

FIDELIO

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χουδιν, ποθεν γινονται ασταται
λέγε ούν, καὶ δίδασκε ἡμᾶς. ἡμεῖς γὰρ
σε.' βούλομαι οὖν διδάσκειν ὑμᾶς καὶ

Language and Historical Development

What manifestation of human activity best expresses the uniqueness of man, as distinct from all other species? What activity, at the same time, demonstrates the multiplicity of human society, of diverse cultures developed by different human civilizations? How is it possible to reconcile the vast multiplicity in the world and throughout history, of such diverse cultures as the Chinese and the Greek, showing them to be two manifestations of the same human spirit?

These are questions which the science of philology, the study of languages in their historical development, answers. Wilhelm von Humboldt was the founder of this science, and the German school of philology he founded in the Nineteenth century was the greatest the world has ever known. Other great names associated with Humboldt and this school include Franz Bopp, Rasmus Rask, and Jacob Grimm.

Humboldt, who was a close collaborator of the 'poet of freedom' Friedrich Schiller, approached the study of language from the standpoint of the humanist spirit which pervaded all his work: seeing in man the highest product of creation, Humboldt identified in language the most universal expression of the capacities of the human mind. To understand how man conceptualizes the universe, and how man organizes social relations, one must, Humboldt

realized, examine the way in which man develops language. Through his study of numerous languages—well over fifty, ranging from Basque, to the Native American languages, from Sanskrit to Chinese—Humboldt succeeded in demonstrating the universal principles of language in general.

In Humboldt's view, language was



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not a fixed system, as some modern linguists might think. Language is a living organism, a form of energy, which changes, develops, and also in some cases, degenerates, in the course of a people's evolution. The achievements of a language, such as Greek in the Classical period, denote the more general progress of that people and culture; thus, for Humboldt, the teaching of Classical Greek and the study of Greek culture,

must be the means through which to develop the mind. It was Humboldt's extraordinary education program, which he elaborated and introduced in Prussia, based largely on the study of Classical languages, to shape the character of the student, which laid the basis for the flowering of science and culture in Germany, in Europe, and in the United States in the Nineteenth century.

In looking at the multiplicity of language, Humboldt used a comparative approach, to see how different peoples succeeded in solving the same task of expressing concepts.

At the same time, the comparative approach made it possible to establish scientifically the relationship among different languages and therefore, historically, among different peoples. The groundbreaking work in this direction was done by a collaborator of Humboldt's, Franz Bopp, who discovered the existence of the Indo-European language group. Bopp had compared the verbal systems of languages, including the Sanskrit of ancient India, Classical Greek and Latin, and various Germanic

languages, among others. By showing that such apparently distant languages had verbal systems, conjugations, which obeyed the same laws—and hence, shared the same "geometrical" structure—Bopp showed that the languages must have been related also in their historical development.

—Muriel Mirak Weissbach

[SEE 'Wilhelm von Humboldt's Study of the Kawi Language']

革命尚未成功
同志仍須努力

Samples of Greek (top),
Chinese (right), and Sanskrit
(bottom) scripts.

अस्माकं मुद्रणालये

वेद-वेदान्त-धर्मशास्त्र-प्रयोग

योग-सांख्य-ज्योतिष-पुराणेतिहास-वैद्यक-मंत्र-स्तोत्र

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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John Singleton Copley, *Henry Pelham (Boy with a Squirrel)* (1765). An American discovery. (Museum of Fine Arts, Boston. Gift of the artist's great-granddaughter. 1978.297)

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'Aesthetical Education'
For Today's Students
Helga Zepp LaRouche

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‘The Road To Recovery’— Unlearning Bad Habits

The following is excerpted from the keynote address by Lyndon H. LaRouche, Jr., to the Schiller Institute Presidents’ Day conference, delivered on Feb. 13, 1999.

Every person today is aware of shocks to the international financial system, to institutions, which they would have considered unthinkable even a few years ago. The world as it appeared in the summer of the year 1997 to most Americans, and the world as it appears to them today, are two entirely different worlds.

Back in 1997, in October as I forecast, the world was entering the terminal stage of a global financial crisis, a crisis which would not end until that system had been destroyed, either by itself or by its replacement by some other forces.

This process has unfolded since October 1997 in a series of developments. Repeatedly, people have thought, “Well, the crisis is over.” Each time they say the crisis is over, it comes back with greater force. At the moment at which we speak, the international financial, monetary, and economic crisis is worse than at any time in the past 30-odd years.

Well, how did this happen? Where did they acquire the habits of reacting to a crisis in the way in which they’re reacting today?

