond Llull.

The subject of such a Classical poem, or song, is the metaphor which defines the composition as a process brought to its close. (Any symbolic interpretation of such a poem is evidence of the student’s incompetence in the

matter.) This is a metaphor in the sense that Eratosthenes’ estimate of the curvature of the Earth was a metaphor, or that the original form of the concept discovered to serve as a valid new physical principle, is a metaphor. How, then, shall this poem, or song, be performed?

Once the artist has recognized the metaphor which subsumes the poem or song as a whole process of development, he must now perform the poem or song under the governance of the certainty of the metaphor toward which the poem or song, appreciated as a developmental process, is leading. In a successful poem or song, this developmental process leads so with the force of that which Gottfried Leibniz defined as “necessary and sufficient reason.”

The relevant, crucial implications of that case, are the following. Once apprised by the performer, the concluding metaphor of a poem or song does not change at any time in the performer’s conscious appreciation, as the performer is proceeding from the moment of silence which precedes the utterance, into the momentary silence following the performance’s close. Attempt to describe this mathematically, and the following paradox is presented. In the performance of that artistic composition, the performer’s role is governed, in each moment of the proceeding, by a “memory of the future.” The “future” is represented by the controlling role of the concluding metaphor, throughout the performance. Thus, while, in each of its moments, the performance is developing from past through present, the course of that development is regulated by a principle which is acting efficiently from the relative future. It is the “collision” of efficient past with efficient future, in this way, which defines a singularity.

Such, in summary, is the relevant principle of “memory,” as this performs a central role in defining all Classical art-forms, and in defining the meaning of the term “necessity” respecting notions of scientific principle. All processes are bounded by their outcome, in this specific sense. All valid abstract ideas, such as the idea of a crucial scientific principle, is defined in just this way.

Thus, the bounding of the economic process by the constraint of “not-entropy,” is to be read as a statement of the condition which a culture must satisfy, that it might survive. A culture which refuses to act according to that principle, will be destroyed by the nature whose condition it fails to satisfy. Once that point and its implications are apprehended, a competent mathematical approximation of the current phase of an economic process becomes a matter of the professional’s knowledge, ingenuity, and persevering work.

Sincerely yours,
Lyndon H. LaRouche, Jr.

Peter Abelard: Discoverer of

by Helga Zepp LaRouche

It took Europe a long time to recover from the collapse of the Roman Empire. Around 800 A.D., there was the relatively short-lived “Carolingian Renaissance” under Charlemagne (who himself could not even read), but which was inspired not only by the English monk Alcuin, but also through contact with the Islamic Caliphates of the Abbasid Dynasty, which contributed greatly to saving the achievements of the Classical Greek period and to bringing them back, enriched, to Europe. There were also some important developments under the Silesian kings.

But, in studying the elements it took for mankind to get to the breakthrough of the Italian Renaissance, I would like to select one period which was an important preparatory development, a period which highlights a conflict that has not lost its importance for the tasks we have to solve today. It sheds light on some interesting facets of what it took to arrive at our modern conception of man, and of what is required for an idea to gain reality in practice. Because, in itself, an idea is not yet real; it has to be

*This article is excerpted from an address entitled “Pre-Christian Cults versus the Principle of the Renaissance,” which was delivered to the semi-annual conference of the Schiller Institute held at Reston, Virginia, on February 18-19, 1996. The full text, which includes an extensive review of the Gaia mythologies of pre-history, appears in *The New Federalist*, Vol. X, No. 15, April 15, 1996.*



Peter Abelard

Peter Abelard wrote that he wished to provoke his young readers to the greatest exertion in the search for truth

brought into practice.

I want to talk about the Twelfth century, and the controversy between Peter Abelard and Bernard of Clairvaux.

What preceded this, was a relatively difficult period in the history of the Church.

Gregory VII, Pope since 1073, claimed worldly powers, and got involved with King Henry IV of Germany in the famous investiture fight. Henry denied Gregory the right to

call himself Pope, and Gregory answered by anathematizing the King, relieving all bishops and subjects of the German crown of their oath of allegiance. This caused a traumatic experience for the entire population—the Pope against the King—and it shook the foundations of society.

In 1077, Henry IV made the famous march to Canossa, to beg for lifting of the ban. A second ban was issued in 1080.

Henry named the anti-Pope Clement III. When Clement crowned Henry Holy Roman Emperor in Rome in 1084, Gregory called on the Normans for help. They vandalized Rome, and Gregory was forced to flee the anger of its inhabitants. He died one year later, but the investiture fight continued.

Individuality in the Feudal Age

Saint Bernard was convinced that the 'dialectical method' was a complete challenge to the teachings of the Church

After the death of Pope Honorius II (1124-30), the election of Pope Anacletus II (1130-38) took place. Anacletus was supported by one faction of the Roman nobility, the Vatican state, and the Normans, who at that point had their empire in the south of Italy and Sicily. But a second Pope, Innocent II (1130-43), was elected by another faction of the nobility. With the help of Bernard of Clairvaux, and the support of the Kings of France, England, and Germany, Innocent fled to France.

Obviously, this schism, and rule of two Popes, did significant harm to the Church.

Around 1125, Arnold of Brescia, who was then a chorus cantor of the Augustinians in his home town, launched massive attacks against the greedy and power-hungry clergy of his time. He demanded a return to apostolic poverty, and, since he merely spoke aloud what many others were thinking, he soon became a folk hero. "Vagrants" would sing his protest in the streets.

In the monasteries, a similar "poverty movement" emerged. In the Cloister Citeaux, the Abbé Stephan Harding, an Englishman, created a new order out of the sharpened rules of the Benedictines, the *Zisterzienser*. It emphasized a completely ascetic lifestyle, poverty, night watches, self-flagellations, and long hours of prayer. Unlike the



St. Bernard leads a procession of monks at Clairvaux.

Benedictines, they explicitly did *not* want to study or collect manuscripts in libraries, or write historical chronicles. Instead, they emphasized manual labor and agriculture. It is interesting, that nearly all the priests of that order, as well as the lay members, were born of nobility, even high nobility.

The most famous member of this order was Bernard of Clair-

vaux, who joined Citeaux in 1113. He soon founded a new monastery, and helped to spread the order all over Europe. He started out like Arnold of Brescia, protesting against conditions in the Church; but soon, he became Arnold's arch-enemy. Bernard became extremely famous and very influential. He travelled throughout Europe on political missions, took the displaced Pope Innocent under his protection, and tried, by all means, to reinstall him.

Bernard's main concern was to preach a deeper spirituality and a more pious lifestyle; later, around 1147-49, he travelled, preaching everywhere for participation in the Second Crusade. According to the reports of his time, he must have been a very mighty speaker, who was able to arouse his audiences. But to understand what kind of piety he advocated, it is most useful to look at the grounds on which he attacked Peter Abelard.

Abelard had been born in Le Pallet near Nantes, in the border area of the Bretagne, in 1079. He was the oldest child of a knight, Berengar, and his wife Lucia. Among his teachers were Roscelin of Compiègne and Wilhelm of

Champeaux, as well as Anselm of Laon, who himself was a pupil of the famous Anselm of Canterbury, the father of Scholastic philosophy. From 1113 on, Abelard had his own school in Paris, which quickly developed a huge following. Together with Hugh of Saint-Victor, he was celebrated by contemporary historians as one of the two *luminaria*, the outstanding intellects of their time.

Now, what were the issues, over which there arose the clash of method, between Bernard and Abelard?

One of Abelard's books was called *Sic et Non (For and Against)*—meaning, that one had to consider all aspects, and then decide; and in it, he treated the problem of certain mis-statements and inconsistencies in the Bible and in the writings of the Church Fathers. There were questions—such as, who was it, who evangelized the first Christians in Rome before St. Peter was there?—which nowadays, is a normal question for any historian, because there were Christians before St. Peter was there, so how did they become Christian?

But Bernard and many of his co-thinkers were convinced, that this “dialectical method” was a complete challenge to the teaching of the Church. Abelard himself wrote, that he wished to provoke his young readers to the greatest exertion in the search for truth, and, through this exertion, to sharpen their wits.

For Bernard, on the other side, faith came from the statement of authority, and his method of conversion was not to challenge the intellect, but was instead rhetorical. For him, Abelard's approach was a dangerous pride in knowledge; Bernard was convinced, that science puffs up men, or leads to conclusions that are incompatible with the teachings of the Church. He accused Abelard of reasoning about everything, and of wanting reasons and proofs for everything; and that, with that, he would take the merit of faith away.

He accused Abelard, furthermore, of always bringing up new things, instead of sticking to proven traditions. Of even introducing new words, or giving new meanings to old ones. Of trying to make everything intelligible.

Abelard, on the other hand, based himself on St. Augustine, and insisted that one should not start with *any* reference to authority whatsoever. He insisted that this would not affect the question of faith, because in this we are only dealing with the shadow of faith, since the truth is only known by God. Abelard attacked those who seek comfort in their ignorance, and hold that he has more fervent faith who assents, whether he understands or not. Authority is inferior to reason, said Abelard, because it deals with opinions about the truth, rather than with the truth itself; whereas reason concerns the subject itself, and comes to a conclusion. With reliance on authority, one *always* faces the problem of the validity of the authority, and since nobody listens to an authority he does not

accept, one has to deal with the grounds on which he can accept it.

Lotulf and Alberic, two scholars of this time, led the attack on Abelard. They stirred up the clergy against him, and did not hesitate to lie. They claimed Abelard would teach the existence of three Gods—when in reality, he was only discussing the problem of the Trinity. They enlisted the aid of their archbishop and the Papal legate, however, and, with the help of Bernard, Abelard's strongest opponent, they succeeded in his conviction by two councils, and his condemnation to be silent and remain under arrest in a monastery.

A historian of his time, Otto of Freising, the uncle of Friedrich Barbarossa, described the motives of Bernard as lying in his religious fanaticism and piety, amplified by the simplemindedness of his nature. But there were others, like John of Salisbury, who found Bernard's unscrupulous behavior abhorrent, and the very respected Petrus Venerabilis came to Abelard's defense, writing to the Pope, that Abelard had been slandered and wrongly accused of heresies, especially by Bernard.

One can imagine how the overzealous Bernard felt, when Abelard, who was reputed to be the sharpest mind of his time, challenged him to a scientific debate, after Abelard had already completely debated into the ground such famous scholars as Wilhelm of Champeaux and Anselm of Laon, his former teachers.

Bernard wrote to the Pope: “I refused this, because I regarded it completely beneath my dignity, to discuss with such lumpen, such trash, concerning the fundamentals of my faith.”

The difference was clear: Abelard tried to meet arguments of reason with better reason; Bernard used force to silence reason.

Abelard and Plato

In the first two books of his *Theologia Christiana*, and in the beginning of *De Unitate*, Abelard describes how he was convinced that many pre-Christian philosophers had actually Christian beliefs, and why this was a great asset in the effort to evangelize and win over the heretics of the Twelfth century. If thinkers like Plato or Virgil, long before the Incarnation, could have an understanding of the Trinity, if this were accessible to human reason, then it was accessible to all men of all ages, since the pre-Christian philosophers could not have known anything of the revelations, but nevertheless they came to correct conclusions.

Now, this obviously hit a raw nerve in many of Abelard's contemporaries! Many scholars of Patristic or medieval times, especially some within the monastic movements, had denied that the literature of the Classical

period should be read at all. They had blasted it as a complete waste of time, and, on top of this, a violation of piety.

One of the most crucial, and famous, debates of this time, concerned the nature of universals—whether they represented truly existing things, as the “realists,” so-called, insisted; or, if instead, they were merely located in the intellect, empty creations, which lacked any real existence, a position which was held by the “nominalists,” of which one of Abelard’s former teachers, Roscelin de Compiègne, was a proponent.

In his book *Dialectica*, Abelard makes clear that he did not regard the nominalist view worth talking about. But he also rejected the realist position of his opponent Wilhelm of Champeaux. Instead, he admitted that he favored the concept of Plato’s “ideas,” and he complained that he did not possess the works of Plato, so he could not check out Aristotle’s accusations against Platonic philosophy, of which he was very suspicious.

Abelard tried to reconstruct Plato’s thinking from various sources: the *Timaeus*, which was the only available text, and references from Priscian and Macrobius’ commentary on Cicero’s *Somnium Scipionis*. His notion of the concept created by reason (*conceptus*, idea), as distinct from the nominalist position, has been called “conceptualism” by scholars ever since. They created this word *only* to describe Abelard’s philosophy. And it is astounding, that with so relatively few sources, he got very close to Plato’s solution of this problem, the “One and the Many” question of the *Parmenides*.

Abelard referred to Plato, Hermes Trismegistos, and St. Augustine, to arrive at his teaching of the Trinity, that God is not only the good, but “the Good” itself, who, as world-creating wisdom, produces the totality of ideas, and who lovingly moves the world. “The Good” itself, he equated to God the Father; the world-creating wisdom, to the Son; and the loving motion, to the Holy Spirit. His opponents especially criticized his equating the Platonic idea of a world-soul, with the third person of God. But, the equivalence of the Christian and the Platonic Trinity, however, had already first been noted by Claudianus Ramertus, a pupil of St. Augustine.

His late work, *A Dialogue Among a Philosopher, a Jew, and a Christian*, is a beautiful answer of the persecuted Abelard, and it totally reflects the Platonic method of the “One and the Many,” in finding a basis of reason for the understanding among the monotheistic religions.

He makes the philosopher reject the beliefs of both the Christian and the Jew on the sole grounds, that each refused to give intellectual proof of his doctrines. Jews would only seek signs, while Christians appeal to the authority of their traditional books alone; but neither’s argument for the truth of their creed will satisfy

the requirement of the philosopher.

The philosopher says: “If faith, in effect, precludes all rational dialogue, if it have no merit but at such a price, such that the object of faith escape all critical judgment, and all that is preached we must accept immediately, whatever the errors such preaching spreads, in that case it serves nothing to be a believer; for, where reason may in no manner agree, neither may reason refute. Were an idolater to come to say to us of a rock, of a chunk of wood, or never-mind-what creature: ‘Here is the true God, the creator of Heaven and earth!’ Were he to come to preach to us never-mind-what obvious abomination, who, then, will be able to refute it, if all rational discussion is excluded from the domain of faith?”

So you see what I’m aiming at! If you imagine all the many cultures which mankind has produced over its development, it was *only* Platonic Christianity, which has developed this method of the intelligibility of the truth, and the possibility to establish reason as the basis for ecumenicism.

And in the same way, counterpose the ill-conceived religious frenzy of the Crusades, with the beautiful conception of the dialogue by Abelard. So did Raymond Lull a century later, followed by Nicolaus of Cusa in the Fifteenth century, and Gotthold Lessing in the Eighteenth.

Now Abelard, one must admit, is not as profound as Plato, Nicolaus of Cusa, or Leibniz. He did not contribute comparable leaps to human knowledge. Nevertheless, he is much more important in the evolution of our modern humanist conception of man, than is generally known. He has sometimes been justly celebrated as the discoverer of *individuality*; and in that, he was an important pioneer for the new, Renaissance image of man.

I would go even so far as to call Abelard a predecessor of Friedrich Schiller and his idea of the beautiful soul, because he was developing a criterion for the judgment of morality, which comes very close to that of Schiller. Abelard says it is *not* the external appearance, or subjective disposition, which decides if an act is moral, but the inner agreement with the deed. Now, this is an extraordinarily modern idea for the Twelfth century!

The medieval code never considered the intention of the person, only the result. What Abelard did, was to dissolve the assumption, that moral behavior would be *only* conformity with objective rules. He emphasized, that it is *always* up to us, to have an inner agreement or disagreement, no matter what the objective circumstances are. This is very important for the whole question of resistance against tyranny, because you can remain free, no matter how frequently they put you in chains. He opened up an *internal degree of freedom* for moral behavior.

Abelard also had very interesting thoughts about the nature of happiness and misfortune, of the true good,

The End of an Epoch

We have said often, that modern times, which started around the Fifteenth century, is coming to an end. If you look at the condition of the world, it underlines, very drastically, that this period of about five hundred years is ending. We are looking at a dying civilization, which is collapsing for, essentially, exactly the same reasons that earlier civilizations and cultures went under.

And it is very clear that either we make something new, beautiful, something completely different than it is now—or, that we plunge, as Prince Philip suggests, into a pre-Christian pagan society. The oligarchs want to go back to their system, pre-Christian cults, Gaia. And don't kid yourself, Gaia is among us, among the Greens, the ecologists; they are already sold on this idea.

And we, I suggest, should answer them with the magnificent concept first developed by Leibniz, the idea of history as science, which was developed further by Lyndon LaRouche.

Schiller insisted that universal history should be the basis of our identity. Leibniz said, that as often as you go back to earlier stages of the world, you will never find the full, final reason for why the world exists, nor why it should be *this* world. But, once the world has been brought into existence, all its conditions follow by necessity.

What kind of a world is this? Obviously, that world in which the most of all which is possible, is realized—"the best of all possible worlds." And therefore, it is also the most complete world possible, because it has the highest degree of possibilities.

But then, Leibniz asks: How can the final cause for the existence of the world, lie in something which is only possible, which does not exist?

Leibniz answers, that the realm of infinite possibilities has very much a real existence. And that is God's nature, as the last, absolute reason for the existence of the world, and its existence in this form. The Divine will is nothing other than the transition, says Leibniz, from the series of possibilities, to the one reality.

And so, to bring this chapter of universal history, which one can trace from pre-history to the end of oligarchism, to a happy conclusion, let us—and here, I mean *all* of us—take the Divine will into our will, as Friedrich Schiller would formulate it. —HZZL

which he said, is not pleasant experiences of the senses, or the disgusting satisfaction of bodily lust. Instead, the true good is the inner soothing of the soul, which comes from the conviction of the value and the meaning of one's own work. Therefore, he writes in the *Dialogue*, a person can be really happy despite defeats, because this inner bliss cannot be wiped out, provided the intellect has a sufficiently high degree of resistance.

If you consider, how oppressive the pre-Christian oligarchical structures were, and how oppressive the feudal oligarchical conditions of the medieval period still were, one must also say, that there was a reason why the more than ninety-five percent of mankind accepted that subjugation. From that standpoint, the question of the degree of inner freedom, which was won by Abelard for humanity, is precious.

It is very simple: Oligarchism will only end, if the overwhelming majority of people stop accepting the condition of slavery, in whatever form it may occur. The power of resistance, of which Abelard speaks, is not inherited. Each of us has to work for it. One acquires it, in struggling for one's own development. Through these efforts, man can organize his relationship to the world and to society in increasing ways. And since man's existence transcends his physical life, whatever we do, affects the future of mankind as a whole.

Universal Education

After the cathedral schools, such as that of Chartres in the Twelfth century, it became the teaching orders, like the Brothers of the Common Life and others, who gave access to the necessary knowledge to an ever-increasing percentage of children and youth, to the kind of universal education which breaks man free from accepting oligarchical subjugation. It was that, which produced such geniuses as Nicolaus of Cusa, the father of modern science, and Louis XI, and made the success of the first nation-state possible. For, it is universal education which will set mankind free of accepting a mental dependence on *any* kind of domination.

Let's look at the person who put that concept of universal education into a complete educational system: Wilhelm von Humboldt, who was one of the pillars of the German Classical period, and, actually, the closest friend of Friedrich Schiller.

Humboldt wrote: "Mankind has now reached a level of culture from which it can progress only through the development of the individual. And therefore, all institutions which *prevent* this development, and which reduce human beings to a mere mass, are now more damaging than ever before."

Humboldt was inspired by Schiller's beautiful image of

man, which was the idea that each human being has the ability to become a “beautiful soul,”—which Schiller described, as a person who no longer feels a conflict between necessity and duty, on the one hand, and his emotions. This person has developed his emotions to such a degree, that he can blindly follow his impulses, because reason and passion are united. And Schiller says, “The only person who is a true beautiful soul, is a genius, because it is only a genius who, in a creative, lawful way, enlarges the laws, and therefore creates new degrees of freedom.”

Now, Schiller and Humboldt had experienced the horrors of the French Revolution, the Jacobin Terror, the chopping off of heads of kings and scientists; which led Schiller to say, that this great historical moment had found a little people. And Schiller then wrote his famous *Letters on the Aesthetical Education of Man*, in which he discussed the reasons why people had failed to match up to the historical opportunity. And he developed the notion of an aesthetical man, who has developed all his abilities to the fullest.

Wilhelm von Humboldt took this idea, and he defined the goal of education to be the highest and most proportionate development of all one’s powers into a unity. Now, Humboldt had had such ideas before, but after the defeat of Prussia by Napoleon in 1806, in the famous battles of Jena and Auerstadt, educational reform became a question of survival for Germany: because, if the Germans would not draw the conclusions as to why the Napoleonic army was so superior to that of Prussia, then shortly they would not have any country left at all.

So, together with vom Stein, von Humboldt was the most important of the Prussian reformers. Basically, he took the idea of Schiller, and he developed it into a full educational system, where the educational goal was not to win a degree, not some kind of doctorate or anything like that, but the *building of character*; the building of a beautiful soul; and, the development of every person to be a citizen of the nation.

Now, Humboldt argued that *all pupils* must receive the same fundamentals, even if one is to become a manual laborer, and the other a sophisticated scientist. Because, if they don’t have the same development, then the first one will be too harsh, and the second one will be too squeamish.

Humboldt decided that certain areas of knowledge would be better suited than others to have this impact on the character.

First of all, following Schiller, he said people must know the entirety of universal history. You don’t need to know every detail, every footnote, but you have to have a sense about how mankind arrived at the present. What were the struggles, often with blood and tremendous sacrifice, of many, many generations? So that you have an appreciation of what has been given to you, so that you

feel a noble impulse to pass it on, enriched, to the future.

So, universal history is essential.

Secondly, Humboldt argued, that you must gain a command over your own language in its highest form—which means knowing the best Classical poetry of your language, because only if you can think in terms of poetic notions, in terms of metaphor, in terms of poetry and drama, can you really express yourself. Because what you cannot say, you cannot think.

Furthermore, he insisted that it was important to study an ancient, more developed language, such as Greek or Sanskrit, which has a higher degree of expressions and a richer form of grammar; so that, from this more advanced standpoint, you can become self-conscious about your own language.

Then, naturally, you have to study all the natural sciences, because only if you understand the laws of nature of the physical universe, do you have a rational approach to this world.

And naturally, religion was important; but so, too, were geography, music, singing, and gymnastics.

Now, the goal of education was the development of the *entire* human being, not just some parts, into a harmonic totality. Everyone, even the poorest, must be given a complete human development. Every person has to receive a complete education, and no one should find a destination in something *less*, than his own successive development.

It is only after the full personality is developed, that you can have specialization. Humboldt warned, that a merely “drilled” person, a person who merely has a few skills, very specialized, will always be useless, and even dangerous. And, if you think about the computer nerds of today, who are somehow the appendages of their computers, or the poor kids glued to their Game Boys, having lost all sense about the real world and having just this one thing, you can see that Humboldt was on the right track.

Now, for university teaching, which he integrated with basic education, Humboldt demanded that teaching and research be united. Because, you don’t want to have stale teachers, who repeat the same thing endlessly, and put you to sleep. The teacher has to be inspired by his own discoveries, in order to mediate the joy of entering into new knowledge.

And knowledge, for Humboldt, should not be an accidental aggregation of things, but it should be guided by truth-seeking, and by fundamental principles.

Because, only a science which comes out of the inner person, and touches the inner self, will build character. And that’s the only thing which counts, for the nation as much as for the individual. Because it is not knowledge *per se*, or mere verbiage, but character and acting in the real world, which makes the difference.

Dialogue Among a Philosopher, a Jew, and a Christian

(1136/39)

Peter Abelard

PREFACE

I was asleep when three men, coming from three directions, appeared to me. Right away I asked of them their profession, and what the motive was for their visit.

“We belong,” they replied, “to different religions. To be sure, all three of us honor a single God, but we have neither the same faith, nor the same practice in serving this God. One of us is a Pagan, of those who are called philosophers: he is content with natural law. The two others possess the Scriptures; the one is a Jew, the other Christian. We have for a long time confronted our religions and disputed their words, and we are now here to take you as our arbiter.”