They acquired these habits over decades. Many of these habits are hundreds of years old. The institutions involved are decades or hundreds of years old. They evolved traditions which are up to thousands of years old—most of them at least 600 years old.

So, today’s history, today’s crisis, did not begin in 1997. It did not begin 30 years ago. *It is deeply rooted in the experience of many successive generations and of the institutions associated with those generations.*

So, to understand ourselves, we have to look at history. History is not a period of so-called “normal times” separated by periods of instability and turbulence. History is a process in which the turbulence, the crises, the terrible times, are a product of the habits with which we lived during what we considered quiet or normal times.

The nature of history is such that it’s the history of crises, crises which come like tragedies, where the follies of habits acquired during so-called normal times, when the follies of cultivated experience and

The Dance

See how with hovering steps the couple in wavelike motion
Rotates, the foot as with wings hardly is touching the floor.
See I shadows in flight, set free from the weight of the body?
Elves in the moonlight there weaving their vapor-like dance?
As by zephyr ’twere rocked, the nimble smoke in the air flows,
As so gently the skiff pitches on silvery tide,
Hops the intelligent foot to melodic wave of the measure,
Sweet sighing tone of the strings lifts the ethereal limbs.
Now, as would they with might traverse through the chain of the dances,
Swings there a valorous pair right through the thickest of ranks.
Quickly before them rises the path, which vanishes after,
As if a magical hand opens and closes the way.
See! Now vanished from view, in turbulent whirl of confusion
Plunges the elegant form of this permutable world.
No, it hovers rejoicing above, the knot disentangles,
Only with e’er-changing charm rule does establish itself.

wisdom of experience have led us to doom. And it was not the crisis that brought us to doom. It was the habits, the lessons of experience which we treasured so much in the quiet times—these were the things that doomed us.

The time has come to pay the price for the follies which we built in the quiet times.

And thus, today, above all, to understand anything—not to simply go crazy in light of what is going to happen to this world, and is already happening—you have to understand, that what people thought were the lessons of experience, were the lessons of their own stupidity. What they thought were the lessons of their experience, as we see in Wall Street, were the habits of being stupid.

In former times, stupidity had a high price. You made money by being stupid with these habits. Then you had to pay the price for the habits, and then you were doomed. What you see is a civilization or a power destroying itself globally. And to see that civilization—to understand the lessons of that civilization, and to escape from the crisis, you must recognize one thing: that, up to now, you have been dead wrong.

For decades, you have been dead wrong. The

Ever destroyed, creation rotating begets itself ever,
And an unspoken law guides the transformative play.
Say, how's it done, that restless renews the swaying formations
And that calmness endures even in moveable form?
Is each a ruler, free, to his inner heart only responding
And in hastening course finds his own singular path?
Wish you to know it? It is the mighty Godhead euphonic
Who into sociable dance orders the frolicking leap,
Who, like Nemesis fair, on the golden rein of the rhythm
Guides the raging desire and the uncivilized tames.
And do the cosmos' harmonies rustle you to no purpose,
Are you not touched by the stream of this exalted refrain,
Not by the spirited pulse, that beats to you from all existence,
Not by the whirl of the dance, which through eternal expanse
Swings illustrious suns in boldly spiraling pathways?
That which you honor in play—measure—in business you flee.

—Friedrich Schiller

American people have been dead wrong for more than 30 years. The political parties have been dead wrong and worse by the year, for more than 30 years. The economic policies of the United States have been dead wrong and getting worse for nearly 30 years. Similar things have been happening in Europe. Similar things have been happening in Japan.

We didn't get into this mess because something came along and broke up the party. The party broke up, because everybody was drunk and they were breaking the dishes. It was

the party that led to the break-up of the party.

Don't think of yourself as a spectator trying to bet on a horse race or the outcome of a boxing match, or betting on the next election. You are a person in the arena—the Roman arena—where the gladiators are killing each other.

Don't bet on the outcome—get out of the arena and move into the grandstand, and get rid of Caesar. Because it's these habits—like the habits of Ancient Rome, which destroyed it—but our habits, not Ancient Roman habits, are destroying us.