Greatly surprised, I asked them what led them to this discussion and this encounter, but above all, what determined them to take recourse in my judgment. The Philosopher replied to me: “It is actually my work which is the source of the entire debate. Is not the supreme end of philosophy, in effect, to search out by means of reason the truth, to surpass human opinions and substitute in their place, the reign of reason in all things? Being attached with all my heart to the opinions professed in our schools, instructing myself in both the reasonings of our masters and of their authorities, I finally arrived at moral philosophy, the final crowning of all science, which I judged preferable to any discipline which might exist.

“Having been instructed as much as possible concerning the supreme good and the supreme evil, concerning all which makes the happiness or misfortune of men, I attached myself right away to the attentive study of the various religious confessions which now divide the world, confirmed to follow that which would be the most reasonable, after a comparative examination of all these confessions.

“It is thus, that I have brought to study the refutations which have been made of the Jews and the Christians, of their doctrines, their beliefs, and their Laws. The Jews appeared to me to be fools, and the Christians insane—

forgive me for saying this to you, who pass for Christian. After disputing a long time with them, since the quarrel born of our confrontation is not yet complete, we have decided to submit the reasons invoked by each of the parties to your arbitration. We know that you are ignorant neither of philosophical reasoning, nor of the armaments by which these two Laws defend themselves. For it is the very Law of the Christians, that which they call the New Testament, which leads them to respect the Old Testament, and to adhere to the readings of both one and the other of these Books with the greatest zeal. It was quite necessary, at last, to take recourse to an arbiter, if we did not want our quarrel to endure without end. . . .”

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PART II

Dialogue Between the Philosopher and the Christian

PHILOSOPHER: Christian, it is now for you, I pray you, to respond to my inquest, according to the rules of our agreement. When the law is posterior, it must be that much more perfect and lead to greater rewards, for it must rest on more reasonable bases. Why else, in effect, would the first lawmakers have published laws for the people, if these laws would not have received complements which may render them more perfect? It is thus, that one of our own, approaching, in the second book of the *Rhetoric*,* the question of contradictory laws, asserts that one must first search out which is the elder; for “the more recent,” he says, “carries more weight.”

CHRISTIAN: I am surprised at the impudence with which you contradict yourself at the outset of your declaration. After having asserted that your studies have revealed to

* Cicero, *De Inventione*, II.49.145 (Translator’s note).

you the foolishness of the Jews, and the insanity of the Christians, you said immediately that you were not aiming at polemical success, but solely at the discovery of truth. How be it, that you expect truth from those whom you at first treat as insane? After your quest, do you think that their insanity could end, at the point that they become capable of giving you the instruction you desire? Assuredly, if you hold that the Christian religion is crazy, and that its religionists are insane, what could you think, O Philosopher, of the great philosophers of Greece, but that the sermons—without art and eloquence—of those simple men who were the Apostles, were able to convert to this faith, making them, in your eyes, thoroughly crazy? Such that, what you call our insanity, has pushed roots so deep with the Greeks, and has found among them such forces, that it is in Greece that the Gospel doctrine and the Apostolic doctrine have been gathered together as writings, and it is in Greece, therefore, that the great Councils take place, and it is by spreading out from there that they have conquered the world, crushing all heresies.

PHILOSOPHER: It happens that men might more be stimulated by debates and insults, than be moved by prayers and supplication, and that those whom one has excited in such a way may have more zeal in battle, than those one has supplicated, and who only do battle to oblige their enemies.

CHRISTIAN: You are to be forgiven, if you have acted with such an aim. But, so that I be not suspected of wanting to put off the contest, let us both pray that the Lord Himself inspire at the same time, both your questions and my replies, for he desires the salvation of all men, and that all learn to know Him.

PHILOSOPHER: Amen.

* * *

CHRISTIAN: I clearly see that it is not your ignorance of our faith which condemns you, but rather the obstinance of your disbelief. You have yourself learned in the Holy Scriptures, the perfection of our Law, and nonetheless, here you are, still hesitating before which road to follow, as if these Scriptures themselves did not afford you the perfected and superior testimony, above all others, of those virtues which, you have no doubt, suffice to ensure blessedness. It was this perfection, that the Lord spoke of when, completing his Old Testament by a New one, He says from the outset to His yet imperfect disciples: "Except your righteousness shall exceed, etc." [Matt. 5:20] And going immediately into detail, He demonstrated the riches of the New Law and all which was lacking of moral perfection in the Old, completing, thus, the edifice of true ethic. In comparing, in effect, the teaching of the Christ, with all which is reported to us on the patriarchs and the prophets in the matter of moral discipline and

judgment, one will easily be convinced, through a careful comparison, that the ancient precepts are nothing compared to the new.

PHILOSOPHER: It is to proceed with this comparison, that I came here, you well know, and that is the very object of our undertaking.

CHRISTIAN: Let us consider, then, insofar as I am able to grasp it, this reality, which is the end and achievement of all science. You call it ethics, that is, morality. We are accustomed, on our part, to designate it with the name of Divinity. We believe, in effect, its object, that is, the very comprehension of God; whereas, you give it its name after the means, which are good morals or virtues.

PHILOSOPHER: What you say is clear, and I agree. I also greatly approve of your choice of words. You judge, in effect, more worthy the object to which we attain, than the routes by which we arrive at this object. You judge as greater, the happiness of having arrived at the end, than the happiness of striving for this end. The terms which you employ, thus aim for the highest realities, and, from the outset, by their intrinsic significance, are more attractive to the reader. Consequently, if your document has as much valor as your vocabulary, I think there is no higher science.

CHRISTIAN: If you would like, let us first define, in its entirety, the object of true morality, let us see what ends this science proposes to us, and to what heights it forces us to attain in obeying its precepts. It seems to me, for my part, that this entire science is summed up thus: the discovery of the sovereign good, and its means of acquisition.

PHILOSOPHER: I am infinitely happy that, with such force and in so few words, you have hence carried forward the essence of such an important reality, and that you have recapitulated with such care the aim of all morality. No sooner expressed, this aim is of a nature to draw the listener toward the study of this science, in such a manner that all the other arts appear, by comparison, unworthy of equal effort. In the same measure that the sovereign good—wherein true blessedness consists in its enjoyment—triumphs in excellence over all other goods, it is outside the realm of doubt that the science which leads to this sovereign good surpass all others, as much by its utility as by its worthiness. . . .

* * *

CHRISTIAN: Precisely, after the conversion of so many philosophers, neither you, nor your successors, have any longer the right to put our faith in doubt, and a debate of this sort has no more reason for being, albeit the example of these men, whose authority you fully accept in profane matters, do not convince you, perhaps, to adhere to their

faith; and you might say with the prophet: “We are not more worthy than our fathers.”

PHILOSOPHER: We do not agree enough with their authority, to accept, out of hand, their reasons without discussion. We would be unfaithful to our philosophical calling, if, having undertaken to examine the proposed arguments, we were to give, for some time, to such portions of those arguments which were discovered inadmissible and perfectly demented by the reality of things, simple opinions rather than verities.

In this case, we would think that, as your very own chroniclers recount, your ancients had rather been constrained to embrace your faith under pressure of force, than through a rational conviction. Previous to the conversion, which you call miraculous, of emperors and princes, your preaching convinced nearly none of the wise, although it had been easy at that time to pull the nations away from the too-evident errors of idolatry, and convert them to monotheism. As well, your Paul was not wrong to harangue the Athenians thus: “Men of Athens, I see you superstitious in all things, etc.” In those times, in effect, the cognizance of natural law and the Divine, was in full decadence, the vulgar failings had entirely submerged the wisdom of a small elite, and, to speak in all conscience, and render due homage to the important fruits of the Christian teachings: we have no doubt, but that it was this teaching, above all, which wiped out idolatry from the world.

CHRISTIAN: Add, that natural law and that perfect moral discipline which is, you say, the sole end of your efforts, and which you hold sufficient for salvation, cannot have—it is evident—any other origin than that God Who, under the title of veritable *Sophia*—that is, of Divine Wisdom—has instructed all those who by the very same are worthy of being called philosophers.

PHILOSOPHER: May it please God that it be as you say, and, that you show yourself to be truly logical and, in the wielding of your arguments, rational, yourselves armed with that Supreme Wisdom which you call in Greek *Logos*, and in Latin, *Verbum*. You do not think that, in my misfortune, I would seek refuge in that assertion of your Gregory: “Your faith is without merit, if it rest its support on human reason.”*

Given that they do not succeed in proving before you what they assert, right away your preachers shelter their own impotence behind that authority of Gregory. But, in so doing, is it not that their sole aim is to force our adherence to everything they preach with respect to faith, whether it be stupidity or truth? For, if faith, in

effect, precludes all rational dialogue, if it have no merit but at such a price, such that the object of faith escape all critical judgment, and all that is preached we must accept immediately, whatever the errors such preaching spreads, in that case it serves nothing to be a believer; for, where reason may in no manner agree, neither may reason refute.

Were an idolater to come to say to us of a rock, of a chunk of wood, or never-mind-what creature: “Here is the true God, the creator of Heaven and earth!” Were he to come to preach to us never-mind-what obvious abomination, who, then, will be able to refute it, if all rational discussion is excluded from the domain of faith? The moment you expect to dispute it (above all, if you pose as a Christian), the other will reply, invoking your own argument: “The faith is without merit, etc.” And there it is: the Christian confounded by the very arms of his own defense, since they refuse to hear his reasons, in the domain where he himself prohibited that they use reasoning, and where he refuses to others to dispute rationally on matters of faith.

CHRISTIAN: As the greatest of wise men says, “There is a way which seemeth right unto a man, but the end thereof are the ways of death.” [Prov. 14:12] It often occurs that reasons appear such, that is, reasonable and to the point, while they are not in the least.

PHILOSOPHER: Is that not precisely the case in the authorities acknowledged by believers? Do they themselves not err quite often? Without that, and if they acknowledged the same authorities, would so many diverse sects be opposing each other in matters of faith? In fact, it is in the light of their own reason, that each one determine his own authorities. Would it not be necessary to indifferently accept all the doctrines contained in the holy books of all peoples, were it not appropriate, from the first, precisely for reason, which naturally takes precedence, to exercise, in their behalf, critical judgment? If the authors of these books have merited consideration as authorities—that is, if one judges them worthy of immediate credibility—is it not by virtue of that reason with which their writings appear filled? Your very own theologians bear witness in favor of the precedence of reason with respect to authority, and it is St. Anthony who expresses it thus: “Since it is the perception of human reason which is the source of writings, whosoever possess within himself this perception, has no need of writings.”†

—*excerpts translated from the French*
by Katherine Notley

* Gregory the Great, *Forty Gospel Homilies*, 26, p. 201 (II.26.1, col. 1197c) (Translator’s note).

† Athanasius, *The Life of Antony*, 73, p. 84 (45, col. 158c) (Translator’s note).

Lyric Song

And the Birth of the Korean Nation

by Kathy Wolfe

During the 1920's, an outpouring of lyric song began in Asia, on the Korean peninsula, which carried forward the European Renaissance tradition of *bel canto* and poetic metaphor. It was the more striking, as this art had all but died in Europe, with the 1897 death of Johannes Brahms. Some of these Korean Lyric Songs more resemble those of Verdi or Brahms of the 1870's, than the junk music produced in the West after 1920.

Korean historian Dr. Lee You-sun, in his book, *The History of Western Music in Korea*,¹ proposes these songs be made known the world over, much as the *lieder* of Franz Schubert are known. Indeed, the Korean Lyric Songs (*Hanguk Kagok*) demonstrate truths about art and man, in the same way that Schubert's world-famous *lieder* do.

During the 1890's a movement arose, associated with Brahms and his disciple Antonin Dvořak, to spread the "technology" of Classical music around the world, before it was destroyed in Europe. For example, as

1. Lee You-sun, Ph.D., *A Hundred Year History of Western Music in Korea (1885-1985)* (Seoul: Eumak Choon-choo Publishing Co., 1985), in Korean; *The History of Western Music in Korea*, unpublished English manuscript, 1988.

Kim Tu-ryang, "Landscape with the Moon," 1744, National Museum of Korea.

Dennis Speed has shown, African-Americans, spearheaded by the work of Harry T. Burleigh, who studied with Dvořák during the latter's 1892-95 stay in America, extended this "Project Brahms" to the U.S., creating the American art song in English—the African-American Spiritual—using Classical principles.²

In that very same era, the German conductor Franz Eckert, and American missionaries who were the heirs of the victorious Civil War faction of Abraham Lincoln, travelled to Japan and Korea, and brought along with the Christian religion and its hymnals, the basic principles of European *bel canto* and Brahms' compositional method. In Korea, especially, the creation of songs in the Korean language according to these exciting new principles, caught fire—songs which were, for the first time, in the language of the Korean people.

2. Dennis Speed, "African-American Spirituals and the Classical Setting of Strophic Poetry," *Fidelio*, Vol. III, No. 4, Winter 1994.

Because Korea was an occupied country, virtually a province of China, these songs became the voice of her national independence movement against foreign, and feudal, domination. Korean Classical composition would continue, through the Japanese Occupation and the tragic post-war division of Korea, just as African-American composers such as Hall Johnson continued their work well into the 1940's.

Today, Classical composition is dead throughout the world. But if humanity is to survive its current crisis, the culture of Classical music and art must be revived, and it is to that purpose that Lyndon H. LaRouche, Jr., initiated the Schiller Institute's work in music. It is therefore a privilege to meet individuals within whose living memory Classical composition still thrived, and the author wishes to thank Maestro Raymond Cho of the Los Angeles Korean Philharmonic Orchestra for introducing her to Korean Lyric Songs; Dr. Lee You-sun, who is a living monument to history, as is his book; and choral composer Dr. Kwon Gil-sang. In the

study of Classical composition, one regrets sometimes that most of one's friends—such as Mozart and Schubert—have passed away. It is a joy to find new ones.

Great Song Is Universal

Comparing at one time the Korean Lyric Songs, the African-American Spirituals, the *lieder* of Schubert and Brahms, and the arias of Mozart and Verdi, it is striking to see the absolute universal nature, for all mankind, of the *scientific principles* of Classical composition.

Make no mistake; we do not mean that "all people got rhythm." Most of what passes for music today is garbage, from Schoenberg, to Gershwin, to rap, to Buddhist chant.

Instead, music, to be Classical, must obey specific *scientific laws*. These were first created in the Italian Renaissance, with the rise of the *bel canto* method, based on the lawfulness of the human singing voice. These laws were advanced by Bach, Mozart, and Beethoven, using counterpoint, and *Motivführung* (motivic



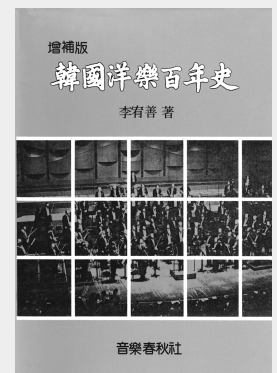
EIRNS/Kathy Wolfe

An Appreciation

The art and culture of China, Japan, and Korea are well known in the West, but the "Korean Lyric Song," and its history, have never, to date, been introduced to a Western readership, for lack of an available forum.

Thus, the appearance now of this fine article on Korean Lyric Songs by the Schiller Institute's Kathy Wolfe, is very important and precious, for it allows the English-speaking public to encounter these songs for the first time. This is to the glory of Korea, and the Korean people.

Dr. Lee You-sun,
Music Professor and Historian
Los Angeles, March 23, 1996



"A Hundred Year History of Western Music in Korea (1885-1985)," by Dr. Lee You-sun.



EIRNS/Andrew Spannaus

FIGURE 1. *Cantoria sculptures of the Fifteenth-century Cathedral of Florence show choir members using the “bel canto” singing method.*



EIRNS/Andrew Spannaus

FIGURE 2. *The child’s universal division of the C octave.*

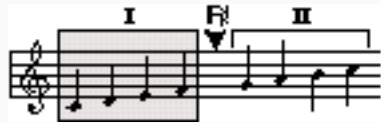


FIGURE 3. *The adult’s division of the C octave.*



thorough-composition).³

Begin with *bel canto*, created in the Cathedral of Florence in the early 1400’s by the Renaissance genius Filippo Brunelleschi, working with musicians such as Guillaume Dufay. They invented the *bel canto* “round sound,” whose earliest representation can be seen in the Cathedral’s 1436 Cantoria sculptures commissioned by Brunelleschi [SEE Figure 1].

The basis of *bel canto* is *voice registration*. True *bel canto* can only be taught as speech is taught: from early childhood. In the Renaissance, all children who came to church were taught to sing. After hundreds of years of training children to sing—not just a

few star pupils, but very large numbers, whole towns of children—musicians found that children must be taught to shift registers when moving from the lowest, or *first* register (I) (shown shaded), up to the *second*, or center register (II) (shown unshaded), that is, between F and F-sharp [SEE Figure 2]. Children taught to make this *register shift*, developed beautiful voices, and could sing well into old age.

As adults, the average tenor or soprano must also make a register shift, from the central, to the high or *third* (III) (and fourth, IV) registers, also between F and F-sharp [SEE Figure 3].

This accounts for the central importance of Middle C as “Middle C”: only the octave so placed, will be divided in half by the most common voice *register shift*.

European Classical composers such as Mozart, Haydn, and Schubert, were all trained in *bel canto*

singing as children. They heard *registers* as truly different voices, which they used to create poetic dialogue, and hence, metaphor. For example: Giuseppe Verdi sets the tenor voice in “Celeste Aïda,” in the second, central register for the opening words, “Heavenly Aïda, divine beauty,” which rise to the top limit of the central register on a high F-natural, accenting this F twice [SEE Figure 4]. But then, Verdi wants to introduce a new poetic voice, to be heard at the entrance of the new idea, “mistico serto di luce e fior (mystical garland of light and flowers)” —so he introduces the F-sharp, and with it, the dramatic new quality of the tenor’s *third*, high register, which also introduces, briefly, a new *key*.

The poetic metaphor depends upon the *shift* in registers. In the first lines, the singer admires Aïda’s physical beauty; at “mistico serto,” however, he reveals something deeper: he loves her *soul*.

Just so, Korean patriot Kim Dong-jin in “Azaleas (Chindallae-ggot),” writing in 1960, after the partition of Korea, created a musical metaphor—the longing for national reunification—which could not be stated in words. He did this using this same

3. *A Manual on Tuning and Registration, Vol. I: The Human Singing Voice*, ed. by John Sigerson and Kathy Wolfe (Washington, D.C.: Schiller Institute, 1992), Introduction and chap. 2; see also, Lyndon H. LaRouche, Jr., “Mozart’s 1782-85 Revolution in Music,” *Fidelio*, Vol. 1, No. 4, Winter 1992.

Classical principle of *registers*. In the original poem by Kim So-weol, written in 1932 during the Japanese Occupation, when patriotism was a crime, a woman sings that she will strew azaleas from Yongbyon in the far North, before her sweetheart, as he leaves her. She asks only that he tread lightly upon them. The image of the soul of the nation being trod upon is clear.

Kim Dong-jin's opening musical

refrain, "If you wish to leave me, I'll let you do so without a word," lies in the soprano's second, center register (as in "Celeste Aïda"), testing the upper limit at F twice [SEE Figure 5]. But at the pivotal development passage, "Going step by step on the flowers lying there, gently, softly, tread as you go," the soprano shifts to the lower, first register, to emphasize that the flowers have been cast on the ground, and then rises to a *fermata*

on the G in the high, third register, to dramatize the verb phrase "tread lightly" [SEE Figure 6].

To achieve the lawful use of vocal registers, Classical composition requires a *specific tuning*, which was used from the Renaissance until the death of Brahms. The division of the scale in Figure 2 (C scale) is based on the natural, God-given law for the human voice—people the world over are born with these voice registers. The C scale depends on them, with the specific pitch C=256 Hz determined (about A=430 Hz). All Classical composition from the 1430's to the 1830's used this C=256.

Beginning with the influence of the irrationalist Richard Wagner, however, the opponents of Classical music began to raise the pitch, up to A=440, and in some cities such as Vienna today, to almost A=450. This destroys the voice, and the poetic dialogue intended by Classical composers. At the higher A=440 pitch, for example, a tenor singing Verdi's *Aïda* would be forced to "cover" the high F-naturals (that is, to shift them to the third register), right in the first phrase, since this F-natural is much higher than it would be at the A=430 pitch which Verdi assumed [SEE Figure 7]. Now, rather than a new voice entering at the new poetic line "mistico serto," the third register sound comes in at the very beginning, and becomes an annoying repetition. The poetry is destroyed.

This is the reason why, in 1884, Verdi proposed that a law setting a ceiling on the pitch of A=432 be established in Italy, and why Brahms continued to compose at A=430 until his death in 1897. A=430 became known as the "Mozart-Verdi" tuning.

Similarly, in "Azaleas," if the pitch is raised, the opening high F-naturals are forced up into the soprano's third register [SEE Figure 8]. With the third register already

FIGURE 4. Verdi, "Celeste Aïda" from *Aïda*, at C=256 (1871).

Graphical representation of vocal registers: Notes in the first register are enclosed by a shaded box with a solid outline. Notes in the second register are left unmarked. Third-register notes are enclosed by an open box with a shaded outline.

FIGURE 5. Kim Dong-jin, "Azaleas," opening, at C=256 (1960).

FIGURE 6. Kim Dong-jin, "Azaleas," development, at C=256.

reached, there is no new poetic voice available to create change at the later climactic phrase “tread lightly” at the high G [Figure 6]. Instead of the poetic transformation intended by the composer Kim (as shown in the motion from Figure 5 to Figure 6), at the heightened pitch of A=440, there is only repetition, as is shown in the motion from Figure 8 to Figure 6.

Notice also Kim’s use of the deeper first register, at the original lower pitch of C=256, in Figure 6. The distinct, rich quality of these first register notes is obscured, when this passage is raised higher at modern A=440 pitch (not shown). All the F-naturals, which are in the first register at the original, lower pitch in Figure 6, would, at A=440, be forced up into the second, central register. Raising the pitch arbitrarily changes the composer’s original intentions.

Thus, the Mozart-Verdi tuning is necessary, for the *Korean poetry* to be understood. And, when the author pointed this out at a master class in Los Angeles recently, a Korean singer in the audience volunteered, “Certainly—that’s because we based it on our study of Mozart and Beethoven!”

Classical composition in Korea continued into the post-war period, for historical reasons detailed below. Here, note that when “Azaleas” was written, many places in the world still insisted on the Verdi tuning; for example, according to Maestro Carlo Bergonzi, the New York Metropolitan Opera tuned as low as A=435 until the late 1950’s. In Tokyo and Seoul, the influence of Verdi and Brahms was still keenly felt.

Song of My Homeland

Dr. Lee Soo-in, composer and director of the Korean Broadcasting System Children’s Choir, wrote “Song of My Homeland (Kohyang-ui no-rae)” just after the Korean War, in Seoul, in 1955. Koreans often say the origi-

FIGURE 7. Verdi, “Celeste Aida” from *Aida*, at A=440.

FIGURE 8. Kim Dong-jin, “Azaleas,” opening, at A=440.

nal poem by Kim Chae-hyo is so beautiful that it cannot be translated, but here is some sense of it:

Chrysanthemum petals have fallen,
In the winter garden;
Open the window, and white,
Early frost comes down.
Now, with out-stretched wings, the geese
Northward take flight.
Oh, look from this lonely place,
Over quiet, empty fields:
The way to our Homeland is covered in
snow;
Yet, a small flower’s flame may burn
beneath.

The moon is gone, the sun is gone too;
The stars are far away. . . .
By the deep mountain valley stream,
There is a village, in early autumn.
But spring will come, please don’t go—
Flower parties will be so joyous then.
Oh, put your hands together,
And cover your eyes:
The walls of our Homeland house
Are covered thickly with snow.

Lee Soo-in’s song opens with an accompaniment in the style of Bellini, and proceeds in a long legato line through the center register, to rise to a high F at the top of the register on “[in the] winter garden” [SEE Figure 9]. The song is strophic, so this same opening musical phrase takes on far more meaning with the second verse, in which the high F is reached in the lovely phrase “[the] stars are far away.” The melody is clearly based not on the words of the first verse, but on the words of the second.

This illustrates Brahms’ concept of the strophic song, in which the same melody is repeated for multiple verses of a poem. Brahms called this the “highest” song form. In order to create a melody fine enough to sustain several different verses, Brahms taught, the composer must not set the literal words, but rather the deeper, “unspoken” metaphor of the poem as a whole.

According to a biography of

Brahms by his student Gustav Jenner, Brahms sharply criticized musicians who just “compose-out the first strophe of the poem, according to which the rest of them can be ‘sung off.’” Instead, Brahms said, a composer must create a melody which “has welled up from that same single, deep emotion, from which flowed all the images of the poem, which are so manifold, and yet always say the same thing anew.” Brahms praised one Schubert song, saying: “It is a musical expression of what the *entire* poem left as an impression within the composer; and so we find that with each new strophe, as always with Schubert, it glows more fully and seems to say new things, because with each new text, the underlying emotion becomes increasingly distinct, and is expressed with increasing intensity.”⁴

What is the unspoken metaphor here? The stars, of course, are always far away. There is something even higher than the stars, for which the soul longs.

Returning to the first verse, Lee outlines the opening two phrases in the central register voice, setting the scene, which is passive [SEE Figure 10]. Then, he proceeds to introduce a *change*, a verbal action, and he has the legato line rise to the register shift on the high G, into a new register, as the verbal action has the geese “take flight” (G) to the North.

It is not necessary to digress to geopolitics to understand the profound effect of this image on South Koreans, separated from their nationhood, from their countrymen and families in the North, by the Demilitarized Zone. Yet the emphasis is on hope, on soaring above obstacles; in the second verse, the promise of

FIGURE 9. Lee Soo-in, “Song of My Homeland,” at C=256 (1955).

1. Kuk hoa kkot' cheu beu rin kyeuh - ul tu ra - ge
 국 화 꽃 쩌 버 린 거 - 울 트 락 에
 Chrysanthemum petals have fallen winter garden within;

2. Tal ka go hae ga myun pyul - unmul uh do
 달 가 고 해 가 면 별 - 은 멀 어 도
 The moon is gone, the sun, too; stars are far away.

spring brings a third register shift, on the verb phrase “will be joyful.”

It should be obvious that this song requires the Verdi tuning, for this striking shift from the bare opening lines, to the new idea of hope, to be heard as the composer wished. The author recently presented a master class on the Mozart-Verdi tuning of C=256 at Philadelphia’s Temple University, and we compared this song sung at the lower Verdi tuning, with the modern, heightened pitch. At the heightened pitch, the initial F is pushed up into the higher register, right in the opening scene, leaving nothing to add when the geese “take flight” [SEE Figure 11]. The audience found this song to be the one most dramatically changed for the better at the lower pitch—obviously the composer’s original intention—which gave it a much sweeter and more profound quality.

All this proves that such a rigorous, musical science, although invented in Italy or Germany, is not national or “racial”—it is *human*; and there is only one *human* race. Such a science *belongs to all mankind*, just as does any technology, such as agriculture, the wheel, or electricity. And conversely, any music—such as Schoenberg, Gershwin, rap, or Bud-

dhist chant—which does not then utilize these laws, is not human—just as a cart without wheels, is not a cart, and will not run.

At the center of this musical science is the Renaissance concept of Man in the image of the living God, *imago viva Dei*. All men are created with a “divine spark” from God, which makes each individual free. Yet, this divine spark means nothing, unless we use it to *continue* God’s creative work. In human terms, this is to build our nations, especially through the higher arts such as language, poetry, and music.

The remarkable unity of thought behind the seven international songs presented in the Appendix, demonstrates the universality of this principle [SEE Appendix, “Great Song Is Universal,” pp. 74-75].

Christianity And Freedom

The spread of “Project Brahms” to Korea began shortly after the assassination of President Abraham Lincoln. During the Lincoln era and through the term of President Ulysses S. Grant, American advisers and missionaries travelled to Japan, to help the Meiji Restoration combat

4. Gustav Jenner, *Johannes Brahms as a Man, Teacher, and Artist* (Marburg: Verlag N.G. Elwert, 1930), pp. 33-34.

FIGURE 10. Lee Soo-in, "Song of My Homeland," at C=256.

mp

Kuk hoa kkot' cheu beu rin kyeuh - ul tu ra - ge
 국 화 꽃 겨 버 린 겨 - 울 프 락 에
Chrysanthemum petals have fallen winter garden within;

c'hang yeurl myeun ha ya ke mu seuh ri nae ri go
 창 열 면 하 앙 게 무 서 리 내 리 고
open the window, and white early frost comes down.

na rae pu run ki reu gi nun pun' nyuk - ul na ra gan da
 나 래 부 른 기 러 기 는 북 녁 - 을 날 아 간 다
Now, with outstretched wings, the geese northward take flight.

FIGURE 11. Lee Soo-in, "Song of My Homeland," at A=440.

mp

Kuk hoa kkot' cheu beu rin kyeuh - ul tu ra - ge
 국 화 꽃 겨 버 린 겨 - 울 프 락 에
Chrysanthemum petals have fallen winter garden within;

c'hang yeurl myeun ha ya ke mu seuh ri nae ri go
 창 열 면 하 앙 게 무 서 리 내 리 고
open the window, and white early frost comes down.

na rae pu run ki reu gi nun pun' nyuk - ul na ra gan da
 나 래 부 른 기 러 기 는 북 녁 - 을 날 아 간 다
Now, with outstretched wings, the geese northward take flight.

the machinations of the British Empire, such as the Opium Wars, which enslaved China and other Asian nations.

Westerners were forbidden in Korea by the feudal nobles in Seoul, but word spread of the fabulous American technological revolution in Japan during the 1860's and 70's—and of the Gospel. When the American missionary the Rev. Alexander Williamson arrived in Manchuria in 1867, Korean intellectuals eager to study Christianity and all “Western learning,” crossed the border to work

with him. By 1882, Korean Christians working under the Presbyterian ministers the Revs. A.J. Ross and R.J. MacIntyre, were secretly sending home Korean translations of the New Testament.

The Reverend Steven Colwell, then head of the Presbyterian Church U.S.A., was, at that time, a leading member of the Lincoln faction in America, in the Philadelphia circles of Friedrich List and Henry Carey. Carey's circle challenged the British Empire, and proposed to bring American freedom, science,

and technology to China, Japan, and the rest of Asia.⁵

The missionaries' main method of education was the teaching of simple Christian hymns, in the chorale style of Johann Sebastian Bach. Soon, clandestine churches, organized around hymn singing, sprang up inside Korea, posting guards at the doors to warn against police arrest, while they quietly sang hymns inside. When, in 1885, the Korean Emperor finally gave missionaries permission to enter the country, Dr. Lee relates, “they found a warm welcome by about one hundred native Christian volunteers. With joy the missionaries cried out: ‘We were to sow the seed, but here we are now, already reaping!’”

Early American missionaries working with Colwell's faction in Korea included the Presbyterian ministers Horace N. Allen (1858-1922) and Horace G. Underwood (1859-1916), and the Methodists the Revs. Henry G. Appenzeller (1858-1902) and William B. Scranton (1856-1922). The first U.S. adviser to Korea, Owen N. Denny (1838-1912), was also in the Lincoln faction; he was appointed U.S. consul at Tientsin, China by President Grant in 1876. Arriving in Korea in 1886, he strongly promoted her industrial development and independence.

As Dr. Lee also notes, Christianity and Western music were never seen as a foreign imposition in Korea, or as a “Western culture,” but rather as an exciting discovery of a *universal principle*. Korean intellectuals sought out Christianity as a path to the dignity of the individual, for a popula-

5. Anton Chaitkin, “America and Russia: How Nationalists Created the Modern World Economy,” *Executive Intelligence Review*, Vol. 22, No. 35, Sept. 1, 1995, pp. 42-44; also, “Leibniz, Gauss Shaped America's Science Successes,” *Executive Intelligence Review*, Vol. 23, No. 7, Feb. 9, 1996, pp. 22-23, 25-57.

tion of whom more than ninety percent were illiterate peasants enduring virtual feudal serfdom.

“National self-determination and human emancipation comes from such a faith, that ‘God is with us because of Christ,’” Dr. Lee writes, “as well as the self-conviction of men’s equality, in the faith that ‘God and man are equal within Christ only.’ . . . Christianity, which claimed an equality of men under God, showed a new ideal to Koreans.” He adds that for Korea, the impact of Western culture was neither to erase Korean culture, nor to merely transplant Christian culture, but rather to form a new, “third cultural formation, based upon our subjectivity . . . [as] the task of the Korean intelligentsia, which has the independent human will to create our history.”

Before the missionaries came, most songs were the sole property of the aristocrats, “and by no means belonged to the people.” The beauty of church hymns offered another power to the individual, the power of song, which Koreans eagerly made their own. They considered the singing of the hymns in the Korean language to be part of their own creation of a national culture. As Dr. Lee reports: “This writer was seven years old (in 1918) when he first heard the hymns, and was enchanted. Perhaps such was one reason this writer became forever fond of music. Although the story seems trifling, it explains . . . Korea’s profound relationship with the new culture. The holy hymn . . . was not totally created by our composers, yet it can be said to be a kind of post-creation by its Korean recipients. It is a reflection of the very formation of Korean national life. . . . It opened an avenue toward God, by pervading the entire population with songs, which once were the monopoly of

special castes and shaman priests.”

This same experience is described by African-American composers such as Roland Hayes. To overcome injustice, they wrote Spirituals about Christ as a living force for personal creativity, and thus for individual freedom. “My people found in the grandeur of the Biblical word and poetry,” Hayes wrote, “a fountain of illimitable solace. From out the horizon of their tragic lot, rose a sublime illumination; an all-stimulating ray of hope for deliverance, through the Star of Bethlehem.”⁶

Creating a National Language

Indeed, the written Korean language itself—and, in that sense, the nation—was created by the universal principles of Christianity and *bel canto*. In 1446, the Renaissance King Sejong had invented a true Korean alphabet, and a printing press well before Gutenberg, but the Korean “yangban” (landed oligarchy) defeated his plans to bring literacy to the population. Until the 1880’s, Korea was still run by this feudal elite, which considered Korea almost a province of China. They wrote entirely in Chinese, including all poetry and music, while ninety-five percent of the population, who spoke Korean, were illiterate.

The Seoul court paid vassal allegiance to Beijing, and the Chinese army was stationed in Korea until 1895, which meant Korea was hardly a nation. Despite the 1847 opening of Japan, Korea was closed to foreigners until 1882, when the U.S., Japan, and Britain demanded port treaties.

“Christianity,” however, Dr. Lee reports, “stood in the forefront of the campaign against illiteracy. It elevated the Korean alphabet, previously

used only by lower classes and women, to a sublime level, to praise God.” During the 1882-87 period, the Bible became the first piece of literature available entirely in Korean, and the hymns became the first songs in Korean. By the 1890’s, the distribution of more than 700 million Bibles and four-part hymnals in Korean, engendered the first literature in the Korean language. This included the first newspaper in Korean, *Independence News* (1896), published by the young patriot Syngman Rhee; the first Korean grammar (1898); and the first Korean literary magazines and poems (1908).

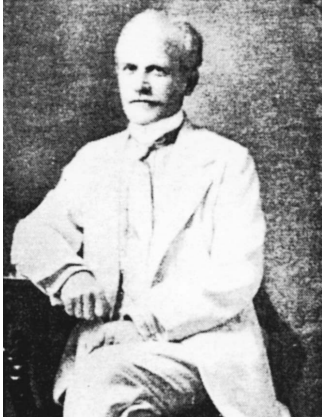
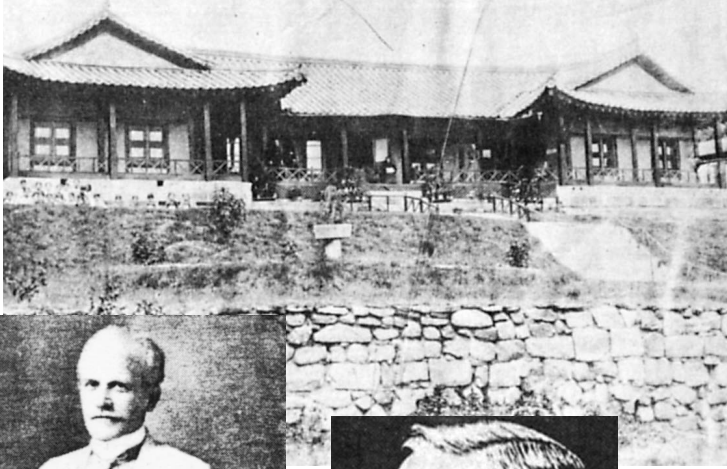
The missionaries founded the first universities in Korea, teaching in Korean for the first time, including Yeonhi College (now Yonsei University), Baejae School, and Ewha Women’s University.

By the 1890’s, the Japanese and Chinese armies were vying for control over Korea, and the Christian hymns became the organizing principle of a new nationalist revolt. “The nation was full of the sound of the holy hymns and church bells, which resounded through the streets and alleys,” Dr. Lee reports. Korean Christians and American missionaries led singing street demonstrations which became “the manifestation of the national distress” against foreign occupation, and a call for the formation of an independent Korean nation.

‘Project Brahms’ and National Music

A key representative of the international “Project Brahms” to Korea and Japan was Franz Eckert (1852-1916), from the Dresden School of Music, who was conductor of the German Navy Band, and principal conductor of the Kaiser’s Prussian Royal Orchestra. Through officials of the Navy in Hanover and Berlin,

6. Roland Hayes, *My Songs* (Boston: Little, Brown & Co., 1948).



Missionaries and musicians brought Western ideas to Korea, from the period after the U.S. Civil War, into the Twentieth century.

Left: American ministers Horace G. Underwood (far left) and Henry G. Appenzeller, with an early U.S. missionary school. **Right:** German conductor and music educator Franz Eckert, with his first Korean band. (Photos courtesy of Dr. Lee You-sun.)

it is possible that Eckert knew Johannes Brahms personally.

In 1879, the American voice teacher Luther W. Mason (1828-96) went to Tokyo, to found Japan's school music program, based on teaching children to sing *bel canto*; school music in Japan is thus called "Mason Song." Mason had previously taught *bel canto* music education in Germany, publishing *Die Neue Gesang-schule (The National Music Course)*.

That same year, 1879, Franz Eckert was sent by the German Navy to Tokyo, to teach Western musical instruments to the Japanese. He worked closely with Mason. Eckert founded the Japan Music Center, today the prestigious Tokyo College of Western Music, and was Court music teacher to the Royal Household, where he assisted the composition of Japan's national anthem, "Kimi ga yo," a hymn to Emperor Meiji. Japan's feudal warlords were then trying to crush the newborn central government, and the anthem rallied the Japanese population in

support of the Meiji Restoration movement to create a modern industrial nation.

In February 1901, Eckert moved to Seoul to found the Korean Army Band, later the "Emperor's Orchestra," the first Classical music school in Korea. He mobilized a cadre of students in Seoul to the feat of mastering all the Western musical instruments within months, so that by September of that year, a twenty-seven piece band was able to play for the Korean Emperor's birthday before the assembled foreign dignitaries, drawing international notice.

Another participant in "Project Brahms" was Eli Mowry (1877-1969), an American Presbyterian missionary, who arrived in Pyongyang in 1909, and with his wife formed the first choirs and keyboard schools in Korea, and the first orchestra in Pyongyang, at Pyongyang Union College. He especially concentrated on youth from the poorer classes. "He would personally take trips around the villages, and pick up able youths to afford them

the new education," Dr. Lee reports. "He taught them the new science and the music, including organ . . . [and] including piano lessons under Mrs. Mowry. Thus he instructed the holy hymns, and introduced Western music to the farmer, carrying along his portable organ, in four octaves; the four-part chorus began to appear, one by one, even in the country churches. . . . Many men became Christian under the influence of such hymnal choruses. Many musicians also came from such missionizing. . . . Music to him was the very religious act itself."

Eckert's work in particular had the "fingerprint" of Project Brahms, described by Brahms' biographer Gustav Jenner, and by Dvořák: the comprehensive study of folk music in the native language, which is then elevated to art by Classical principles. "Eckert is known to have much interest in our traditional music, and studied often Korean songs and folklore. He composed numerous pieces on the pattern of such themes," Dr. Lee reports.

Brahms and Dvořak made a study of the principles of *national music*. They argued in the tradition of Abraham Lincoln, against the British idea of *empire*, in which one nation holds others as slave states. Instead, they wrote, people bound together by a national language, history, and culture, require political sovereignty and freedom. This means every nation must have music in its national language. As great as was the Classical tradition in Italian, from the Renaissance to Mozart, and while everyone should learn to sing in Italian, people of all nations must not sing only Italian.

Brahms made his exhaustive study of the German *volkslieder*, and Dvořak his studies of Czech folk songs, and African-American Spirituals in English, to show how each song was based on the *inherent musical principles of each language*.

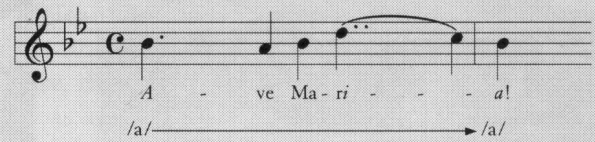
For example, as Leonardo da Vinci first documented in his drawings, the quality of the vowels of human speech is associated with different pitches. These inherent vowel pitches come from the shape in which we hold the vocal tract when speaking. An /i/ (as in “Aïda”) is created by the smallest mouth position; it is the highest pitched vowel. The /a/ (as in “Aïda”) is made by opening the mouth more; /o/ is lower, and /u/ (as in “too”) is made by opening even more, and extending the lips; it is the lowest vowel.* One can feel the space inside the mouth go from smaller, to larger, by saying: “ee, ah, oh, oo.”

So, in a sense, each language has its own *musical score*. A famous example is Schubert’s “Ave Maria.” The musical melody rises as the vowels of Latin rise, from the lower /a/ to the higher vowel /i/, and falls, as the vowels fall back to /a/: “A-ve Ma-ri-a” [SEE Figure 12(a)]. In German, Brahms set the musical theme of his

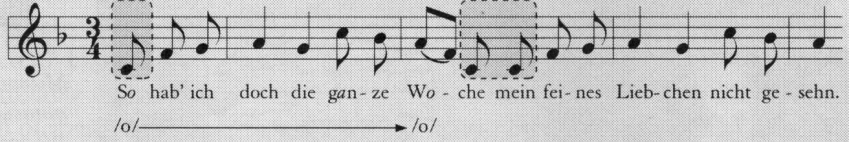
* For the vowel sounds indicated by these symbols, SEE note, p. 7.

FIGURE 12. *Language and Musical Score.*

(a) Schubert, “Ave Maria,” D.839.



(b) Brahms, “Sonntag,” Op. 47, No. 3.



Note: The male “child soprano” first register is indicated by a shaded box with a solid dotted outline.

(c) Kim, “Azaleas.”

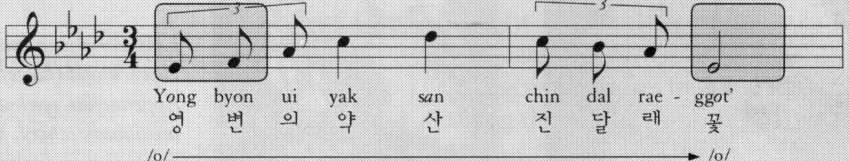



FIGURE 13. *Hyun Jae-myung, “Thoughts of My Homeland” (1928).*



Ko-hyangha - nul chuh-da bo ni pyuhl tul gi man pan chak guh ryuh
 고향하늘 쳐다보니 별 떨어만 반짝거려
 My homeland sky I see, beyond where the stars twinkle here above

volkslied “Sonntag” to rise, where the vowel sounds of the folk text rise, from /o/ to an /a/-/i/ series, on the words “So hab’ ich doch die,” peaking at “ganze”; and then the melody falls, where the vowels fall back to /o/ at “Woche” [SEE Figure 12(b)].⁷

It is clear from the results that Franz Eckert studied Korean (and Japanese) folk songs, in this manner, teaching these methods to his students. It was as part of this project that Eckert helped to compose the national anthem of Korea, as well as

that of Japan.⁸

It was a great advantage that King Sejong’s Korean alphabet itself comes from a Renaissance study of this same inherent pitch of the vowels of speech created by the human vocal tract. It is based on a grid of the seven Korean vowels, which are close to the seven basic Italian vowels. The shapes of Sejong’s letters are not based on Chinese characters, but rather are noted by philologists for being based on schematic drawings

8. Amalie Eckert Martel, *Franz Eckert, Mein Vater der Componist der Japanischen National-hymn “Kimi ga yo,”* cited in Lee, p. 81.

FIGURE 14. Kim Dong-jin, "Azaleas."

Na bo gi ga - yeuk kyeuh weuh ka shil tae eh nun-
 나 보 기 가 여 귀 웨 하 가 신 태 에 는
 If you grow weary of me, and you go away...

of the physical shape of the mouth when each of the vowels is spoken.

Every letter ends in a vowel sound, and no consonants stand alone, yielding a vowel-based pattern similar to Italian. The Korean Lyric Songs make use of these "vowel melodies" in Classical style. For example, compare to "Ave Maria" and "Sonntag," the passage in "Azaleas": "Yongbyon ui yak san chindal-rae-ggot (At Yongbyon the mountain-blooming azaleas)" [SEE Figure 12(c)]. The melody begins in the first register on the repeated lower /o/ sound of the town, Yongbyon; then rises into the second register on the higher vowel sounds of /i/ and /a/ in "ui yak san chin," peaking at "san"; and then falls back to the first register on the /o/ of "ggot" (flower).

The characteristic rhythms of the Korean Lyric Songs, such as 6/8, also clearly derive from the polysyllabic nature of the Korean language. Korean, which has neither articles nor prepositions, but has frequent post-positions, is often in trochaic ($/\sim$) or the related triple, dactylic meter ($/\sim\sim$). These are quite different from the typical English iambic (\sim/\sim) (as in, "It came upon a mid-night clear"), which has a tendency to 4/4 or 2/4 time.

"Thoughts of My Homeland (Kohyang Saeng-gak)," a quite Schubertian piece by Dr. Hyun Jaemyung (Rody Hyun) (1902-1960), shows the typical Korean trochaic

rhythm and its tendency to fall into a dactylic, triple meter [SEE Figure 13]. In the poem, also by Dr. Hyun, the key second verse, which speaks of his homeland (kohyang) begins in trochaic and winds up in dactylic:

Ko-hyang hanul chuhda bo ni,
 1-, 2 1-, 2 1, 2, 3 1(2,3)

Pyuhlul giman panchak guh ryuh;
 1-, 2 1-, 2 1, 2, 3 1(2,3)

This results in a musical setting in a lilting 6/8 meter [SEE Figure 13, verse 2].

The opening line of the original poem "Azaleas" by Kim So-weol, begins outright in a triple, dactylic rhythm:

Na bo gi ga, yeuk kyeuh weuh
 1, 2 3 4(5,6) 12 3 4(5,6)

shil-tae eh nun;
 1 2 3 4 5 6

When Kim Dong-jin composed the music to set this poem, he used a duple time signature, 4/4, but the internal rhythm of the accompaniment and the melody is the triple meter 12/8 [SEE Figure 14]. Kim Dong-jin (born 1913), after his first song collection *Kagopa (Wishing to Return)* (1933), published many Lyric Songs, extensive instrumental music for strings and orchestra, and two operas. He was a minister's son, and began his early music studies with the missionaries. In

February, 1995, Kim traveled to Los Angeles, to conduct the chorale version of his song "Kagopa," with combined children's choirs from Seoul and Los Angeles, and Korean-American soloists.

Early Korean Songs

So "Korean" were Christianity and the hymns, that they became the basis for the Korean national movement.

The early Korean Western songs, called "Chang-ga" ("singing songs"), based on the hymns, were nationalist tunes. "The Chang-ka in Korea derived from the holy hymn," Dr. Lee wrote, "was a religious expression for Korean nationalism, springing from the tragic fate of fallen Korea . . . an intensive pulse, the national call for independence."

The students of the American missionaries included all the early Classical musicians in Korea. Kim In-sik (1885-1963), the first Classical Korean composer, relates that in the 1890's, "anyone who wished to learn music, had to learn it at church. . . . I used to appreciate with deep interest the organ's tone and the hymn chorus." At eleven, he entered the Christian Sungdeok School. At sixteen, Kim approached two local missionary wives in Pyongyang for voice lessons. "Since I had little sheet music, I would transcribe the musical notes at their houses," he wrote. "Finally I copied every piece of music paper they had."