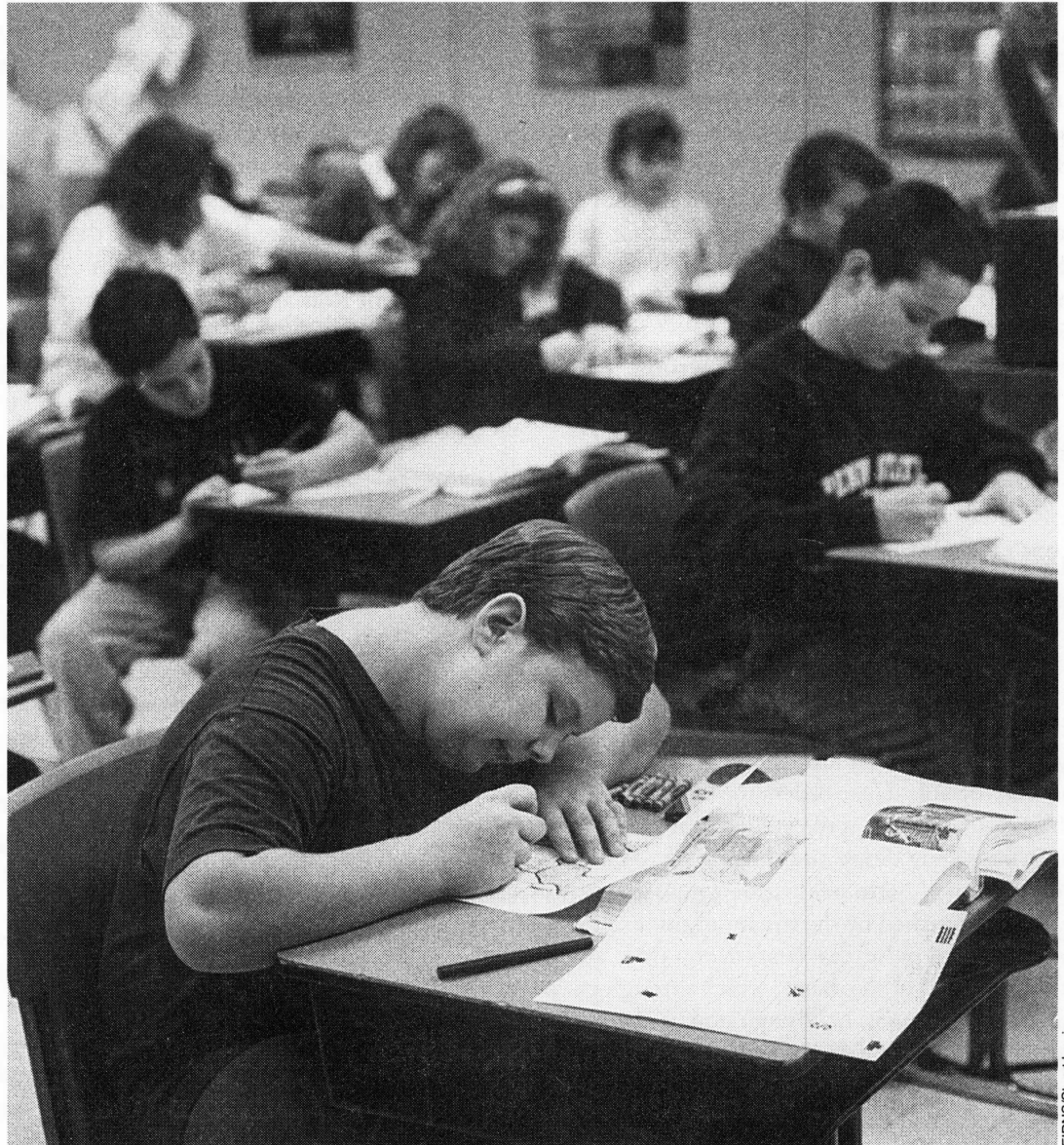
The time has come to look at the habits which we thought were wisdom over the past 30 years and sometimes longer, and to see that those ideas which we thought were the “right way of thinking,” are precisely what is destroying us.

Oh yes, there are some people who are evil, there are some people who are worse than others, there are some people with more power, there are some people with less power. But there are also people who commit the crime of standing by the side and watching; who sit in the spectator stands and watch the bloodshed in the middle of the arena and do nothing about it. They also are part of the history. They make history—it is *their follies that bring disaster upon themselves*.

And therefore, sometimes just standing by the wayside and saying, “Well, I'm not going to get involved in this”—you are very much involved. *Your non-involvement is part of creating the crisis.*

EDITORIAL

The mediation of culture through Classical humanist education is the active principle of the historical method, and the same holds true for art and science. To deny this quality of education to children—that is, to not actually implant them in the long process of scientific creativity and transmission of scientific knowledge—is a violation of the inalienable rights of man, because the first right of a human being is to be able to develop these capacities.



*Eighth grade
geography class,
Loudoun County,
Virginia.*

EIRNS/Stuart Lewis

The Relevance of Schiller's 'Aesthetical Education' For Today's Students

by Helga Zepp LaRouche

Allow me to begin with a current report from the United States. In American cities, you now see bumper stickers everywhere that read: "Shoot the kids, before they shoot you!"