Kim Yeong-Hwan (1893-1978), Korea's first concert pianist and an early song composer, was the son of a leader in the Christian and Western education movement. At age six in Pyongyang, Kim fell in love with the organ and would beg to go to the missionaries' homes to hear it. Kim's father, who studied with Kim In-sik in Seoul, later brought home an organ, 120 miles by mule to Pyongyang. "I felt as though I could fly into the sky," Kim wrote. "Every

day on my return from school, I would throw my school bag away, and rush to the organ to play. The sound was so magical.” When his grandfather refused to let him become a musician, Kim ran away to Tokyo, to study with the German professors at Ueno Music College.

Classical Transformation

Brahms had stressed, however, that in Classical music, a poem or folk song in the national language cannot simply be “copied” in the musical setting. Rather, the Classical composer must now create *something new*, using Classical *bel canto* and contrapuntal principles.

According to his student Gustav Jenner, Brahms taught that first, the folk poem or song must be studied, completely memorized, and taken inside the composer’s soul. “Brahms’ first requirement was that the composer know his text in detail,” Jenner wrote. “By this he also meant that he should be completely clear about the poem’s structure and meter. Then he would recommend that before composing to a poem, I should carry it around in my head for a long time and should frequently recite it to myself aloud, paying careful attention to everything pertaining to declamation, and especially noting the caesuras. . . . Those places where punctuation is used in speech are set in music as cadences; and just as the poet puts together his sentences through sensible construction, using commas, semicolons, periods, etc., as signs, so likewise does the musician have available to him full and half cadences in manifold forms. . . .”

Next, however, Brahms taught, this material is to be *transformed* by the composer. The particulars—this word, that sound—are now put aside, in favor of penetrating deeply into the *pre-conscious idea* of the poem, the “unheard sounds” which

Keats said “are sweeter still”—that is, the *metaphor* of the poem.

“Brahms never composed so-called ‘mood-poems,’ which consist of an assemblage of word-paintings,” Jenner noted. “Whenever the melody followed too closely the word expression, he would reproach this, saying: ‘More from the whole!’—thus getting right to the heart of the matter. . . . He therefore advised me, if at all possible, not to proceed to the working-out of a song, until its full plan was already in my head, or on paper. ‘Whenever ideas come to you, go take a walk; then you’ll find that what you had thought was a finished idea, was only the beginnings of one. . . .’ Brahms said.” In a good song, Brahms taught, “[t]here is an underlying mood which is maintained through all particulars or all the varied images.”⁹

After 1900, when skilled musicians such as Franz Eckert and Eli Mowry arrived, they taught this principle. Soon Korean songs began to take a new direction.

Kim In-sik’s “Old Laundress,” composed in 1905, was the “first modern composition in Korea,” Dr. Lee writes, because it has become *metaphorical*. The poem opens:

By the crystal brook in the valley
An old woman does her laundry
Over the western mountain, the sun
falls.

The poem and song are not explicit, but rather by “expressing individual sentiment,” he notes, they convey a “conscious literary intent” in the style of the songs of Schubert and other European *lieder*. The image of the nation, over whose weary head the sun is setting, is poetically clear. “Here we see from Chang-ga, the sprouting of the Art song,” Dr. Lee notes.

It is no accident, that in 1905, the Japanese had forced Korea into a Pro-

tectorate Treaty, and in effect seized the government in Seoul openly for the first time. The development of metaphor had become a terrible necessity.

Ironically, the early Korean freedom fighters were backed by Japan—because until 1890, Japan was the main ally in Asia of the Abraham Lincoln faction in America. Koreans went to Japan to study Western science when Korea had no universities. In 1884, Japan backed a revolt of Korean patriots against the feudal Seoul court, demanding that American technology and Christianity be allowed into Korea. Koreans went to Japan to see the first railroads, and one of the first Chang-ga songs in Korean was “The Railroad Song,” modelled after a similar song written in Japan, to celebrate the first railroad there.

After 1900, however, the British Empire accomplished a series of coups *inside* the U.S., Japan, and other countries, restoring their fellow imperialists to power. The British-authored 1901 assassination of President William McKinley brought the imperialist Teddy Roosevelt to power. Britain’s 1902 Anglo-Japan Treaty, and the 1905 Russo-Japanese War (into which Tokyo was pushed by Britain), brought the imperialists to power in Japan. After making her a Protectorate in 1905, Japan formally annexed Korea in 1910.¹⁰

Metaphor Creates A Nation

The Japanese Occupation looted Korea economically and culturally. The currency and official language were changed to Japanese. Transport, communications, and some

10. For an historical overview of the role of the British Empire in Asia, see *EIR* Special Report, “Britain’s Pacific Warfare Against the United States,” *Executive Intelligence Review*, Vol. 22, No. 20, May 12, 1995, pp. 12-69.

9. Gustav Jenner, *ibid.*, pps. 35-6, 42-3.



Early composers of Korean Lyric Songs included Kim In-sik (above), and the violinist Hong Yeong-hu, known as the “Korean Schubert” (top, shown with string orchestra, 1925). Right: Concerts featured Western Classical works. (Photos courtesy of Dr. Lee You-sun.)

First Benefit Concert
Given for the
Seoul Band

第一節
▲音樂演奏目錄

十一月十九日 晚間 下午七時

總路中央音樂會館
主催 京城樂隊

D. M. C. S. Auditorium
Evening at 7:30 P. M.
November 1919.

THE WORLD-WIDE VIOLIN-VIRTUOSO
EFREM ZIMBALIST'S
VIOLIN RECITAL

UNDER THE AUSPICES OF
Keijo Music Society
at the TOWN HALL
HARAGAWA-CITY
ON
TUESDAY, NOVEMBER 25th at 8 P.M.

Programme
EFREM ZIMBALIST 1900—)

1. Sonata - - - - - Mozart (1756-1791)
 - a. Adagio-Cantabile
 - b. Allegro
 - c. Largo
 - d. Allegro non troppo
2. Concerto - - - - - Beethoven (1770-1827),
 - a. Introduction,
 - b. Scherzo
 - c. Adagio
 - d. Finale
3.
 - a. Französisches Lied - - - - - (18th Century)
 - b. Anglaise - - - - - Debussse (1872-1919)
 - c. Nocturne - - - - - Chopin (1810-1849)
 - d. Les Papillons - - - - - Debussse (1872-1919)
 - e. Valse - - - - - Liszt (1811-1886)
4.
 - a. Nelly on the Shore (18th Ballad) - - - - - Gounod (1818—)
 - b. La Grèce - - - - - Krumpholtz (1816—)
 - c. Lohndol - - - - - Krumpholtz (1816—)
 - d. Impression on a Japanese Tone - - - - - Paganini (1781—)
 - e. Solo Nocturne - - - - - Schubert (1797-1828)
 - f. Fantaisie "Faust" - - - - - Liszt (1811-1886)

AT THE PIANO, EMIL BAY.

eighty percent of Korean rice lands were expropriated, forcing millions of peasants as refugees into Manchuria and Siberia.

During the Occupation, “we were almost forbidden to speak our own language,” Madame Kim Cha-Kyung, one of Korea’s first opera singers, told me, “but we could *sing*. It was during these times, the period after 1910, especially from the 1920’s, that the true art songs known as Korean Lyric Songs began to be composed.”

Art songs did not spring up automatically. The early composer Yi Sang-jun (1884-1948), for example, in his 1918 *Chang-ga Collection*, published a song called “Separation.” This, Dr. Lee notes, is “but a camouflage of the ‘Exile Song,’” composed after the 1911 “105 Persons Incident,” by An Chang-ho, when the Japanese exiled many leading intellectuals to Manchuria and Siberia. “Separation” had the same tune,

with the word for “homeland” in “Do not grieve at my leaving, homeland” replaced by the word “friend.” “This means Japanese surveillance was becoming more harsh,” Dr. Lee points out.

A major change took place, however, after the March First Independence Movement of 1919, in which Korean patriots, including some of the leading poets, read a Korean “Declaration of Independence” in Seoul, sparking a national uprising. The Japanese slaughtered 6,000 people in cold blood in a peaceful crowd of demonstrators, arrested 50,000, and crippled the national leadership. Dr. Syngman Rhee was forced to form a government-in-exile in Shanghai.

The Japanese Occupation then announced a cultural “final solution.” Korean-language newspapers and printing of any kind were banned. Korean was banned both in

schools and in private homes, and professors of Korean were arrested as criminals. All Koreans were forced to take a Japanese name. Koreans responded to this tragedy by resolving on a long war.

Korean artists realized they would have to mobilize the full power of metaphor in the high Classical style, in order to give the population the internal strength to survive such a period. Although many went to the U.S. and Europe to study, most returned home, in order to give moral encouragement to their people. Working as they were under the Japanese-run state musical system, they had to function at a very high level.

“The composers put into music, what we could not say in words,” composer Kwon Gil-sang told me in a recent interview. “It was always very poetic. It could never be specific; to speak openly of the nation was not allowed. Sometimes they seem to be only simple love songs, a boy’s love for his sweetheart. But the people knew what the poems meant.”

“That ‘tears’ and ‘lover’ appearing in a song, do not necessarily mean ‘lover’ *per se*, is verified by the fact that ancient Korean poems used the ‘beloved’ as the symbol for the nation,” Lee You-sun reports. “The early Christians used to symbolize their religion with the shape of the fish, under persecution by the Roman imperialists. Likewise, Korean intellectuals would develop their national liberation movement through a new literary and song movement.”

The only ironic benefit, was that German Classical music was very popular in Japan. Under the Japanese, many Korean musicians were able to study with German professors in Tokyo. Songs of Schubert such as “Heidenröslein” were sung in Japanese grade school, so they were taught to Korean school children as well. This was because Western musicians and missionaries created the school

music program in Japan; Japanese students, for example, sing “Auld Lang Syne” when they graduate from high school.

The first true art songs were composed by Hong Yeong-hu (1897-1941), who was called “the Korean Schubert.” After studying violin with Kim In-sik, he was sent to Japan, under the Japanese name Hong Nan-pa, to study at Ueno Music College. In 1920, the year after the massacre, he composed “Balsam (Bong Seong Hwa).” Dr. Lee calls it the first Korean Lyric Song, “making a metaphor of the tender balsam plants, for the Koreans who were trampled under the boots and bayonets of the Japanese Imperial Army.”

The poem is refined artistically, Dr. Lee notes, developed in metaphor, instead of in simile, and the melody and accompaniment attain a high artistic level not found in conventional hymns and Chang-ga songs. On returning to Korea, Hong continued as a violinist and published collections of songs. In 1931-32, he also studied at the Sherwood Music School in Chicago, and on his return, he organized the first orchestra of Korean state radio (then NHK, the Japan Broadcasting System).

Hyun Jae-myung (1902-1960), a student of Eli Mowry, composed “Thoughts of My Homeland (Kohyang Saeng-gak)” [Figure 13] in 1928, while studying in the U.S., at the University of Chicago, and the Gunn School of Music. Dr. Hyun published dozens of songs, and was head of Seoul National University Music School, teaching the next generation of composers, including Kwon Gil-sang. In 1933, on the publication of his *Song Collection No. 2*, Dr. Hyun, an accomplished tenor, gave a recital to present the songs, with our historian Dr. Lee You-sun, another accomplished tenor.

It was also during the 1920’s that



Left: Korea’s first “*La Traviata*” (1948). Shown are Dr. Lee’s brother, Lee In-sun, and Madame Kim Cha-Kyung. Lee In-sun studied with the legendary tenor Tito Scipa. Madame Kim, Korea’s first soprano of world stature, later founded the prestigious Kim Cha-Kyung Opera Company.



Later generations of Korean composers have included Lee Soo-in, Kim Dong-jin, and Choi Young-sub (counterclockwise from top left). Although now in his eighties, Maestro Kim, the composer of “Azaleas,” has remained active in music education. Below: Maestro Kim stands before his children’s choir, Los Angeles, 1996. (Photos courtesy of Dr. Lee You-sun.)



EIRNS/ Kathy Wolfe

children’s songs became a movement in Korea, starting with the publication of the song collection “Sopa (Gift of Love)” in 1922 by Bang Jeong-hwan, who founded the Children’s Society for composers of children’s songs. Teaching children songs in Korean, using traditional Italian *bel canto*, became one of the only means left to preserve the national language.

It was also an effective means of nationalist agitation against the

Japanese, because children go everywhere. “Like smoke, the songs spread out to schools and alleys,” as Dr. Lee puts it, “and soon were sung nationwide.” The Japanese were forced to issue edicts prohibiting children from singing, which were of little use, and made them look ridiculous. Many of the next generation of Korean composers such as Kwon Gil-sang were some of those children, who learned to sing so patriotically during the Occupation.

Meanwhile the instrumentalist students of Franz Eckert and the Emperor's Orchestra became the new generation of school music teachers. In 1916, Franz Eckert died in Korea, and the band struggled on as the Seoul Band, because the population took such solace from its concerts. After the 1919 Independence Movement slaughter, the Band gave a memorial concert at the Seoul YMCA Hall, and began to suffer heavy harassment from the Japanese.

"Thus the band members dispersed one after another, embracing their beloved instruments," Dr. Lee reports. "They could not betray the cause of Herr Eckert, who had always been their source of courage in such adversities, who had dedicated himself to Korean music until he was buried in this land. Members transferred to schools to teach music, and to organize and create school bands. Eventually the seed Eckert sowed, turned out greater fruits in the schools."

Division and Heroism

Korea survived the Occupation, only to be divided after 1945, and her tragedy continues today. Millions of families are still divided by the Demilitarized Zone between North and South Korea. Many nations are confronted by tragedy, but after the war, Korean composers did something which is not usual. They responded with heroism, for they continued to compose Classical songs, as a creative way to overcome tragedy.

"After the war, in 1945, conditions in Seoul were bad. Food and fuel and clothing were scarce," composer Kwon Gil-sang said in an interview, explaining how he came to be a founder of several children's choirs in Seoul. "We had to find some way to uplift the children." And then came the Korean War, and more devastation [SEE Interview, this issue, p. 76].

Kwon Gil-sang wrote his famous song "At the Flower Garden (Kkot bat tai seo)," in 1953, at the end of the Korean War. In the poem, the poet remembers planting a garden with his father as a child. "When I think of Papa, I see the flower vines growing up, winding together," he says. "Papa taught me, that we will always be together, if I live like the flowers, beautiful and strong." The image of the Fatherland, and the idea that it can be united by moral living, and by creating Beauty, is powerful. At Korean concerts, the song is sung by the whole audience, just as African-Americans sing "Lift Every Voice," known as the "Negro national anthem." Kwon's own father was a Presbyterian minister.

The Sublime and Art

These songs should be an inspiration for all the people of the world who, as Goethe says in the Beethoven song setting, "know longing." Korea is a country first trampled, then physically cut in two—but the hearts of her artists are great enough, that with music, the soul rises high enough, to foresee a better day.

Many nations face tragedy, but have not achieved such a response—and they have been destroyed. This makes clear that romantic fools are wrong to glorify tragedy *per se* as heroic. Nor does art spring from tragedy.

Like the African-American Spiritual, the Korean Lyric Song demonstrates that art often does, however, spring from an *heroic response* to tragedy, from a creative act, which forges a new way through which "we shall overcome."

Dr. Lee differentiates the creative optimism of the true Lyric Songs as art, from the merely popular songs written to bemoan Korea's oppression by the Japanese. These songs were pessimistic, impotent. He cites

"Song of Hope," which appeared in 1923. The words condemned Korean collaborators of the Japanese to the void. "What a sad nihilism," Dr. Lee chides. "We should, rather, say it is the 'Song of Despair.'" He relates how a famous Korean soprano threw herself off a ship and drowned, singing this song, on her passage home—after making recordings in Tokyo for the Japanese. Her nihilism did not even stop her from being a collaborator. "With the appearance of 'Balsam,' and the 'Song of Hope,'" Dr. Lee writes, "the Art song, and the popular song, are completely differentiated."

Mankind can read the freedom of its soul in the stars, as the poet Friedrich Schiller writes in *Wilhelm Tell*. But what is it in the stars, but the Divine harmony itself, which man sees? So, it is only God's divine spark in man, which gives man absolute freedom.

Yet, man is mortal, and cannot be fully one with God on earth. In this awesome paradox lies the sublime, that mixture of joy and tragic longing, of which Schiller wrote, which can only be expressed in metaphor. Beethoven, in "An die ferne Geliebte (To the Distant Beloved)," speaks not merely of the singer's sweetheart, but ultimately of God—referred to in some German classics as "*der Ferne*," the Distant One.

Yet it is the metaphorical demonstration of this beautiful paradox which sets us free, in fact, to do all that we might do, on earth. Beethoven, in his cycle, does not despair, but resolves to *create songs*—and to teach them to his posterity. So, Schiller says, man must create art—to demonstrate efficiently the immortality of the soul, since the genius of a great composer lives on for generations.

Thus, man approaches nearer to God, and in this we see the *universal* nature of man.

Great Song is Universal

EUROPEAN Classical composers used the registers of the *bel canto* human singing voice to introduce new ideas, to create poetic metaphor. Here Mozart, setting a text in Italian, uses a shift to the soprano's dramatic, high third register, to introduce the idea of hope. When the Countess sings, that in order to rise above her despair, she hopes to "change" her husband's ungrateful heart, the soprano voice, which has remained in the central or second register until that point, suddenly rises to a sustained register shift to the high A on the verb "to change (*di cangiar*)."

Italian Mozart, 'Dove sono,' soprano (1785).

mi por - tas - se u - na spe - ran - za
di can - giar l'in - gra - to cor.

SCHUBERT'S 24-song cycle "Die Winterreise" is based on the opening thematic feature of the first song, "Gute Nacht," emphasizing F-natural, which creates the minor third in the main key of D-minor. The first D-minor theme, which sets the mood for the entire cycle, revolves around a series of arpeggios pivoted on multiple F-naturals in the first line, outlining the tenor's second register to its limit, which is repeated in the second line. This repeats three times in verses 1-3.

But in the fourth verse, Schubert transforms the poetry by shifting to D-major—bringing in the high F-sharp of the tenor's third register as a dramatic change. In the first three stanzas, the poet complains only about his own fate, but in the fourth, he reflects for the first time, and thinks of his beloved: "I would not disturb your dreams." This poetic change only occurs at A=430 Hz, Schubert's pitch. At A=440 and above, the tenor must shift the repeated high F-naturals into the third register at the outset, destroying the effect of this song, and of the cycle.

German Schubert, 'Gute Nacht,' tenor (1828).

1. Fremd bin ich ein - ge - zo - gen, fremd zieh ich wie - der aus.
2. Ich kann zu mei - ner Rei - sen nicht wä - len mit - der Zeit,
3. Was soll ich läng - er wei - len, daß man mich trieb hin - aus?
Der Mai war mir ge - wo - gen mit man - chem Blu - men - strauß.
muß selbst den Weg mir wei - sen in die - ser Dun - kel - heit.
Laß ir - re Hun - de heu - len vor ih - res Her - ren Haus!
4. Will dich im Traum nicht stö - ren, wär schad um dei - ne Ruh,

THE DIAMOND MOUNTAINS in the North, considered by Koreans to be the world's most beautiful, were heavily mined by Japan. "Who on earth made such mountains, so pure?" begins the poem. Choi Yeong-seop's song is in C-major, its opening set in the central register, rising first to a high E, and then to F at the top of the central register. There are two verses on this melody, both rising to F (only the last line of the opening verse, "I repeat your name . . .," is shown).

The refrain then repeats: "Ten thousand years in beauty you've stood/ How long were you looted?/ After so many years, the day has come to look upon you." On "ten thousand years," the voice falls into the low, first register, to underline the concept of eternity. On "after so many years," the voice then again rises to the high F-natural, and on the verb phrase "the day to look has come," the voice shifts dramatically for the first time to an F-sharp, the register shift to the high register, and resolves upwards to a sustained high G. Thus, as with Schubert's "Gute Nacht," the Mozart-Verdi tuning is required for the Korean poetry to be heard.

Korean Choi, 'Longing for Diamond Mountains,' tenor/soprano (1962).

Ku i rum da si bu. rul u ri gum gang san
그 이름 다시부 - 를 - 우리 - 금 - 강 - 산
I repeat your name again, Diamond Mountain;
su su man nyun a rum da un san duh rup hin ji myut hae
수수만년 - 아름답다운산 - 더럽힌지몇 - 해
ten thousand years in beauty you've stood, how long looted?
on ul e ya cha jul nal wat' na
오날에야찰을날왔 - 나 -
After many years, day to look has come—

Seven International Songs

English Hayes, 'Were you there?,' tenor/soprano (1930's).

p 1. Were you there when they cru-ci-fied my Lord?
 Were you there when they cru-ci-fied my Lord?
 Oh, sometimes it caus-es me to tremble, tremble, tremble,

AFRICAN-AMERICAN Spirituals composer Roland Hayes uses the soprano/tenor register shift at F-sharp, to underscore the verbal action, "Were you there when they crucified my Lord?" First, he emphasizes the verb "were" by placing it alone in the first register. Then, to emphasize how awesome it is, he again asks, more urgently: "Were you there," shifting "were" into the second register.

Finally, when the soul exclaims, "Oh, it causes me to tremble," the emotional impact is beyond words, and "Oh" rises yet again, into the third register.

Czech Dvořák, 'Song to the Moon,' soprano (1901).

p
 Mě - si - ōku, ne - zha - sni, ne - zha - sni,
 Moon, oh, do not wane, do not wane,
poco accelerando *f*
 mě - si - - - - ōku, ne - zha - sni!
 O moon, do not wane!

THE WATER sprite Rusalka sings to the moon, of her love for a mortal prince. She asks that she be granted not only human legs, but a human soul, so that she may marry her beloved and enter Heaven with him, escaping Limbo. At her final prayer (which sums up the song), "O Moon, do not wane!" the voice rises to a sustained third-register shift, on the verb phrase.

Russian Glinka, 'Thekla's Song,' mezzo-soprano (1840's).

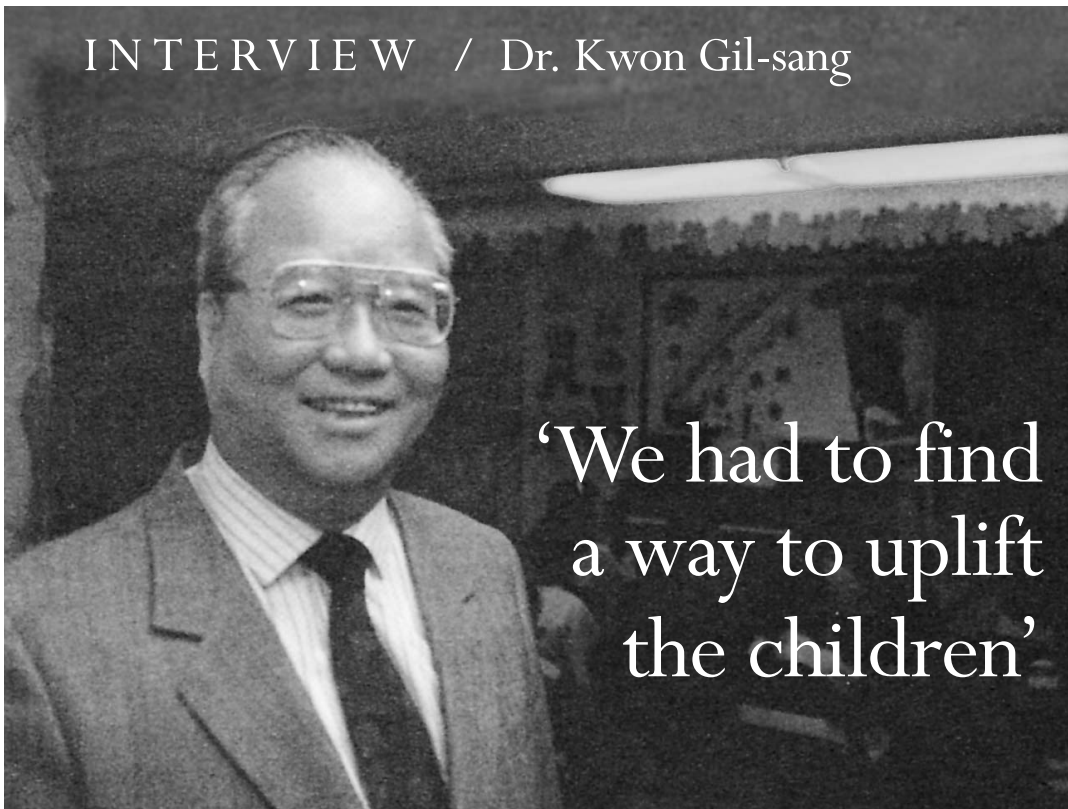
semplice ma con anima *p*
 1. Не у-зна-важ, ку-да я путь скло-ни-ла,
 Ni u-zna-vaj, ku-da ya put sklo-ni-la,
 Do not seek to know, whither I my path have turned,
 в ка-кой пре-дел из ми-ра пе-ре-шла.
 fka-koi pre-del iz mi-ra pe-re-sla.
 to what bounds, from the world I have gone over.

THE GIRL Thekla in Schiller's drama Wallenstein has lost many loved ones in the Thirty Years War, and feels herself already a ghost; Schubert set the same poem as "Spirit's Song." The E's are natural in the key signature, with a fleeting E-flat keyboard accidental (not shown). When she sings "Do not ask what boundary I have crossed," on the verb phrase of crossing over the boundary from life to the nether region, the mezzo-soprano E-flat register shift is dramatically interjected into the vocal line.

Danish Nielsen, 'Underlige Aftenlufte,' baritone (1917).

Man-gen så dan af-ten-stund, sad jeg i min kae-re lund;
 Many such an evening hour sat I in my dear garden;
 Min-det ven-der nu til ba-ge, det var år-sag til min kla-ge.
 Memory returns now back, this was the reason for my plaint.

THE POET sings of his native Denmark, while visiting the far away mountains of Germany. He hears beautiful songs, better songs perhaps than those of home; but they are not the songs of home, and an uncanny quality of the evening breeze brings back the memory of his homeland. At the verb phrase "the memory returns," the singer shifts from the lower register on E-flat, to the central register.



DR. KWON GIL-SANG, *the leading composer of Korean children's songs, is the son of a Christian minister. He was born in Seoul in 1927, during the Japanese Occupation. He was a co-founder of the Korean Bong Sun Hwa Children's Choir in 1945, and graduated from Seoul National University School of Music in 1948. In 1953, at the end of the Korean War, he composed the children's song "At the Flower Garden (Kkot bat tai seo)," the unofficial national anthem of the Korean-American community.*

In 1964, Maestro Kwon emigrated to the United States, where he continues to found children's choirs throughout Southern California, and to publish his songs. In August 1995, he was honored as one of Korea's national treasures by the South Korean government at the Celebration of Korea's 50th Anniversary of Liberation in Seoul.

Maestro Kwon was interviewed by Kathy Wolfe, at his home in Los Angeles on July 13, 1995.

Fidelio: Dr. Kwon, how did you become interested in music as a child?

Dr. Kwon: Like so many other Korean musicians, I grew up in a parish house, for my father was a Presbyterian minister.

We had most of our music from the Western missionaries. As a child, every day in church I heard the foot-pedal pipe organ (we had no power organs). We had our church hymnals, with Christian hymns, and some Bach, and a bit of other classical music. From the age of five, I was playing and singing "Jesus Loves Me," "Rock of Ages," and so on. I played and sang through the entire hymnal book when I was very young. Mrs. Oh Shin, Jai-dock, the church organist, was a professor at Ewha Women's College [Korea's most prestigious women's school—Ed.].

Of course, we also have our ancient Korean folk songs, but they mix very well with Western music.

To this day, this is a common experience for children in Korea. Korea has an unusually high percentage of Christians, for an Asian nation, and many children come to love Western classical music very early, by singing in church every week.

When I entered first grade, my teacher Mr. Yun was, by chance, also very musical. I was so inspired when I heard him singing, that I wanted to be like him.

Fidelio: The African-American baritone Robert McFerrin tells the story, of how he heard Marian Anderson singing German *lieder* as a boy. "I had no idea what she was saying," he told me, "but I knew that was *it*."

Dr. Kwon: Yes, I had exactly that experience. We had music hour every day in that first grade class.

Fidelio: What kind of songs did you sing?

Dr. Kwon: Children's songs, and many simple Western songs, such as "Heidenröslein" by Schubert. This was in the 1930's, during the Japanese Occupation [Japanese troops entered Korea in 1895, and formally occupied it from 1910 to August, 1945—Ed.]. German *lieder* were very popular in Japan, and also in Korea. We also sang some Japanese children's songs, such as "Haru ga kita (Spring has come)." Many Japanese children's songs also, actually, come from the Western missionaries in Japan; in Japan, for example, all stu-

dents sing a song with the melody of “Auld Lang Syne” when they graduate from high school.

Of course, the terrible part of this was, that during the Japanese Occupation, the official language of Korea was Japanese, and never Korean. Newspapers were in Japanese; we spoke Japanese in school. So, we could not sing Korean songs in school, because the Japanese feared it would be too patriotic. Even today, after many years in the United States, as with so many Koreans of my generation, I find it easier to speak Japanese than English, since I learned it so fluently as a child.

Fidelio: In Los Angeles, many beautiful Korean Lyric Songs are performed, which sound as though they were composed by some friend of Brahms in the 1870’s. I was surprised to learn that many were actually composed during the 1920’s and 1930’s—in part, as a patriotic response to the Japanese Occupation of Korea.

Dr. Kwon: Yes, the composers put into music, what we could not say in words. It was always very poetic, it could never be specific; to speak openly of the nation was not allowed. Sometimes, they seem to be only simple love songs, a boy’s love for his sweetheart. But the people knew what the poems meant.

Fidelio: When did you decide to become a composer?

Dr. Kwon: Actually, I decided to be a music teacher; composing only came out of that, much later. My father wanted me to become an engineer. But I was so inspired by my teacher, Mr. Yun, that I decided that I really wanted to teach music—to be able to give that same joy, which my teacher gave to me, to others, especially to young children. So, when I was eighteen, in 1945, I enrolled in Seoul National University School of

Music—at that time it was called Seoul Music School—to get a music education degree.

When I arrived, Dr. Hyun Jaemyung, or Rody Hyun as he’s also known, was the head of the School. Dr. Hyun was a prominent composer of Korean Lyric Songs. He was born in 1902, and in the 1920’s, he came to the University of Chicago, and a year later moved to the Gunn School of Music. It was in Chicago that he composed the well-known song “Thoughts of My Homeland (Kohyang Saeng-gak)”; he composed

I was studying Music Education, and I founded a children’s chorus. This was right after the war, in 1945; conditions in Seoul were bad: food, and fuel, and clothing were scarce. . . .

Once I had this children’s choir, however, they needed new songs! So I had to learn to compose.

both the poem and the music, about 1928.

Another teacher of mine was a composer at Seoul Music School, Kim Sung-tae, who studied Western music in Japan during the pre-World War II period.

Kim Dong-jin, the composer of “Azaleas (Chindallae-ggot),” was also composing at that time. He was also a minister’s son, who studied in Seoul with the Christian missionaries there, and began studying music education, and then started to compose. He’s over eighty now; he’s been composing since the 1930’s.

Fidelio: There was a lot of composition going on at the school when you enrolled?

Dr. Kwon: Yes; and so there I was, studying Music Education, with Dr. Hyun and Kim Sung-tae. At that time, I founded a children’s chorus in the neighborhood of the school, to bring more children into the church.

You must realize, this was right after the war, in 1945; conditions in Seoul were bad. Food and fuel and clothing were scarce. We had to find some way to uplift the children.

Once I had this children’s choir, however, they needed new songs! So I had to learn to compose.

That same year, after the Japanese withdrew from Korea in August of 1945, the Seoul office of Japan state radio, Nihon Hoso Kyoku or NHK as it’s known in Tokyo today, suddenly became the Korean Broadcasting System. Of course Korea never

had its own radio network before; since the invention of radio, we had been occupied by Japan. We didn’t have a country, much less a radio station.

Now, for the first time, we had a national radio network—and for the first time, we could broadcast in our own language! That’s how KBS was founded—and our children’s group went every day, to the radio station, to sing on the radio for the people. For the first time, we could sing Korean songs publicly. That was the founding of the KBS Seoul Children’s Choir.

Times were bad during 1945-50; but we felt that, at last, now it’s *our* country; now we need our own songs. The composers began to write more and more. My first compositions were written then, during 1946-47. In 1945, U.S. troops were in the south, and Soviet troops in the north, but we did not think they would divide the nation.

Then came 1950, and the Korean War—and Seoul was destroyed. Everything was devastated during the [North Korean] invasion, millions of people were killed, buildings were flattened, it was far worse than World War II. In 1950, when war came, I was teaching music in high school. I was also the accompanist and teacher with the Seoul Children's Choir; Mr. An Byung-won, who later composed

around everywhere, singing for the troops.

Fidelio: And you wrote your most famous song, "At the Flower Garden (Kkot bat tai seo)," around that time?

Dr. Kwon: Yes, after the war, we returned to Seoul, and I went back to teaching high school. In 1953, at the end of the Korean War, I composed "At the Flower Garden." I had some

for her, and she was only in her twenties, but she began singing right away. "Everyone knows that song," she said. "Whoever doesn't know that song, must be a spy!"

Dr. Kwon: Yes, and the children had a good time, too. Many of them went on to become fine musicians. One of those kids is today the Korean soprano Lee Kyu-do, who performs often in Los Angeles and around the world. Another is the pianist Dong-il "Tony" Han, who became Chairman of the Piano Department at Boston University.

My next dream is to found a multi-ethnic children's choir, with African-American kids, Asian-American kids, Hispanic kids, and all kinds of kids, all singing together in harmony. That is my next project.



Dr. Kwon's Korean-American Youth Choir of California, on tour in Korea (1991). In addition to Korean Lyric Songs and popular favorites, their repertoire includes such Western classics as the Papageno/Papagena duet from Mozart's "Magic Flute."

"Uri e So-won Tongil (Reunification is our Fondest Wish)," a very famous song, was the Choral Director.

We took all the children from Seoul, to the port of Inchon, and escaped by boat, setting out to sea. We traveled by boat all the way south to Pusan, which was the U.S. headquarters at the southern tip of Korea. We had thirty children, between eight and fourteen years of age. All during the war, we stayed in Pusan, or on the boat, to keep the children safe. We travelled

other songs published beginning in 1954.

Lee Soo-in, who was also a long-time director of the KBS Children's Choir, was also composing then. He wrote "Song of My Homeland (Kohyang ui Noraee)" in Seoul, about 1956. He's a close friend, I see him whenever I'm in Seoul.

Fidelio: Recently I was in a Korean restaurant in Washington, D.C., and I asked the waitress to translate "Flower Garden." I started to sing it

Fidelio: And much later, you moved to the U.S.?

Dr. Kwon: Like my father before him, my brother became a minister, in Los Angeles, at what was at that time, the only Korean-American church in L.A., the Jefferson Korean United Presbyterian Church. In 1964, I came to Los Angeles, and became organist at the Korean United Presbyterian Church, and studied music at the California Institute of the Arts. Since then, I have worked with many churches.

But my special love is the children's choirs. As a church organist here in Los Angeles, I helped to found several children's choirs. In 1982, we founded the Korean-American Youth Choir of California, and we've had an annual concert here every year since then. Since 1985 we've had several tours in Korea, Japan, and Hawaii, as well as around the U.S.

Now, I hope to realize my next dream. The Korean-American community is too isolated. For thirty years, I have wanted to found a multi-ethnic children's choir here, with African-American kids, and Asian-American kids, and Hispanic kids, and all kinds of kids, all singing together in harmony. We could call it the "Los Angeles International Children's Choir." That is my next project.

Moscow Round Table on Global Financial Crisis

LaRouche: U.S., Russia Must Ally vs. British Empire

American economist and Presidential candidate Lyndon H. LaRouche, Jr., was the main speaker at an April 24 round table in Moscow, sponsored by the Institute for Social and Political Studies (ISPI) of the Russian Academy of Sciences, the Free Economic Society of Russia, and the Schiller Institute for Science and Culture. The subject was “Russia, the United States, and the Global Financial Crisis.”

Co-chairing the meeting was Academician Leonid Abalkin, who heads the Institute of Economics of the Academy of Sciences. Abalkin welcomed LaRouche as a representative of “the well-known Schiller Institute” and thanked him for having proposed the session’s topic, which was one “of great interest. . . . Many of us are familiar with the original ideas and approaches of LaRouche.”

The round table was also chaired by Academician Gennadi Osipov, head of ISPI. Professor Taras Muranivsky, president of the Schiller Institute for Science and Culture (Moscow), introduced LaRouche to the meeting’s approximately sixty participants.

The Financial Crisis

LaRouche established why “we are in the middle of the worst international financial crisis of this century,” review-

Right: Lyndon H. LaRouche, Jr. (center), Helga Zepp LaRouche (left), translator Rachel Douglas (right). **Below:** Russian representatives shown include Gennadi Osipov, Leonid Abalkin, and Valentin Pavlov.



EIRNS/Richard Magraw

ing the current situation in the framework of the past sixty years of U.S.-Russia relations, since Franklin Delano Roosevelt extended U.S. diplomatic recognition to the Soviet Union. He focussed on the economic policy disasters that followed from the cultural paradigm shift

of the mid-1960’s, when a complex of social crises was used to induce the majority of university youth in the U.S., Western Europe, and elsewhere, to adopt new sets of values, directly contrary to the traditional commitment of modern society to increasing the productive powers of labor through investment in scientific and technological progress.

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Support Grows for LaRouche Exoneration

In March 1994, just months after LaRouche was released from prison on parole, an Open Letter to President Clinton calling for his exoneration was issued. The Open Letter identified LaRouche as a “political prisoner,” stating that “the U.S. government knew at all relevant times, from 1979 to the present day, that Lyndon H. LaRouche and his co-defendants were innocent of the false charges for which they were convicted.” Now, two years later, as of April

30, 1996 a total of 672 state legislators, from 50 states, have endorsed the call.

In addition, the Open Letter has been signed by hundreds of sitting and former parliamentarians from around the world; by the former Presidents of Argentina and Panama; by 29 former U.S. Congressmen; by more than 300 elected municipal officials in the United States, including 75 mayors of cities; by hundreds of civil rights leaders; by

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EIRNS/Rachel Douglas

Meeting co-chairmen, Academicians Gennadi Osipov (left) and Leonid Abalkin.

'To Save the Children of Bosnia-Hercegovina' Delegation Tours Bosnia for New Marshall Plan

A distinguished delegation from the United States and Europe toured Bosnia and Croatia in April to organize for economic reconstruction, based upon an initiative "To Save the Children of Bosnia-Hercegovina" launched in January by Schiller Institute founder Helga Zepp LaRouche.

The tour was preceded by a February 20 press conference held at the National Press Club in Washington, D.C. The press conference, co-sponsored by the Schiller Institute and the Center for Peace Studies at Georgetown University, heard Mrs. LaRouche, Dr. Jozef Mikloško, former Vice Prime Minister of the post-communist Czechoslovakia, and former U.S. Congressman John G. Dow (D-NY), call for a "Marshall Plan" to save the children of the region from the genocidal conditions of war, and the equally genocidal post-war conditionalities of the World Bank.

Mrs. LaRouche had issued an international Call on Jan. 26, "to win the governments of the United States and Europe to the perspective of economic reconstruction." She explained her reasons for drafting it: "Why do I focus on the children? Because I hope that if there is any morality left in the West, then maybe the horrible conditions of the children will evoke that remaining humanity, which is necessary

to turn an intolerable situation around. I hope that how we will treat the children of Bosnia is the way we treat our own future."

Dr. Jozef Mikloško, who had travelled across the United States to discuss this issue, demanded a "generous reconstruction" of Bosnia. He called for the cancellation

of the foreign debt of Bosnia, referring to the call of Pope John Paul II for a Jubilee in preparation for the new millennium. Bosnia is the place to begin this policy of debt forgiveness, Dr. Mikloško declared, as an example for a change in policy toward the most critical situations in Ibero-America, Africa, and elsewhere.

Former Congressman John Dow took "strong exception" to the I.M.F. and World Bank policies in Bosnia, condemning their "atrocious" attempt to "wring payments" out of the hellish situation in Bosnia.

International Delegation

During April 12-19, the international



Helga Zepp LaRouche speaks to reporters at Feb. 20 press conference.

EIRNS/Stuart Lewis

delegation organized by the Schiller Institute visited Croatia and Bosnia. After intensive meetings and tours, the delegation concluded that it is not enough to stop the most brutal features of the Greater Serbian aggression and genocide temporarily, if such aggression were to be replaced with "genocide through financial means." The delegation recommended the following measures:

- A dialogue among the religious leaders of the groups comprising Bosnia, is crucial; the members of the delegation are determined to help organize a visit of these leaders to the United States.
- Bosnia's reconstruction must be guaranteed in the form of a crash program similar to the post-World War II Marshall Plan.

• The political, institutional, and economic sovereignty of Bosnia must be preserved against the conditionalities of international financial institutions, and geopolitical interference by powers, such as the heirs of the British Empire.

• The United States is the only country, at this point, that can push for such reconstruction and sovereignty, taking up the project of Commerce Secretary Ron Brown, killed in an April 3 plane crash in Dubrovnik, Croatia, with a number of prominent U.S. industrial executives, whose industrial firms represented an investment potential of tens of billion dollars.

- The war criminals responsible for



Delegation members (left to right) Paolo Raimondi, Theo Mitchell, Nihad Dzinovic, and Benjamin Swan tour Bosnian classroom.

EIRNS/Umberto Pascal



Left: The delegation meets Sarajevo's Islamic religious leader, the Rejs Ulema, Dr. Mustafa Effendi Cerić.

Bottom: Delegation members with His Eminence Vinko Puljić, Roman Catholic Cardinal of Sarajevo. Left to right: Umberto Pascali, Benjamin Swan, Paolo Raimondi, Dr. Jozef Mikloško, the Cardinal, Elke Fimmen, Nihad Džinović, Theo Mitchell, James Mann.

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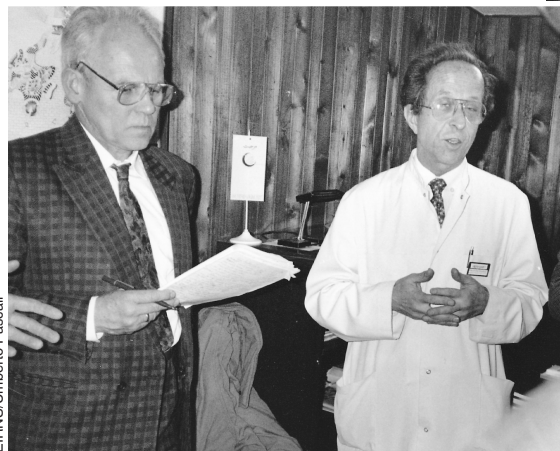
the aggression and genocide must be prosecuted and punished.

- It is necessary to inform and mobilize the public in the West, and especially in the United States, of the necessity to guarantee the rights of Bosnia, a country that succeeded in stopping the expansion of the Greater Serbian assaults, and the designs of their sponsors. If Bosnia does not receive this support, we could be witnessing the beginning of World War III.

Meeting Leadership

The delegation participated in more than twenty high-level meetings and several visits to areas destroyed or damaged by war, mostly in Sarajevo. Among the leaders they met with, were: the religious leader of the Islamic community in Sarajevo, the Rejs Ulema, Dr. Mustafa Effendi Cerić; the Roman Catholic Cardinal of Sarajevo, His Eminence Vinko Puljić; the Cardinal of Zagreb and primate of Croatia, His Eminence Franjo Kuharić; the representative of the Ortho-

dox Church in Sarajevo, Avakum Rosić; members of the Bosnia Presidency, including the Roman Catholic Stjepan Ključić and the Orthodox Mirko Pejanović; the Vice President of the ruling Party of Democratic Action (SDA), Edhem Bicakčić, who is also the chairman of the Foreign Affairs Committee of the Parliament and the general manager of the main electric company, Elek-



EIRNS/Umberto Pascali

troprivreda; the Deputy Defense Minister, Hasan Cengić; the president, Dr. Edah Becirbegović, and leadership of the main Islamic humanitarian organization, Merhamet.

The delegation also met the highest U.S. diplomatic official present in Sarajevo at that time, Fletcher M. Burton; and visited a school, an orphanage, and a "factory for artificial limbs."

On April 17, after a meeting with Dr. Halid Genjac, president of the general board of the SDA at the ruling party's headquarters, a press conference was held. The conference was attended by a large number of journalists and TV crews, and was prominently reported in all Sarajevo's printed dailies. The national TV station covered the Institute delegation's visit at least twice.

The eight-person delegation included: From the United States, Benjamin Swan (Massachusetts State Representative), James Mann (former U.S. Congressman from South Carolina), Theo W. Mitchell (former State Senator from South Carolina), and Nihad E. Džinović (chairman of the Bosnia Relief organization in California). From Europe, Dr. Jozef Mikloško (president of the Committee To Save the Children of Bosnia-Herzegovina), Elke Fimmen and Paolo Raimondi (Schiller Institute), and Umberto Pascali (Schiller Institute, and the secretary of the International Parliamentarians against Genocide in Bosnia).

EIRNS/Umberto Pascali



Left: Dr. Isref Karaiković (right) briefs Committee chairman Jozef Mikloško at Sarajevo's factory for artificial limbs. Top: fabricating a prosthetic device.

U.S. Schiller Institute Conference

'For An Economic and Cultural Renaissance'

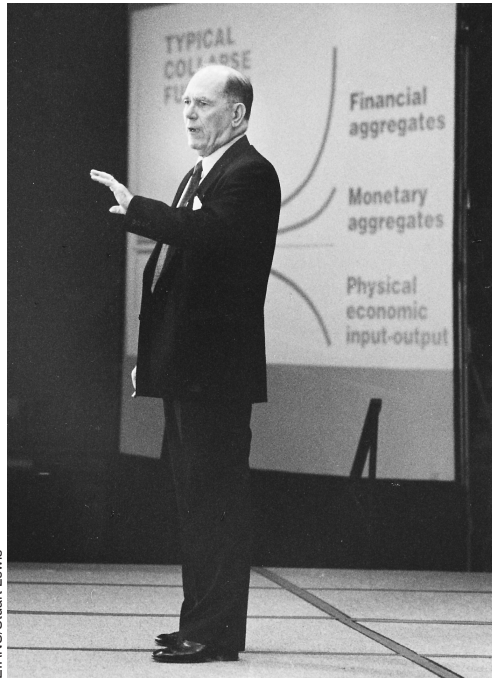
Nine hundred people attended a Schiller Institute conference held Feb. 17-19 in Northern Virginia, keyed by Lyndon H. LaRouche, Jr. LaRouche told the audience that "the actual subject of these two days' events, is the subject of *history as tragedy*; because we are living in a real tragedy."

"Over the next months or years, this civilization which people talk about—their opinions, their culture, their prejudices, their way of life, their traditions—are all gone! Nothing can save it. And it's like clinging to a stateroom on the Titanic: If you cling to those traditions, you'll go down and drown with it. We have to get the people *off* the Titanic, off traditions, into the lifeboats, so they may be saved.

"In order to do that, we have to attack what people believe is their most precious 'private opinion.'" To start that process, LaRouche said, his presentation was "in the spirit of a Shakespeare or Schiller tragedy."

The function of tragedy, LaRouche went on, is to do just what must be done now: "to slaughter the characters on stage, that the people in the audience may be saved." What dooms those on the stage, as the audience must come to see, is that "they cling to accepted traditions. Because the accepted tradition, like the iceberg that greeted the Titanic and ripped the bottom out of it, is what's going to kill them."

A leader in a tragedy is in a position



Lyndon LaRouche: "If You Passed Economics 101, You Are Probably a Member of An Endangered Species." At back, LaRouche's triple-curve representation of today's economic crisis.

so-called 'compromises,' or advice of campaign advisers, giving up, step by step, *everything which is a winner*, and going for a loser. Going to win over Generation X, with its ignorance and its prejudices, to vote for him, and losing everybody else.

"Now, that's a true tragedy. That's a Hamlet-style tragedy. One of the things I'm concerned to do, is to get him to stop being that kind of a tragic figure."

"Hamlet could have saved the nation of Denmark, but he failed to do so. . . . The story is about a man who is in a position of leadership, upon whose leadership *the fate of his nation depended*; and he sank like a sinker, and took the nation with him; because he was a *fool*."

And so, Hamlet "walked to the end of the drama, into an orgy of death which he knew he was walking into, like an existentialist. Because he refused to admit that what he assumed to be beforehand the right way of thinking, was the only way of thinking which he could accept. And he would rather die than change that."

where he *might* convince the people they're being foolish, and he fails. "Because, like Clinton today, given the opportunity to *change* the course of history, he tries to ride the course in the direction of current events, rather than *changing* them. . . . The way he's going, he's going down to destruction, as sure as you can say 'Hamlet.'"

"If you look at what's going on around the campaign, you see the President, and the Presidency, for the purposes of the campaign, is giving up, through

Exoneration

Continued from page 79

dozens of Christian, Muslim, and Jewish religious leaders; and by legal professionals from around the world.

Fueling the drive for exoneration has been the distribution of a 16-page booklet entitled, "Summary of Relevant Evidence On the Record Demonstrating the Innocence of Lyndon LaRouche and Co-Defendants," which was first issued in March 1994 by

LaRouche's Presidential campaign committee. More than 11 million of these booklets have been distributed nationwide to date.

African-American Support

In one of the most important developments for the cause of justice, the National Black Caucus of State Legislators (NBCSL), the nation's largest organization of African-American elected officials—it represents 574 legislators in 44 states—made public on Dec. 18, 1995, a resolution calling for

Congressional hearings to investigate misconduct by the U.S. Justice Department in three key cases: the case of Lyndon LaRouche; the campaign of harassment and selective and vindictive prosecution conducted against African-American public and elected officials, called "Operation Frühmenschen" ("primitive man") by the FBI; and the conduct of the Department of Justice's Office of Special Investigations, including the cases of John Demjanjuk and former U.N. Secretary-General and Austrian President Kurt Waldheim.

Expose British 'Big Lie' Tactic Against Sudan

On April 20, a Washington, D.C. conference sponsored by the Schiller Institute exposed the "Big Lie" tactic being used by the British Empire against the nation of Sudan. Speakers included Angelo Bamgbaru Beda, a member of Sudan's National Assembly, who is a former governor of Equatoria state and a Christian from the South; Abdel Mahmoud Al-Koronky, press attaché in the Embassy of Sudan in London; and Lyndon H. LaRouche, Jr.

"We are finally making inroads" to ending the civil war between the Islamic North and the Christian South, reported Beda. A consensus has been reached to exempt the South from *sharia* (Islamic law), a consensus built on the concept of *citizenship*, over and above religion. Another change, a sharp break with British colonial policy, is to allow Christians to evangelize in the North, and Muslims in the South.

Concerning what Baroness Caroline Cox and her Christian Solidarity International call government-sponsored "slavery" in Sudan's South, Beda reported that numerous delegations have toured the Nuba Mountains and other areas where Cox claims slavery is practiced, and found her charges to be baseless. These have included a delegation from EUSAP (European Union-African-Caribbean and Pacific) headed by Lord Plum of the British House of Lords.

Beda emphasized the necessity of economic development in the South, without which there can be no real

solution to the conflict.

The presentation by Lyndon LaRouche was focussed on what empire has meant historically, and in its disguised form today as the British Commonwealth, with its plans to incorporate the United Nations mechanism.

LaRouche said that the actual "crime" of Sudan, was its determination "to provide food supplies adequate for its own people, not to be in the position of Egypt, which by I.M.F., London, and U.S. dictation is not allowed to develop its own food supply because that would free Egypt from London's control." The vehemence of the attacks on Sudan, and also on Nigeria, stem from these nations' participation in the British Commonwealth, since "any nation

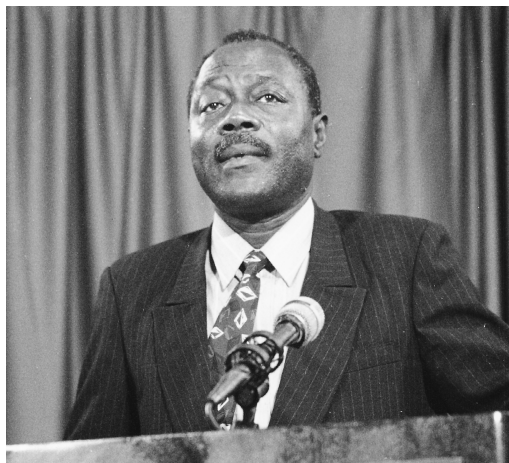


Abdel Mahmoud Al-Koronky

which is part of the British Empire, cannot escape without British permission!"

Mr. Al-Koronky emphasized the historical continuity of the British policy of crushing Sudan. From about 1882 until its conquest by Lord Kitchener in 1898, Sudan was an independent state under a mahdi. After the British had defeated this sovereign government by means of massacres (with internationally outlawed dum-dum bullets), Sir Henry Rollinson planted the British flag, saying that "we pledged ourselves to complete Lord Kitchener's work, to free this land from tyranny and brutality."

Today, Al-Koronky continued, the British Foreign Office and the U.S. State Department are attempting to repeat this conquest, through their control of the human rights mafia, using the same rhetoric as was used in the Nineteenth century by Rollinson.



Angelo Bamgbaru Beda

Moscow

Continued from page 79

There are only four world powers capable of acting independently of supranational authorities to effect a solution, LaRouche stressed. They are the United States, the British Empire, Russia, and China. The U.S., Russia, and China share a common interest in opposing the British orchestrated policies of the I.M.F. Without common action by at least two such world pow-

ers, such as the U.S. and Russia, no significant economic recovery can be organized in any part of the world.

Schiller Institute participants Marivilla Carrasco (Mexico) and Lothar Komp (Germany) documented the destructive effect of I.M.F. policies on their countries, and Dr. Johnathan Tennenbaum highlighted Russia's special role in overcoming the international financial crisis, given the potential for building a Eurasian land-bridge, and the surviving strengths of Russia's scientific-industrial

sector, which could be brought to bear on the task of global recovery.

Joining in the lively, five-hour discussion were prominent Russian economists, such as Tatyana Koryagina, former U.S.S.R. Prime Minister Valentin Pavlov, and banking specialist Vyacheslav Senchagov of the Institute of Economics, as well as economists from the Institute of the World Economy and International Relations (IMEMO) and the Africa Institute of the Russian Academy of Sciences.

The Brotherhood of the Common Life And the Education of Orphans

On January 29, 1996, Helga Zepp LaRouche, founder of the Schiller Institute, issued a “Call To Save the Children in Bosnia-Herzegovina.” In that call, Mrs. LaRouche wrote that “the most destitute losers in this bestial war are the children. In 1992-95, 10.7 percent of all children and young people from one to nineteen years of age were killed or are missing, i.e., every tenth (!) child has lost its life; every fifth child (!), namely, 19.8 percent, has been wounded; and every sixth child (!), namely, 15.3 percent, has been made an invalid. Further, there are thousands of children who have suffered severe psycho-physical injuries.

“But what is to become of the children who have survived the war ‘unhurt,’ who perhaps have lost one parent, or both? Who have become witnesses to the most horrible human degradation, who have experienced in real life all the bestiality which is otherwise imagined only by the sick minds of Hollywood writers? Today many of these children are not only bodily crippled, but they are traumatized. The experience of atrocities has obliterated their childhood.”

In organizing support for this initiative, the pressing question of how to educate orphans and other poor children, who have been brutalized by such atrocities, has arisen. Dr. Jozef Mikloško, who serves as chairman of the initiating committee of the Call, reported that his son is responsible for seventeen orphanages in Slovakia. Father Watson of Georgetown University’s Center for Peace Studies has



A Renaissance schoolmaster instructs his pupils.

The Bettmann Archive

indicated that he is working with the Franciscans, who run an orphanage in Medjugorje. Father Hupp, Director Emeritus of Boys Town in Nebraska, another initiator of the effort, has also had to deal with this question extensively.

The Brotherhood Method

In response to Dr. Mikloško’s question about how to approach this difficult problem, Lyndon LaRouche has stressed the model of the teaching method of the Brotherhood of the Common Life of Gerhard Groote and Thomas à Kempis. The purpose of this article is to examine that method, as a means of helping those immediately confronted with the task of educating such children, such that they overcome their traumatization and develop fully as creative human beings, capable themselves of contributing to lasting peace in war-torn, hate-filled areas of the world, such as Bosnia.

As this author has developed more fully in “The Brotherhood of the Common Life” [*Fidelio*, Vol. III, No. 2, Summer 1994], the Brotherhood was a teaching order started in the 1390’s and early

1400’s in The Netherlands and Germany. The importance of the Brotherhood’s work was, that in focussing on the education of poor children, it began a process that led to a Renaissance throughout Europe in the Fifteenth century, through the creation of a national intelligentsia which was drawn from the poor and oppressed, and not merely from the ruling elite. In so doing, the Brotherhood laid the basis for the development of the modern nation-state in France under Louis XI, during the years 1461-1483.

There are two interrelated issues raised by the Brotherhood’s contribution: First, that it was only through mass, or relatively universal education, that a population could ever be educated sufficiently to practice self-government. And second, that only in this way could modern economy, based upon advances in science and technology, be fostered—since such an economy requires an educated labor force.

As Lyndon LaRouche has pointed out, “The idea of a Christian Classical humanist education, such as that of

Groote's Brothers of the Common Life, or the Schiller-Humboldt reforms, the reliving of moments of great, axiomatic-revolutionary discovery, as if to replicate that moment from within the mind of the original discoverer in one's own mind, is a typification of the relevant way in which the child and youth must be developed morally and formally at the same time." LaRouche emphasizes, that the relevant feature of such education "is emphasis upon use of primary sources' representation of processes of great discovery, prompting the student, in this way, to replicate that mental experience of the discoverer in the student's own mental processes."

In order to demonstrate the approach taken by the Brotherhood, this article will utilize as its source the first part of a book written by Thomas à Kempis entitled *Rules to Live Above the World While We Are in It*. This first part is the "Children's Manual," which contains, according to à Kempis, "Holy Instructions and Meditations for Forming the Minds of Children According to the True Christian Pattern." Included in this manual is the "Alphabet of a Scholar in the School of Christ."

Ecumenical Approach

One might argue that a Christian Classical humanist approach were not practical, especially in an area of the world such as Bosnia, where the majority of the population is Muslim. However, such an approach is absolutely necessary among Christians in this war-torn area of the world, and an intelligible representation of the method employed by the Brotherhood of the Common Life should be of great value to Muslims, Jews, or any other persons of good will.

In 1453, Nicolaus of Cusa, who was himself educated by the Brotherhood of the Common Life, wrote a dialogue entitled "On the Peace of Faith." While attempting to render Christianity intelligible to those of other faiths, he stressed in the dialogue, that the basis of peace among peoples of different religions is the fact that all human beings are created in the image of God, and thus have the natural law of love imprinted upon their minds through participation in

God's Eternal Law.

Cusa writes: "The divine commandments are very brief and are all well known and common in every nation, for the light that reveals them to us is created along with the rational soul. For within us God says to love Him, from whom we received being, and to do nothing to another, except that which we wish done to us. Love is therefore the fulfillment of the law of God and all laws are reduced to this."

Profound Questions

A child traumatized by war is confronted with profound questions of life and death at an early age, questions which many adults have difficulty resolving for themselves, if they have not already resolved them at an early age.

Deprived of familial love, confronted with injustice and evil, the child must be given a sense of his own value in the eyes of a merciful God. And he must come to understand internally, rather than merely outwardly, the importance—and the very possibility—of overcoming suffering and tribulation.

The approach taken to these problems by the Brotherhood of the Common Life was based upon the healing power of imitating Christ, and imitating those who imitate Christ. For Christians, the imitation of Christ is the replication of the creative method of composition of the world, since Christ is the Creator of the World. The child must replicate in his own mind the lessons of Christ, and they must become engraved on his heart. Thus, the child comes to know, and not merely learn externally, the agapic, creative love of Christ, and of those who imitate Christ in such works of creative love.

A child traumatized by the loss of parents in war or under other conditions, must have his understanding awakened to the possibility of overcoming suffering through love. He must come to see his own tribulation as a cross that he must bear, as Christ bore his, and that if he bears this cross willingly, he will have much to offer other human beings.

The child must see that creation is good, despite the presence of evil in the world. He needs to know that the universe is well-ordered, not disordered, and that the ordering principle of the

universe is agapic creativity. He needs to experience this directly in his own mind.

Musical Memory

By teaching the children of the poor and orphans, the Brotherhood discovered an educational principle which Lyndon LaRouche has described as "musical memory." The child must learn to subsume the multiplicity of his life experiences, though especially shattering in the case of an orphan, under the One, Who is Love.

The Brotherhood school lessons stressed memorization and reflection upon an alphabetical poem entitled "Christ's Cross-Row." This poem is presented in the "Children's Manual," which, it is believed, Thomas à Kempis wrote shortly after he joined the Brotherhood.

In the introduction to this manual, à Kempis writes that he intends to teach the fundamental lessons in the School of Christ, beginning with humility and love. The method he will employ is the method of "examples" rather than "precepts," that is, the pedagogy employed is exemplary rather than didactic. The examples he employs are those of Christ and his Apostles, particularly St. John and St. Paul.

Through the mnemonic device of engraving the alphabetical poem of Christ's example of the Cross on his heart, the child's mind and heart are lifted above the insecurity and fear associated with his sense of loss and forsakenness, to a mental state based upon loving creative reason.

As Lyndon LaRouche has explained, even before the first line of a poem or the first notes of a musical composition, the composer must have recollected in his own mind the relatively absolute One or unifying concept of the composition as a whole. He must know in advance the end or purpose of the whole composition. In a sense, the composition is enfolded, as Nicolaus of Cusa would say, by its end or terminus. The unfolding or development of the multiplicity in the realm of the Becoming of the poem or musical work from its very beginning, must proceed lawfully from the concept of the work as a whole. All variation, every discontinuity, each dissonance

from the very beginning of the piece, must be subsumed by and lead to the end of the work. For the creation or performance of the work to reflect the principles of the creation of the universe, its unity must be ever-present in the mind or memory of the composer or performer. In this sense, its eternity must be the terminus of its temporal unfolding.

The model à Kempis used for this alphabetical method is that of Psalm 119, in which each of the eight verses of the first strophe begins with the first letter of the Hebrew alphabet; each verse of the second strophe with the second letter; and so on, for all the twenty-two letters.

‘Christ’s Cross Row’

À Kempis begins with the following “Little Alphabet”:

- Apply thine Heart unto Instruction.
- Boast not thy self of the Morrow.
- Cease from thine own Wisdom.
- Despise not the Poor.
- Envy not the Rich.
- Follow Christ.
- Go not after a Multitude.
- He that walks uprightly, walks surely.
- Judge not, that thou be not judged.
- Knock, and it shall be opened.
- Labor not after that which perishes.
- Much given, much required.
- No Man can serve Two Masters.
- One thing necessary.
- Pray always.
- Quench not the Spirit.
- Rejoice always.
- Seek, and find.
- Take the whole Armor of God.
- Use this World, as not abusing it.
- Walk honestly as in the Day.
- Yield your self up to God.
- Zealously affect a good thing.

What follows, then, is the “Alphabet of a Scholar in the School of Christ,” in which the Master, Christ, proceeds to discuss the lessons to be drawn from each of the above alphabetically ordered lines. The first lesson, for example, is:

Lesson I. *Aim* not to be Great or Popular in the World; but rather to be unknown, and nothing *Accounted* of. This is more wholesome and profitable than to be *admired* and praised of Men. *Ambition* is the bane of the soul.



As can be seen, each of the alphabetically ordered lessons contains additional words which begin with the same letter of the alphabet. Here are a few of the more important lessons:

Lesson X. *Know* thy self; and learn to *know* Christ; whom truly to *know* is a *Kingdom*. Let the *knowledge* of his cross be thy constant exercise, that it may *keep* thee in all thy Ways, and *kill* in thee all manner of Impatience. This if thou rightly *knowest* and understand, thou shalt *kindly* bear injuries, and account them even as thy best Friends and Patrons, who do oppress and slander thee. Since if thou judgest and considerest hereof in Justice, as the Cross will teach thee, thou shalt be sure to gain thereby. For profitable are they to thee in the Good, who withstand thee in the Evil. *Keep* this as a little *key*; which will serve to unlock many an hard Lock.



Lesson XI. *Lock* up thy Heart from creaturely objects; *Lay* up there for thy self an incorruptible treasure; and *labor* after the riches that none can take from thee. . . .



Lesson XXII. †: *Xamin* thy self by *Xrist* Crucified. Let *Christ* be thy Life, thy lesson, thy meditation, thy discourse. Let *Christ* be thy desire, thy gain, all thy hope and thy reward; and be sure to look on him always, and in all things, both as thy *Exemplar* and thy End. If thou seekest for any thing else than purely *Christ*, thou shalt suffer loss; Thou shalt labor,



and shalt not find rest. But if thou take *Example* by his first followers, who *excluded* all things beside for the sake of *Christ*, living as *exiles* in this world, that they might obtain with him a better; and lively *express* his Image in thy self; then shalt thou be exceedingly *exalted*, and shalt enter with *Christ* into the *Excellent* glory, by Faith expected.

Lesson XXIII. . . . Childhood and Youth are Vanity: But see thou put away Evil from thine Heart, by remembering now thy Creator in the Days of thy Youth, before the years draw nigh, wherein thou canst have but little pleasure; and by taking betimes upon thee the *Yoke* of Christ, in which thou shalt find thy Soul’s true rest. Hymns and Psalms, and spiritual Songs, with the Melody of the heart, are a chief employment of those who bow themselves to this *Yoke*: Truly light is the burden, and easy the *Yoke* of these choice devoted Servants of Christ; with whom the Choirs of Angels and all the Company of Heaven do rejoice together, celebrating the name of God their Savior with triumphant Hymns. You must know that the music of the Soul, when in Harmony with God, is the best music: And that he sings the sweetest Hymns to God, who glorifies him in his Life, and in the midst of Tribulation is evermore singing *Lauds* to his Name. . . .



In the conclusion, à Kempis says: “Write, O Child, this Alphabet in thine Heart, as in the Book of Life. But keep withall a Memorial hereof upon Paper; and every Day look into it, and by it accustom thyself to form thy Mind and Manners. Consider one Letter at a time, and get it perfectly. Let not one day pass without consulting it, and examining thy self thereby; that the contents thereof may be thoroughly engraven upon thy Heart. . . .

“Blessed is that Scholar, who, being well instructed in these Lessons, followeth Christ by this Way; and who daily for Christ’s sake takes up his cross, that he may reign with Him in Glory Everlasting. Amen.”

—William F. Wertz, Jr.

Illustrations: Bettmann Archive

Mirasada Njemsevic, M.D.
University Hospital, Sarajevo

‘I think the world is forgetting Bosnia’

Dr. Mirasada Njemsevic was a surgeon on the staff of the University Hospital in Sarajevo for eighteen years, working especially with children. Gabriella Chaitkin interviewed her on March 28, 1996 in Los Angeles, with the assistance of Nihad Dzinovic of the National Advisory Board for Humanitarian Aid of Bosnia-Herzegovina.

Fidelio: Helga Zepp LaRouche, in her Call To Save the Children of Bosnia-Herzegovina, says that between 1992 and 1995, 10.7 percent of all children and young people up to the age of 19 were killed or are missing, that every tenth child lost it's life, every fifth child was wounded, and every sixth child was made an invalid. What's more, there are thousands of children who have suffered severe psycho-physical injuries.

You were a surgeon specializing in children's injuries during the war. Can you give us an idea of what happened? Because when we hear the statistics, they are just numbers.

Dr. Njemsevic: From the first day of my practice, beginning 1972, up to a year and a half ago, I always worked in pediatrics, with children. I like to work with children, but it was hard for me during the war, to see children killed, children with massive bleeding, with multiple traumas, with difficulty breathing, comatose children, crying children, children suffering for their leg, or for their hand. Many children were without a hand or a leg, or with both legs paralyzed, deplegia, and some hemiplegia. Or a young girl without both legs; young men without both legs. It was very difficult for me to see this.

And to work in this situation—oper-

Mirasada Njemsevic (right) and Nihad Dzinovic.

ating without light, with candles, or without needles to sew up wounds, or different needles, without which you cannot do certain things. Sometimes we had things, sometimes we didn't; sometimes the x-rays were working, sometimes not.

Mr. Dzinovic: There came a time that women were more important as surgeons than men, at least in one respect. Because these kids, where they were injured, maybe they can't use their hands any more to feed themselves. So she fed them. She replaced the mother, she would talk to them, because the mother was far away—

Dr. Njemsevic: Or the mother was dead. Many mothers were killed.

Mr. Dzinovic: And then, she was there to talk to them, not just to be a surgeon, but at the same time, to be like a mother in the hospital.

Dr. Njemsevic: I have many, many stories. There was shelling all the time. In a suburb near the Sarajevo airport, about twelve o'clock, midday, it was a very nice sunny day, and the children went outside to play a little bit, because they spent all their time in basements. It was spring, and the children wanted to play outside. And just at that moment, they started to shell. Just one grenade hit, and it wounded twenty



EIRNS

It's a harder situation than during the war, because then, some humanitarian help was donated, but now—nothing! There is no money for food, there is no clothing. Children grow very quickly, and there are no clothes, no shoes, and it is cold.

children, and killed four.

A girl, twelve years old, died in my arms. It was a very dramatic situation. Her hand was completely torn, there was a very big wound at her breast, her thorax was ripped open, and her leg was wounded, the muscles of her leg were completely gone. She stayed alive just two hours, her stomach was wounded also, and she had internal bleeding. All the operating rooms were filled that day, because there were just five operating rooms working.

Fidelio: This happened every day?

Dr. Njemsevic: Everyday, someone was killed. Sometimes once during the day,



EIRNS/Dean Andromidas

Two children who lost a leg during the siege of Bihac.

sometimes three times, or ten times. It usually happened at night, when the troops came.

I treated everybody, although mostly children. All wounded children were brought to my hospital. But overnight, it was my duty to attend to everyone. In the war we changed, because many doctors had left the country.

Mr. Dzinovic: Why don't you tell of little Avdar?

Dr. Njemsevic: Ah, yes, this was a small baby, a two-month-old boy. It was in the beginning of the war. His mother was taking him to a neighbor's basement, because the shelling had started. But a grenade came down, and cut little Avdar's leg, and killed the mother. And this boy was in my clinic for about six months.

But what happened was that Avdar was taken to Italy. A journalist took him to Italy, and two years later this journalist returned, and he brought me pictures of Avdar—and Avdar walked!

Fidelio: So, some times there is a happy ending?

Dr. Njemsevic: Yes. Avdar walked, he had a prosthesis; and for going to the beach, he had special gears, for children. This journalist took on a girl from Bosnia also, because she spoke the Bos-

It was a very nice sunny day, and the children went outside to play a little bit, because they spent all their time in basements. It was spring. Just at that moment, a grenade hit, and it wounded twenty children, and killed four.

ian language, and he wanted Avdar to know it. This was very moving.

Fidelio: Most people think of Bosnia, not as a rich nation, but still, as a nation in Europe. Even the World Bank called it a “middle

income prosperous nation”—not that the World Bank counts for much, of course. Could you describe the conditions before the war, during the war, and what is going on now?

Dr. Njemsevic: Well, before the war, the normal situation in the hospital was not rich, like in America, but it worked. It was poor, yes, but it worked. We had a new orthopedics clinic, with ten operating rooms, and traumas with about five, and general surgery overall had six.

But during the war, can you imagine, we did not even have sheets? Not even blankets. Can you imagine? And no pillows, no mattresses. Everyone slept in the same place, with the blood smelling. There was no water for washing. Can you imagine, people washed the hospital blankets by hand! And hung them outside to dry. This is why everything smelled.

Fidelio: This is hygienically completely insane, right?

Dr. Njemsevic: Yes, no sterilization!

Fidelio: Could you sterilize your operating instruments?

Dr. Njemsevic: Oh, yes, we sterilized instruments. We had one old autoclav, and we sterilized. But we had infections all the time. We were lucky, however, because we had really good nurses, and

really good surgeons. Everyone did everything, including washing bandages when we needed to. And the nurses and surgeons did everything, and the infections we had were not as bad as you would expect under the circumstances. We were all waiting for worse.

Would you like me to tell you about the shelling of our hospital?

Fidelio: Please.

Dr. Njemsevic: It was shelled many times. We put the children in the hall, because it was closed off, with no windows. And we put some children in the basement, under the building. One day, we started to go downstairs, and the first grenade hit the front door on our side. If we had started two minutes earlier, we would all have been killed. But I had said to the nurse, please let's go down the other side. And at this moment, the grenade hit, and we stayed in the hall. On this day, in two hours, there were one hundred grenades.

Fidelio: Was yours the main hospital in Sarajevo?

Dr. Njemsevic: Yes, the main one.

Fidelio: Are there others?

Dr. Njemsevic: We have the military hospital, which is now destroyed completely. It was a large hospital. The old part was twelve stories high, where there were offices, transfusions, to prepare blood, some laboratories, women's examinations. The other part was a new hospital, fourteen stories. It was completely destroyed, only the basement is left.

Fidelio: You get the impression the hospitals were deliberately shelled.

Dr. Njemsevic: Oh, yes, they did that all the time, intentionally. The pediatric hospital and the women's hospital were

completely destroyed, the entire building.

And a new hospital, Jeserev, was completely destroyed. The hospital for tuberculosis patients, destroyed. And the Kosovo Hospital was destroyed.

Fidelio: So, there is no hospital left, except the University hospital? And that is very much reduced?

Dr. Njemsevic: At the military hospital, they still can work, just in the basement and part of the first floor. At Kosovo Hospital, the trauma center is largely destroyed, only one part is working, and one part of the orthopedic clinic is working.

Fidelio: How do you see Bosnia today, after four years of war?

Dr. Njemsevic: The situation is not very good. Everything is at a standstill. No one can rebuild, no one can put glass into the windows—it is cold, but no one

has glass. Children cannot go to school, even in basements, because the schools are destroyed—there are no chairs, no paper, no books, nothing. No rooms, no electricity, no heating.

Fidelio: How about food?

Dr. Njemsevic: Food? It's a harder situation than during the war, because then, some humanitarian help was donated, but now—nothing! There is no shelling, no killing now, but there is no money for food. And there is no clothing. Children grow very quickly, and there are no clothes, no shoes. And it is cold.

I think the world is forgetting Bosnia now.

Fidelio: Now that the war is over, people are forgetting?

Dr. Njemsevic: Yes, I think so. You can not imagine how much the country was destroyed. Every school, every hospital,

every house destroyed. And all transport destroyed.

It is genocide—the worst, I think, in the last part of the Twentieth century in Europe, especially considering the high level of civilization of the continent.

And what is the hardest for me, is what this country owes, the 4.7 billion. Bosnia is completely destroyed, but the World Bank wants it to pay the debt of former Yugoslavia. I hope the World Bank will wipe out that debt.

Fidelio: Let me tell you what the World Bank said about that. During a press conference, held by the World Bank in Washington, D.C., the Acting Country Director for Bosnia, Christine Wallich, said, "The World Bank simply cannot do that."

Dr. Njemsevic: I cannot believe this. Bosnia was the poorest republic of

What does the World Bank want to take? Does it want to take the breath from the people, to pay back the loan? It's impossible! Bosnia needs rebuilding—it needs food, it needs clothing, it needs industry to start up again!

Yes, Bosnia needs what you call a Marshall Plan, what was used for Germany after the war. Let's do it! It would be a new page of history.



Nihad Dzinovic

Above: Mr. Dzinovic stands in the remains of Sarajevo Military Hospital, destroyed by shelling. Left: Sarajevo's 1984 Olympic Stadium, now an emergency cemetery.

Yugoslavia, and it is now destroyed. What does the World Bank want to take? Does it want to take the breath from the people, to pay back the loan? How can the people pay back anything? It's impossible! Bosnia needs rebuilding—it needs food, it needs clothing, it needs industry to start up again. Only twenty percent are working, just light work, and without pay.

Fidelio: In her Call, Mrs. LaRouche proposed a new Marshall Plan for Bosnia.

Dr. Njemsevic: Yes, exactly.

Mr. Dzinovic: They *do* need what you call a Marshall Plan, what was used for Germany after the war. We should do the same thing, and call it the Bosnia Plan. It should be the same thing: we should use a million soldiers to do the rebuilding. This country spends billions and billions every year. Let's do it, and create a new beginning. Let's build it. The entire infrastructure in Bosnia is wrecked, and should be put in order. It would be a new page of history: To look at soldiers, not as thinking of destroying people, but instead, to be the ones used for reconstruction.

Dr. Njemsevic: Yes, the military should help in rebuilding. They should start from the beginning, from zero—because, actually, the level is under zero right now. This could be done very quickly. Starting with rebuilding the roads, because all the roads were destroyed. And if you don't have roads, you cannot do anything.

Mr. Dzinovic: That's how you build up an economy.

Fidelio: And if this does not happen?

Mr. Dzinovic: If it does not happen, then the country will go back five hundred years. We will go back to the Dark Ages, right in the center of Europe. It would be an absolute shame for the whole world, for all Europe, to let that happen.

Think of it like a Rwanda in Europe. In Rwanda, in three months, they killed a million people. So you have a state, but no people. It seems to be the same ideology being done to our people, the same idea. But, thank God, they did not completely succeed in wiping out everyone.

Monsignor Franjo Komarica Bishop of Banja Luka, Bosnia

'We are people, entitled to fundamental human rights!'

Banja Luka was the stronghold of the Greater Serbians in Bosnia. Taken over by their gangs in 1991, it was to be the example for "ethnic cleansing," in which all non-Serbs were to be terrorized into leaving. Churches, convents, mosques, and cemeteries were destroyed, sometimes bombed and uprooted from their foundations. Out of 110,000 Catholics in the dioceses, 80,000 were forced to leave. For the Muslim population, it was even worse.

Monsignor Komarica was interviewed on March 15 by Umberto Pascali, and the interview was translated from Croatian by Margaret Casman-Vuko. The following is abridged.

Fidelio: Monsignor Komarica, your name has become famous throughout the world because you and your Croatian Catholic clergy have steadfastly remained in the Banja Luka region of Bosnia, usurped by the Republika Srpska, despite an official policy to eliminate all non-Serbs and create a homogeneous Serbian entity. Could you describe the period when you were in Banja Luka, from the beginning of the conflict, and your main experiences there?

Bishop Komarica: Dear friends, I thank you most sincerely for your humanity, and the love you express to those of us in danger, many thousands of miles away. All of us are people, God's creation, God's children, part of a great family. I rejoice. Although you are far away, on another continent, you are very close to us. Much more binds us to our fellow man than divides us. This fundamental truth, corroborated by your interest in us, has been my life's creed during the past years. I have always tried to conduct myself accordingly among people, especially among my neighbors of whatever religious or ethnic national affiliation. We

I regularly asked, 'Why are you doing this to us?' They would say, 'You aren't guilty of anything. However, you have to leave here.' I could not accept this.

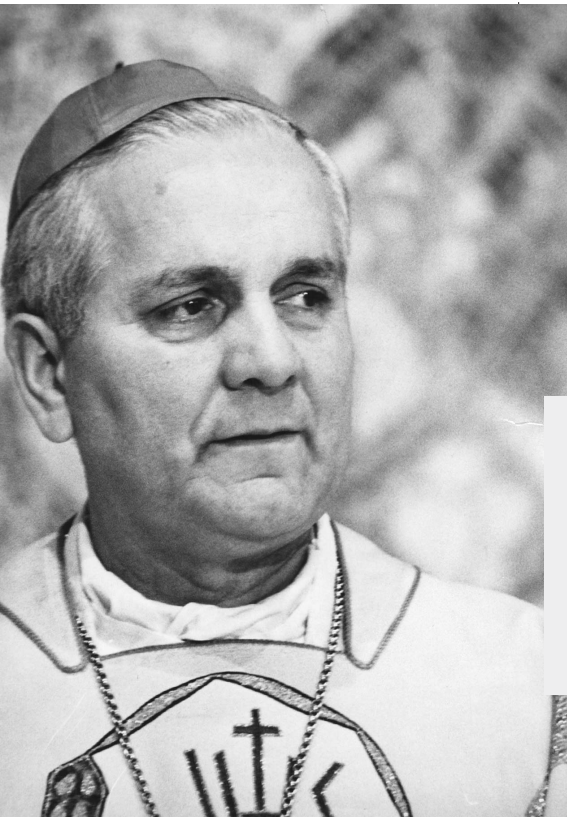
have far more similarities, kinships, and mutual bonds, than whatever divides us.

I cannot accept that the most precious human values, mutual respect and love, are no longer valid. This makes no sense. These precious values, common to every person, should not be displaced by enmity, hatred, war, destruction, egoism, and exclusivity.

In response to your question, I am a witness to a volcano, to an avalanche of exclusivity. I cannot explain, even to myself, where such evil in people's hearts comes from. It seemed to rise to the surface overnight, in people's words, in crimes. I can only explain this according to the Gospels, in the words of Jesus Christ: ". . . for from the fullness of the heart, the mouth speaks" (Lk 6:45).

As you know, during the past decades, this land, my homeland, as well as much of Europe, has been engulfed by a wave of atheism. This means that religion has been practically absent. The individual has lost connection with the transcendental world, with God.

Thus, what happens, happens. Truth is no longer truth. Honor is no longer honor. A brother is no longer a brother. Confusion prevails. The scale of values is totally distorted. A person feels very lost. He enters a dark tunnel of hopelessness, destruction, and horrible fear. I have also noticed many examples, many, many examples, of people, especially



Josia Stilinovic

people without religion, immersed in terrible evil. I have seen how they arm themselves with lethal weapons against people they know pose no danger whatsoever. This is characteristic of war madness. It is not limited to my milieu in Banja Luka.

From the very beginning, our message as a diocese community to priests and believers has been as follows: “We will not take any weapons into our hands whatsoever, because weapons are always aimed at a person.” When we preach Jesus’ commandment to love our neighbor as ourselves, we must help the people to implement it by telling them: “Do not use anything that endangers your neighbor, neither the tongue, nor weapons, nor any other means of doing harm.” We have indeed tried, despite our very grave situation, not for one day or one month but for four years. We have tried, always relying on God’s strength, to forgive, forgive, and forgive anew. As Jesus teaches us, we must return good for evil.

I thank God that, by the power of His Holy Spirit, manifested in many, many instances among our Christian faithful,

and certainly in a special way among our priests, that the majority in our diocesan community share the attitude we consider our duty. We would rather endure injustice than inflict it upon our neighbors, other people.

Fidelio: You were under house arrest for a long time in Banja Luka. You have witnessed great violence, including that inflicted

Our message as a diocese community has been, ‘We will not take any weapons into our hands whatsoever, because weapons are always aimed at a person.’ We preach Jesus’ commandment to love our neighbor as ourselves.

upon priests and nuns. Could you describe what you went through?

Bishop Komarica: I was filled with profound admiration for the conduct of the faithful, the conduct of my wonderful priests, monks, and nuns who did not have to remain here, who could have found much greater safety and comfort somewhere else. All who remained did so voluntarily, to share good and evil with the faithful. They remained, completely unarmed, without any weapons or protection whatsoever, despite the destructive terror threatening them with liquidation, death.

Over five hundred civilians were killed in the greater Banja Luka region. This occurred although there was no armed resistance here. We did not want conflict. The only reason these people were killed was because they were peace-loving. They were here and they wanted to remain where they belonged, in their homes, in their ancestral villages. They wanted to live with their neighbors as they had lived previously, in peace and honor.

Six priests were killed in the Banja Luka region. They were killed because they were pacifists, because they steadfastly urged the people to peace, forgiveness, good works, and charity. They preached that people should be humane, human

brothers, not wolves at each others’ throats. That is why they remained here.

Unfortunately, the disgraceful, racist and neofascist destruction of non-Serbs was part of a plan, implemented by the most heinous means. Owing to the peace-loving conduct of our priests, monks, nuns, and faithful, this plan was not realized in the manner that its creators, local and international, had intended. Therefore, as you are aware, a ferocious attack was launched upon the

Church as an institution. Our church buildings were deliberately destroyed, one after another. Our monasteries, convents, and parish centers were also destroyed. I regularly asked local [Serbian—Ed.] politicians, “Why

are you doing this to us? What have we done to you?” They would say, “We don’t have problems with you. You aren’t guilty of anything. You are a peace-loving nation. However, you have to understand. You have to leave here.”

I could not accept this. One of the fundamental human rights is the right to the homeland, the right to one’s own home. I publicly insisted that not only Catholics have this right, but non-Catholics as well, Orthodox or whatever, other people. Whoever they are, this is a universal right.

One of my priests said the following to me, a couple of days before he was killed, “I am remaining in my post where the faithful have no one except me, even if I have to sacrifice my life for the glory of God and to help my neighbors. I urge my faithful not to harm anyone. I urge them toward goodness, forgiveness, to love those who have inflicted great evil upon us.”

These sacrifices shall not be in vain for the future of the Church, this territory, the entire homeland of the Croatian nation, and for other nations around us. One year ago, the Holy Father told me during an audience that he was aware of the striving by the Catholics in the Banja Luka Diocese in forgiveness and peace-making. He said we are

doing something very precious for the entire Church, even during the period of this wretched war that was not caused by our conflict with our neighbors, but by conflict among the egoistical interests of others. Although much evil and injustice was being inflicted upon us, during the war we had already started the process of forgiveness and reconciliation. I learned later that other bishops also know about this in Europe and the world. They support our position. They say to us, "We could not have endured such an avalanche of destructive force and evil without becoming infected by it."

Fidelio: One of the most dramatic moments was last December, when, after you had opposed with so much sacrifice the "ethnic cleansing" by the Greater

I expect representatives of the Croatian nation to respect the human rights, civil rights, and freedoms of all people—not only Croats in the territory of Croatia, but Serbs, Muslims, Bosnians, and all others.

Serbs, certain factions inside Croatia itself began calling for a sort of reverse "ethnic cleansing." For example, Mr. Milas asked the Croats to evacuate the Banja Luka area to the Serbs. At the time, you courageously protested against this type of thinking. Can you describe that event?

Bishop Komarica: Yes. I would reemphasize that in my direct experience, evil does not establish boundaries between one person and another, between one nation and another. Evil threatens every person, regardless of national or religious affiliation. Therefore, I would never draw a line between good and evil, good people and evil people, one nation and another nation. There are people who have succumbed to the influence of the Evil Spirit in every nation. It is also true that there are good people, worthy people, in every nation. This is absolutely true. I especially want to emphasize this. Perhaps it was not sufficiently clear.

In this specific situation, when an official political representative of the Croatian nation and the Republic of

Croatia rashly or thoughtlessly stated that Croats, i.e., Catholics, have to leave the territory that the Serbs presently govern (or actually that the Bosnian Serbs have taken by force), I considered this statement to be a commensurate crime. Such people are attempting to usurp one of these people's fundamental rights, the right to their own home.

I personally rejoice that this is not the official policy of the Republic of Croatia, as I have been informed by meritorious official representatives. I do not wish to doubt their assertion. However, I also expect them, as representatives of the Croatian nation, to respect the human rights, civil rights, and freedoms of all people, not only Croats in the territory of Croatia, but Serbs, Muslims, Bosnians, and all others. In any case, all people are guaranteed these rights by the

Constitution of the Republic of Croatia. Therefore, if someone is not guilty of violating any of the laws of the Constitution—a constitution politicians have called impeccable, i.e., a very humane constitution, one of the most democratic in Europe according to representatives of the European Parliament—he must not be punished. He certainly must not be persecuted on the basis of national or religious affiliation.

Fidelio: Just another short question. There have been several reports that forces extraneous to the former Yugoslavia have intervened in some surreptitious way to provoke a war. Even in 1993, there were reports on the intervention of some special forces, in this case special British forces. Such intervention was intended to stimulate conflict between Muslims and Catholics, to provoke a war among the victims in Central Bosnia. Did you see anything like this?

Bishop Komarica: I cannot tell you anything concrete at this time. I would like

to have some time to think about it. A lot happened and it is possible that I have forgotten a lot.

I want to say that I remember very well when I was told, actually in 1993, before the conflict between the Croats and Muslims in Central Bosnia, that the situation would not develop properly unless a quarrel would be set up between Croats and Muslims. We have to realize this. This was said to me on several occasions. I remember very well when we heard about the first conflicts. And we said, "Here, that hellish plan is being realized." Divide and conquer. I know that I also spoke with representatives of the Croatian government and said, "How could you let the secret services draw you into this conflict with Muslims? That's what they told me. If I knew about it as a lay person, you had to have known about it."

This tactic was not merely of local character, but international. Therefore, I confirm that I am familiar with what was asked in the question. I cannot tell you it was so-and-so, but I remember very well that it was planned. It reached my ears that there were intentions, i.e., it was necessary to set up a quarrel between Croats and Muslims in Bosnia. The situation became complicated and caused a grave tragedy throughout Bosnia. Obviously, for me, there is no doubt that our war is not merely of a local character, but of international dimensions, not in some explicit form that armed forces fought each other here, but behind the scenes. The activity of various interests among the great powers was highly recognizable, especially European but also outside of Europe.

The greatest disappointment is that we must now question our confidence, our belief in the humanity, in the civilized image that these great European forces and nations profess to represent. Instead, they have manifested an egoistical determination to realize their own goals, without regard for the victims. They have been indifferent to the suffering of those who have the misfortune to be little people, who cannot play the game with them because they are not big enough, but want, in their conviction that they are people, to cry out: "But we are people! We are entitled to fundamental human rights!"

Master Storyteller of the Dutch Golden Age

On April 28, the National Gallery of Art opened its second exhibition this year of a major Dutch artist of the Seventeenth century. After the brilliant success of “Johannes Vermeer” last winter, now it is the turn of an artist less known to the international public, but much beloved in his homeland, and acknowledged as one of the first-rate masters of the Dutch Golden Age: “Jan Steen: Painter and Storyteller.”

Steen, who was born in 1626 and died in 1679, was a contemporary of Vermeer; the two may have crossed paths during the years 1654-57, when Steen was running a brewery in Delft, where Vermeer spent his entire life. Both were consummate masters of the paintbrush, with a breathtaking ability to describe the textures of oriental carpets. Both were Catholics in a predominantly Calvinist country. But the two artistic personalities could hardly have been more distinct.

Where Vermeer was noted for his reticence and his pursuit of the transcendent in everyday scenes, Jan Steen can hardly resist including colorful—and often, bawdy—details. Where Vermeer seeks to express higher truths through metaphor, eluding any attempt to infer a narrative or a direct moral, Steen is the consummate storyteller and depicter, to the point of often illustrating platitudes, proverbs, and coarse jokes, in an old Dutch tradition that goes back to the Sixteenth-century master Pieter Brueghel.

Steen, born in Leiden, was a restless figure who moved to The Hague, then to Delft, back to Leiden, then to Haarlem. He finally ended his life in Leiden,



“The Feast of Saint Nicholas,” c.1665-68.

the nation’s second-largest city, with a famous university and robust industrial economy, where Rembrandt was also born. Steen painted some sixty religious scenes, but almost all of them contained the comic element which is a hallmark of his art. He was the first artist to include himself in his own paintings as a jester. Married first to the daughter of the eminent seascape painter Jan van Goyen, widowed and remarried, Steen had at least ten children; his wives and children are often also cast in comic roles in his pictures.

Like Rembrandt, Steen refused to specialize in a trademark (such as landscape, genre, portraiture, religious/history paintings, flower pictures, etc.), as most Dutch painters did do in that market-driven era.

In the “Card Players” exhibited in Washington (Cat. 14) [SEE inside Back

Cover, this issue], an attractive young woman covertly shows the viewer the ace of hearts in her left hand, a gesture that conveys the subterfuge she plays on her male opponent, a soldier who has apparently already lost his sword in the game. While her cohort plies the victim with wine, the doorway background reveals an obvious seduction scene. The meaning of the picture is quite clear: Some men, impressed by the ladies’ refinement and dress, and the elegant interior, have placed their trust in appearances, only to be deceived. The fine mansion is nothing but a brothel!

This Steen picture of c.1660 complements Vermeer’s “Girl with a Wine-glass” (Brunswick) of the same date, which was recently exhibited in Wash-

ington [SEE inside Back Cover, this issue]. The group of three central figures is strikingly similar, but Vermeer eschewed any comment on the young lady. Instead, he counterposed the virtue of temperance to the foolish state of the two men (one intoxicated on tobacco smoke, possibly laced with hashish, which was common at the time, and the other attempting to offer the girl wine), by including two visual references: the stained-glass window with a figure of Temperance, and the austere ancestor-portrait on the back wall, which serves as the “play within the play” in Shakespeare’s tragedies, to “catch the conscience” of the observer.

A Tumultuous Era

The Vermeer and Steen exhibits this season coincide with the publication at the end of 1995 of the *Dutch Paintings of*

the Seventeenth Century volume of the Systematic Catalogue of the National Gallery of Art, by curator Arthur Wheelock.

This book describes the unique moment in history, 1550-1650, when the Dutch Republic came into being, and simultaneously produced one of the greatest schools of painting in history. Wheelock's scholarship is painstaking but never narrow. He takes technical factors carefully into account, integrates recent studies of the emblematic meanings in Dutch art, and is especially sensitive about the intertwined issues of politics and religion in that tumultuous era.

The northern provinces of The Netherlands broke free from Spain under the leadership of William of Orange, who embraced Calvinism as his creed against which to rally resentment of the Catholic monarchs. The revolt of the Sixteenth century was followed by the Twelve Years War of the Seventeenth, a truce, and then the Thirty Years War in central Europe from 1618 to 1648, at the end of which the Treaty of Münster established The Netherlands' permanent independent status.

In the earlier period, Calvinism was strongly associated with Dutch nationalism, and one artist, Wytewael, converted from his Catholic origins to become a staunch supporter of William of Orange and a diehard Calvinist. But later, especially when peace came in the 1640's, the tide turned. Many Dutch artists, like Steen himself, and the flower painter de Heem, were lifelong Catholics—and this was also true of an estimated 40-50 percent of the Dutch population. The "Feast of St. Nicholas," represented in Steen's most popular picture, and the Kermis, or carnival feast, the subject of a large, beautiful Steen canvas which belongs to the National Gallery of Art, were two of the popular festivals which the ascetic Calvinists had denounced as "papist" and tried to stamp out,

but absolutely to no avail.

There are other examples, such as Johannes Vermeer, the national poet Vondel, and the famed genre painter Adriaen Von Ostade, of converts to Catholicism during the 1640's and 1650's. But Jacob Ruysdael, the premier Dutch landscapist of the era, also converted in the 1650's—from his upbringing in the Mennonite sect, to be baptized a Calvinist. These varied situations indicate the coming into being of the modern concept of freedom of confession for individuals within a sovereign nation-state.

Even official Calvinism was not able to keep uniformity on cultural issues, however, especially when it came to the Low Countries' rich musical and pictorial traditions. For example, the influential secretary to the Statholder, Constantijn Huyghens, won the battle during the 1630's for the use of organ music in the Reformed churches, against those who tried to impose John Calvin's ban on instrumental music in church.

Wheelock's catalogue has a detailed entry on another document of this checkered cultural landscape, the National Gallery's "Interior of Sint Jans Kerk in s'Hertogenbosh," dated 1646. That town, near the border between the northern and southern Netherlands, was viewed as a papist stronghold. It had been conquered by Prince Fredrick Henry in 1629 and its churches purged of religious art. Shortly thereafter, Pieter Sanraedam, the trademark Dutch artist of church interiors, was commissioned by someone to paint the church as it would have appeared in "Catholic" dress, complete with a colorful altarpiece on the high altar and banners of Philip II of Spain and his daughter, Netherlands Regent Isabella. Sanraedam took until 1646 to complete the work, a delay which might have had something to do with the loosening climate of religious toleration in the Netherlands as the end of the Thirty Years War approached.

Although many of Steen's religious works contain the kind of lowlife and even downright vulgarity that might have had a tough time getting past the Inquisition in Italy or Spain, his faith comes through in several paintings, not necessarily of religious themes. Among his many tender paintings of children is the famous "Poultry Yard," in which a ten-year-old girl, probably the orphaned Bernardina Margriet van Raesfelt, is depicted feeding milk to a lamb, accompanied by two servants and surrounded by many realistically depicted species of birds [SEE inside Back Cover, this issue]. The white dove hovering over the doorway is immediately recognizable as a "quote" from the way the Holy Spirit was shown in traditional religious paintings, such as those of the Baptism of Christ.

—Nora Hamerman



"Self-Portrait as a Lutenist," c.1663-65.

Fundación Colección Thyssen-Bornemisza, Madrid

Adam Smith's Dearth of Economics

The science of economics begins with the idea expressed in *Genesis* 1:26-30, that man, who is created in the image of God by virtue of the power of creative reason, exercises dominion over the Earth through an ordered process of continuous scientific discovery.

Apologist-author Ian Simpson Ross makes clear that Adam Smith, the ideological ranter for free trade, entirely rejected this concept. Rather, Smith began from the premise, espoused by the seminal Venetian intelligence operative Paolo Sarpi (1552-1623), that man is a creature of his primitive passions. Smith worked from the parallel concept of Bernard de Mandeville's (1670-1733) *Fable of the Bees*, which stated that every man's pursuit of private lusts and vices, will lead miraculously to the public good.

The Smith Project

To understand Adam Smith, who was born in Kirkcaldy, Scotland in 1723, and educated at Glasgow University and Balliol College, Oxford, it is necessary to know that he was a tool of the English monarchy's most powerful instrument in Scotland, the Campbell Clan.

In 1705-07, while the Act of Union, which attached Scotland to England, was going through, John Campbell, the Second Duke of Argyll, was made head of Scottish patronage for the House of Hanover, in order to control both the subjugated Scottish population and the Scots oligarchy. Adam Smith's father was private secretary to one of the most powerful members of the Campbell Clan, the Earl of Loudoun, and Will Smith, Adam's cousin and one of his

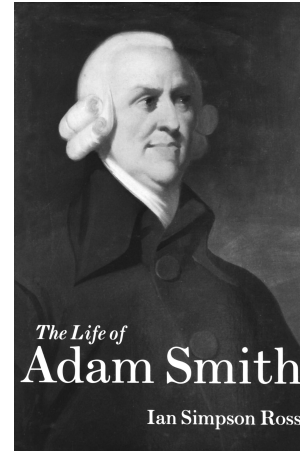
two guardians, was private secretary to the Second Duke (whose portrait, incidentally, hung in the Smith family dining room). Adam became tutor to the Duke's grandson, the Duke of Buccleuch, who went on to support him financially for the rest of his life.

This Campbell Clan ran the Scottish Enlightenment, a freemasonic mixture of rejection of reason, skepticism, and anti-religious fanaticism, on behalf of top members of the British oligarchy. Adam Smith's other guardian, Sir John Clerk of Penicuik, one of Scotland's leading freemasons, ran the Scottish Enlightenment in Edinburgh, which included Smith's lifetime friend and collaborator, David Hume.

To understand this Enlightenment, one need only read Smith's *Theory of Moral Sentiments*. Smith's philosophy is a mixture of, on the one hand, Sarpian-Mandevillean hedonism—using semantics (Smith replaced Mandeville's "vice" with the nicer sounding "self-love"), and pagan Stoicism. The Stoics were contemporaries of the Christian Apostles, who opposed the Christian concept of *agapē*, with the Spartan warrior-cult quality of "self-command." They worshipped the Goddess Fortuna, arguing that we must acquiesce to whatever lot the gods or Fate deals us, because man is a powerless "atom."

Smith's hero was the Stoic Epictetus, who wrote in his *Enchiridion*: "There are things which are within our power, and there are things which are beyond our power. Within our power are opinion, aim, desire, [and] aversion. . . ."

This idea, plus Mandeville's equation that the sum of personal vices equals the public good, produced the infamous passage in *Moral Sentiments* which was the height of Smith's philosophizing, namely, that God's "administration of the great system of the universe" is beyond man's rational comprehension and that therefore "[h]unger, thirst, the passion which unites the two sexes, the love of pleasure, and the dread of pain,



The Life of Adam Smith
by Ian Simpson Ross
Oxford University Press,
Oxford, 1995
495 pages, hardcover, \$35.00

prompt us to apply these means for their own sake, and without any consideration of their tendency to those beneficent ends which the great Director of nature intended to produce by them."

It was this same concept, dressed up in economic newspeak, that became the central idea in Smith's economics—the "Invisible Hand," otherwise known as the Goddess Fortuna.

Smith's 'Economics'

It was in a 1761 carriage ride between Glasgow and London, that the Earl of Shelburne, the premier intelligence operative who later created the British Foreign Service, proposed to Smith that he write *The Wealth of Nations*. Smith would simply recapitulate much of the work of the physiocratic cultists François Quesnay and A.R.J. Turgot, with whom he spent significant time in Paris in 1766.

Smith wrote the work, in particular, so that the Americans, whom Shelburne could see splitting from England even as early as 1761, could be roped into what Smith proposed would be called a "British Empire Parliament," in which America would have representation, but then could be heavily taxed, and forever ruled. When America did not bite at that, Smith proposed a "federal union

Owing to a printer's error, Michael Billington's name was omitted as the author of the review entitled "Transmitting Kepler's Physics to China," in the last issue of *Fidelio*. We apologize for the error.

with America,” as would later be set up with Ireland—a federal union used to genocidally depopulate Ireland.

It is standard historiography to lyingly say that Smith was a friend of America, and even worse, that he helped the American Revolution. On the contrary, Smith—who personally drafted the infamous tea tax for British Chancellor of the Exchequer Charles Townshend

in 1767, which so provoked the American colonies—wrote his economic works for the purpose of establishing a British-financier world empire, in which, under the banner of “free trade,” the Anglo-Dutch oligarchy would dominate the world’s trade in raw materials, food stuffs, finance, and so forth. America’s aspirations to become a republic would be crushed; it would remain a

backward raw materials supplier to the British mother country.

George Washington’s Treasury Secretary, Alexander Hamilton, rejected Smith’s duplicitous free trade recommendations, and followed instead a dirigist-protectionist policy. It was as a result of rejecting Smith, that the American economy blossomed.

—Richard Freeman

Seeking To Serve Two Masters

Michael Novak’s book is an attempt on the part of a group of neo-conservative liberal capitalists in the American Catholic Church, to misinterpret Pope John Paul II’s encyclical *Centesimus Annus*, in such a way as to turn it into an apology for the economic looting of both Eastern Europe and Ibero-America. More sophisticated than Rev. Richard John Neuhaus, who attempted in his book, *Doing Well and Doing Good, The Challenge to the Christian Capitalist*, to portray the Pope as having endorsed Max Weber’s “Protestant ethic,” Novak attempts to make his so-called “democratic capitalism” more palatable to Catholics by packaging it as a reflection of a “Catholic ethic.”

In his preface, Novak admits that this book differs from his earlier book, *The Spirit of Democratic Capitalism*. He writes, “In 1981, when I was writing that book, I had not yet seen the link between capitalism and creativity, the crucial point in the Catholic ethic.” Not to have seen the connection between human creativity and economics does not say much for Novak’s previous understanding either of economics or of Christian morality. But instead of humbly reconsidering his understanding of economics in light of this failure, he has merely attempted to salvage his previous flawed concept of liberal capitalism by cloaking it in the Judeo-Christian concept of man as created in the image of God.

In reality, both Novak and Neuhaus reflect a similar kind of Manichean tendency. They deny that the so-called material world, the world of economic policy, can or should be ordered according to the spiritual or moral values,

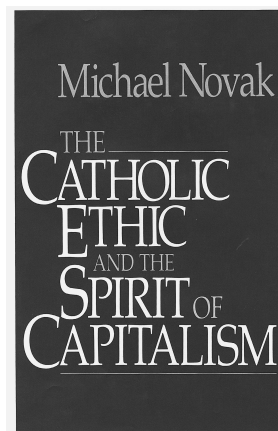
which flow from the concept of man as created in the image of God. Their essentially Manichean presumption, that the material world is evil and that spiritual values are limited to personal, familial relationships, but do not extend to economic policy for humanity as a whole, leads them to the completely immoral act of defending the evils of liberal capitalism.

Novak correctly identifies human creativity as the true source of economic wealth, and derives man’s creative capacity from the fact that he is created in the image of God. However, by divorcing creativity from morality, he reduces man’s capacity and responsibility to use his creative intellect for the good of his fellow man, into a rationalization for his continued exploitation.

Moreover, by emphasizing what he calls “civil society” in opposition to the role of the state, he, like his collaborator Reverend Neuhaus, deliberately runs interference for the policies of the International Monetary Fund and the World Bank, which Pope John Paul II referred to as the “structures of sin” in his 1987 encyclical *Sollicitudo Rei Socialis*.

In the Catholic Whig Tradition?

Perhaps the best way to demonstrate the fallacy of Novak’s approach to capitalism is to discuss the American System of political economy, in opposition to the British system. Novak, like Neuhaus, understands that there are two forms of capitalism. However, he completely confounds the two. Thus, on the one hand, he refers to himself as in the “Whig Catholic tradition,” and cites the economic policies of Abraham Lincoln favorably as coherent with the social



The Catholic Ethic and the Spirit of Capitalism
by Michael Novak
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teaching of the Catholic Church. On the other hand, he includes Abraham Lincoln in a rogues’ gallery of liberal capitalists, including John Stuart Mill, Adam Smith, Friedrich von Hayek, Ludwig von Mises, and Milton Friedman.

Like Neuhaus, he defines liberal capitalism as extreme libertarianism, in order then to claim that his brand of liberal capitalism is in the Whig tradition. Novak even goes so far as to offer Ayn Rand as his only example of a liberal capitalist, as if liberal capitalism began with the writing of *Atlas Shrugged*.

But as the leading economist of the Twentieth century, Lyndon LaRouche, has documented, the American Revolution was fought against the economic policies espoused by British East India Company employee Adam Smith in his *The Wealth of Nations*.

The American System was based upon the dirigistic policies of France’s Jean-Baptiste Colbert and the physical-economic theories of Gottfried Wilhelm

Leibniz, in direct opposition to the free-trade policies advocated by Adam Smith. If Novak were truly a Whig Catholic, he would acknowledge that the American System of economics inherited by Abraham Lincoln was first put into practice by Alexander Hamilton, U.S. treasury secretary under President George Washington. He would then have to admit that this system promoted the development of manufactures through protectionist tariffs and through the issuance of credit by a National Bank.

Then he would have to admit that, in contrast to the liberal capitalist British system of Adam Smith and the related socialism of Karl Marx, the American System identifies the true source of wealth as the development of the “productive powers of labor.” As LaRouche has documented, this concept is not only expressed by Alexander Hamilton in his “Report on the Subject of Manufactures,” but is the crucial economic conception put forth in the economic writings of Benjamin Franklin’s Irish-American collaborator Mathew Carey, his son Henry C. Carey, who was Abraham Lincoln’s adviser, and the German-American economist Friedrich List.

Thus, if Novak were honest, he would acknowledge that his recent discovery of the importance of the creativity of the human person to political economy, is the central thesis of the American System of political economy, in opposition to the British system which he is advocating. He would also acknowledge that his attack on the state sector of the economies of Ibero-America and his support for the privatization of those sectors as demanded by the I.M.F. and World Bank are coherent with the colonialist policies of free trade advocated by Adam Smith, and are in opposition to the policies of the American System or Whig tradition.

If Novak were to maintain that this American System of political economy were coherent with the social teaching of the Catholic Church, he would be right. For this system, like the social teaching of the Church, rejects the axiomatic assumptions of both Adam Smith’s liberal capitalism and Karl Marx’s socialism, and identifies the pri-

macy of man as *imago viva Dei* (in the living image of God). Not only has this fact been recognized by Lyndon LaRouche, but it was also correctly identified by the French Dominican priest Father Bruckberger, in his 1959 book *Image of America*. Bruckberger wrote of Henry C. Carey, that he “rejected both the capitalist postulate and its Marxist corollary. . . . The ultimate objective of all human effort, according to Carey, was not just the accumulation of the things of the world, but the achievement of civilization itself, in other words, the creation of a more and more civilized mankind—the production of the being known as Man capable of the highest aspirations.”

But this is not what Novak does. He defends not the American System in opposition to the British system, but rather an American System as it was subverted by the British system after the assassination of Lincoln.

Does this mean that the American System is irredeemable? Not at all. However, to reclaim it would require implementing the reforms advocated by Lyndon LaRouche, including the replacement of the British-style Federal Reserve System with a Hamiltonian National Bank capable of issuing non-usurious credit for the promotion of manufactures. But this is precisely the kind of governmental reform which Novak opposes.

The Principle of Subsidiarity

The key to understanding what is wrong with Novak’s representation of Pope John Paul II’s encyclical *Centesimus Annus*—written in 1991 for the centennial of *Rerum Novarum*, the first social encyclical—and the social doctrine of the Catholic Church as a whole, is his misuse of what is called the *principle of subsidiarity*. Novak uses this concept along with the *principle of association*, espoused by Leo XIII in *Rerum Novarum*, to redirect social action in behalf of justice away from the reform of government policy.

Novak accepts the claim of the agnostic pseudo-economist von Hayek, that there is an unresolved contradiction in the concept of social justice developed by Pope Pius XI in his encyclical

Quadragesimo Anno (written for the fortieth anniversary of *Rerum Novarum*), namely that justice is a virtue—and therefore only personal, not societal.

The principle of subsidiarity in Catholic social doctrine is itself coherent with the economic policies of the historical American System. In a footnote, Novak quotes Oswald von Nell-Breuning, S.J., who collaborated with Pius XI in writing *Quadragesimo Anno*: “Long before the encyclical *Quadragesimo Anno* (1931) proclaimed the principle of subsidiarity . . . , Abraham Lincoln had formulated it thus for practical use: ‘The legitimate object of government is to do for a community of people whatever they need to have done but cannot do at all, or cannot so well do for themselves in their separate and individual capacities. In all that people can individually do as well for themselves, governments ought not to interfere.’”

However, what Novak argues, is that, since enlargement of the state is not the solution, social action should focus on the expansion of what he calls “civil society,” and not on introducing changes in governmental institutions for the purpose of regulating economic policies according to the principle of social charity.

Of course, enlargement of government to the detriment of the citizenry is a red herring. The proper role of government is to foster “the general welfare.” But when government does not do that, but rather subordinates itself to corrupt financial interests—what Pope John Paul II refers to as the “structures of sin”—it is the responsibility of the citizen to change the unjust policy of government.

Novak makes only one reference to the “structures of sin” in his book and it is very revealing: “In brief, a democratic capitalist society is merely a thisworldly form, perhaps the most responsive to the social implications of the gospels yet developed by the human race—but, nonetheless, quite imperfect. Such a regime is designed for sinners (the only moral majority there is), and burdened by ‘structures of sin,’ as is the fate of all human societies.” This is nothing other than the Manicheism central to Max Weber’s “Protestant ethic.”

In contrast to Pope John Paul II, who

calls for reform of the international monetary and financial system, Novak argues that, because this world is not the Kingdom of God, it is the fate of all human societies to be exploited by the structures of sin.

Rather than demanding debt relief for the Third World as the Pope does in the tradition of the Jubilee, Novak argues that “the inability of some Third World nations to pay their debts indicates that their economies do not use borrowed money creatively enough to make a profit on it from which interest could be paid. Instead, the money seems simply to vanish, sometimes with little to show for it.”

Rather than demanding reform of the international monetary and financial system as the Pope does, Novak instead demands structural reform of the Third World victims so as to open them up to further looting. For example, Novak would have us believe that exploitation in the nation of Peru comes not from neo-colonialism, but rather from oppressive local laws!

To the extent that reform is needed in Peru itself, it is certainly not the kind advocated by Hernando de Soto based upon his concept of “the informal economy,” which Novak supports as an expression of “civil society,” but rather it is reform based upon the American System of protective tariffs, national banking, and credit for large-scale infrastructure development. It would also entail a debt moratorium, as implemented by Alexander Hamilton after the American Revolutionary War and as Lyndon LaRouche proposed to do in his 1982 memorandum to Mexican President José López Portillo, “Operation Juárez.”

At one point, Novak writes: “A few writers on the Catholic left still believe that *Centesimus Annus* demands large ‘structural’ changes in existing democratic societies, and in this they are correct; but they are wrong about the direction of those changes. Pope John Paul II does not propose more socialism or more dependency-creating welfare.” Of course he is not proposing socialism! But that is the same old red herring. The alternative to socialism is not the Smithian policy of the I.M.F. as advocated by Novak. The alternative to unfair trade

policies is not to integrate Third World nations into the “structures of sin” under the guise of free trade, but to introduce the principle of equity into relations among nations. The alternative to underdevelopment is not the World Bank’s “appropriate technology” policy, but rather the transfer of “high technology.” Nor is the alternative to dismantle the state sector industries and channel credit only into what is referred to as “barefoot capitalism.”

Universal Destination of Created Goods

Throughout his book, Novak makes every effort to portray the social teaching of the Catholic Church as consistent with the liberal capitalism of Adam Smith. For instance, he claims that although, as far as is known, Leo XIII never read Adam Smith, “admiration for Smithian concepts, and even allusions to certain phrases of Smith’s, are visible in the text of *Rerum Novarum*.” However, the major stumbling block to his misinterpretation of the social doctrine of the Church is the principle of the universal destination of created goods, the implications of which Novak attempts to circumvent.

As Novak writes: “Catholic social thought does insist on one principle that some regard as contrary to the spirit of democracy and capitalism. In a single sentence in *Sollicitudo Rei Socialis*, the Pope stated this ‘characteristic principle of Christian social doctrine’ quite simply: ‘The goods of this world are *originally meant for all*.’ This principle is formally known as ‘the universal destination of created goods.’”

Novak admits that this principle is “not exactly identical to that of John Locke and the Anglo-American tradition. . . .”

For this reason he, like Reverend Neuhaus, is particularly incensed at Pope Paul VI’s 1967 encyclical *Populorum Progressio*, which he slanders as reflecting the influence of “Eurosocialism.” In this encyclical, Pope Paul VI wrote, “Private property does not constitute for anyone an absolute and unconditional right. No one is justified in keeping for his exclusive use what he does not need, when others lack necessities.”

Novak is forced to admit that,

according to St. Thomas Aquinas, a human being “ought to possess external things, not as his own, but as common, so that he is ready to communicate them to others in their need.”

But to avoid the clear moral implications of what Pope Paul VI calls the “human duty of solidarity,” Novak argues that created goods would abound on one condition: “the smooth functioning of open capitalist institutions.” Moreover, according to Novak, the only obstacle to this is the continued existence of “repressive regimes” in the Third World.

The Culture of Death

In the chapter titled “Against the Adversary Culture,” Novak is forced to admit the decadence of the moral-cultural system in the United States. He admits that “this Pope worries about the West, particularly America.”

However, he refuses to see the connection between the moral degeneracy of American culture and its economic practice. He knows that from a Christian standpoint one must be an adversary of such a culture, but he so wants to be accepted by the establishment that he has become an apologist for the very economists whose liberal philosophy has destroyed the morals of the nation.

For example, in the chapter on *Centesimus Annus* titled “Capitalism Rightly Understood,” he reports that the Pope attacks “radical capitalistic ideology,” an ideology which, Novak says, we usually call “libertarianism” in the United States. But in the next sentence he writes, “The economy of Chile has become one of the leading economies of Latin America, in part through the sustained advice of libertarians from ‘the Chicago school,’ who were once much maligned.”

What Novak doesn’t understand is, that you can’t have it both ways. You cannot claim to represent the Pope and then, when the Pope attacks libertarianism, defend your libertarian heroes from the Chicago school, including Milton Friedman and von Hayek, from the Pope’s criticism. You cannot defend libertarianism and then complain that the cultural degeneracy in America is the result of liberalism. As the Pope wrote in *Centesimus*

Annus, “a given culture reveals its understanding of life through the choices it makes in production and consumption.” You cannot defend the “structures of sin” as the fate of all human societies and be surprised that you are living in Sodom and Gomorrah. You cannot endorse the free-trade policies of Adam Smith, which

were used to wage the Opium Wars against China, and deplore the spread of drugs in our cities.

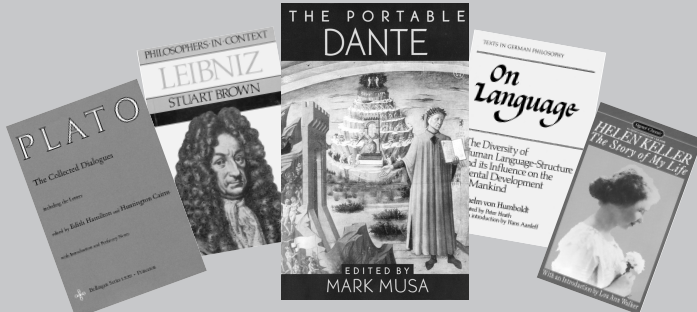
If Novak were truly a Whig Catholic, he would stop promoting such hedonistic liberal philosophers as John Stuart Mill, Adam Smith, and John Locke, all of whom were agents of the

British East India Company. He would begin promoting the American System of political economy developed historically by Alexander Hamilton, Mathew Carey, Henry C. Carey, Abraham Lincoln, and Friedrich List, and elaborated by Lyndon LaRouche today.

—William F. Wertz, Jr.

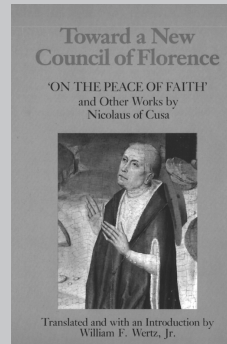
On the Back Cover: Giovanni di Paolo, illumination (detail) to Canto X of the Yates-Thompson Codex of Dante's Divine Comedy (Paradiso), c.1445, The British Library.

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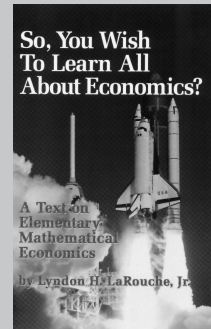


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A Master Storyteller of the Dutch Golden Age

Jan Steen: Painter and Storyteller, which opened April 28 at The National Gallery of Art, is the museum's second exhibition this year of a major Dutch artist of the Seventeenth century, following the brilliant success of "Johannes Vermeer" last winter.

Steen was a contemporary of Vermeer, but the two artistic personalities could hardly have been more distinct. For where Vermeer was noted for his pursuit of the transcendent in everyday scenes, Jan Steen could hardly resist including the colorful—and often, bawdy—details.

And where Vermeer sought to express higher truths through metaphor, eluding any attempt to infer a narrative or a direct moral, Steen is the consummate storyteller and depicter—to the point of often illustrating platitudes, proverbs, and coarse jokes, in the old Dutch tradition that goes back to the Sixteenth-century master Pieter Brueghel.

Steen's "Card Players" of c.1660 complements Vermeer's "Girl with a



Royal Cabinet of Paintings Mauritshuis, The Hague

Jan Steen,
"The Poultry Yard,"
1660.

Wineglass" of the same date. The group of three central figures is strikingly similar; but where Vermeer eschews any comment on the young lady's morals, Steen's covert gesture conveys a subterfuge against her male opponent, which most likely extends to more serious deceptions.



Private Collection

Jan Steen, "The Card Players," c.1660.



Herzog Anton Ulrich-Museum, Brunswick

Johannes Vermeer, "The Girl with the Wineglass," c.1659-60.

In This Issue

The Power of Great Poetry To Shape Character And Build the Nation

America has lost its “illustrious vernacular”—its mother-tongue, elevated through great poetry and drama to become a vehicle for what Shelley called “impassioned ideas respecting man and nature.” Muriel Mirak Weissbach explores how developing language and education can change, axiomatically, *how people think*. And, in a special contribution on computer-simulation of economic processes, Lyndon H. LaRouche, Jr., summarizes the role of creative cognition in education, in the arts and sciences, and in the history of man’s social development.



The British Library

Beatrice guides Dante
through Paradise
(illustration to the
Divine Comedy)

Courtesy of the Korean Information Center, Embassy of the Republic of Korea



Lyric Song and the Birth of the Korean Nation

During the 1920’s, an outpouring of lyric song began in Asia, on the Korean peninsula, which carried forward the European Renaissance tradition of *bel canto* singing, while it helped inspire the political/cultural movement for Korea’s national independence.

Save the Children of Bosnia-Herzegovina!

A distinguished American delegation toured Bosnia and Croatia in April, organizing for a new Marshall Plan to rebuild the region. We feature interviews with Mirasanda Njemsevic, pediatric surgeon from Sarajevo’s University Hospital, and with Monsignor Franjo Komarica, Bishop of Banja Luka, who resisted the onslaught of “ethnic cleansing.”

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