Of course, that's a polemical exaggeration; however, the truth is, in cities like Washington or Los Angeles, there are three murders committed *per* day, ever more frequently by young people, who, lacking even the sense to get out of the way of an oncoming car, just shoot someone.

That we in Germany are not very far behind this, becomes clear from various government reports, and last, but not least, from an editorial in *Die Zeit* from November 16, in which Mrs. Dönhoff lists a shocking number of examples: A fifteen-year-old girl took revenge on her thirteen-year-old friend in a fatal stabbing; a fourteen-year-old boy strangled and robbed both his own grandmother and an uncle; youth are extorted by classmates (out of desperation, one of the victims threw himself in front of an oncoming train). There is no doubt, that the number of such virtually incomprehensible occurrences involving atrocious acts, is appallingly increasing among young people in Germany, too.

For this reason, I would like to speak on the subject of the catastrophe of education in Germany. Not in the narrowly conceived framework of policy debates on education and structural aspects of the last decades; but, I would like to examine the question of the catastrophe

in education from the standpoint of the crisis of civilization, which the entire world actually finds itself in. The calamity in education is expressed by various symptoms: the already-cited tendency for violence among young people; Germany's decline in international standing for academic achievement; the lack of young talent in the branches of the natural sciences; the complaints of industry and trades about the under-qualification of graduates; the frightening moral indifference of many of our youth—an emotional brutalization, and, at the same time, impoverishment, which allows them to find their identity only in the structure of a gang.

You can continue to list these phenomena, but I believe that they all have a common point of reference: They are all medium- and long-term results of the change in values that has seized not only Germany and Europe, but also America, Japan, and to some extent, even the developing nations, over the past thirty years.

Most people are not really aware of this paradigm shift, since, as you know, "the devil creeps up with small steps." If, today, you asked one of your fellow citizens, how he thought back in the 1960's, most people would not recognize themselves. Here, in Germany, hardly anything remains of the values which were characteristic of the era of Adenauer, de Gaulle, or Kennedy. The change of values has occurred on different levels; for instance, in the area of the economic and financial system, where thirty years of neo-liberal decisions are directly responsible for the global systemic crisis we are experiencing today.

Meanwhile, the second round of the Asia crisis has already begun, which has brought Japan to the brink of a depression. Indonesia faces national bankruptcy; its econ-

Helga Zepp LaRouche, founder of the Schiller Institute, delivered this address to the Education Policy Conference of the Civil Rights Movement-Solidarity in Duisburg, Germany, on June 6, 1998.

omy has been brought to its knees; the hunger emergencies mount. In South Korea, the bottom has fallen out of the economy. In Thailand, the small measure of prosperity, which had been achieved there over the last decade, is absolutely destroyed. And, in the meantime, Russia is also facing national bankruptcy. The second round of the financial crisis has now reached Ibero-America. Mexico faces absolutely dramatic plundering; likewise, Brazil. And all of this will hit Europe and the United States in no time at all.

According to my thesis, all the wrong decisions of recent years in the economic and financial policy arena were, in the final analysis, appropriated from a contrary culture—the effect of a cultural shift, which has also led to the present disaster in education. The current worldwide crisis of the financial system—which, as some experts believe, will very soon make the Depression of the 1930's look like a joke—traces back, in my view, to the same cultural roots, as those that have thrown our education system off of its hinges.

The Paradigm Shift of the 1960's

This paradigm shift began with a conscious decision on the part of the Western financial elite, in cooperation with circles from the former Soviet Union, to change the values of society. In the domain of education in 1963, the founder of the Club of Rome, Dr. Alexander King (then, Commissioner for the OECD in Paris), had proposed an education reform for the OECD nations, and this original report was an absolutely unheard-of attack on what still remained of the Humboldt education system in the post-war period. In King's study, everything was discussed in a Nietzschean sense: that we must throw the "educational dead weight" of the last 2,500 years out the window. This campaign, launched by the OECD, was then carried out in Germany in the 1970's in the wake of the Brandt education reforms.

A second essential point which was introduced at that time—and people shouldn't think that it was an "organic" demand of the people—was the so-called rock-drug-sex counterculture. With enormous publicity and expenditures of money, rock groups were systematically built up; the drug trade was progressively expanded; and the so-called "sexual revolution" was manufactured after that, to undermine the foundations of Christian-humanist culture.

In this climate, the phenomenon of the '68 revolt occurred. I don't want at all—in case there are some old leftists or former leftists sitting in the audience—to debate here the pure doctrine of the '68'ers, or any tendency within this movement; I merely want to describe

the phenomenon of the '68 generation, and its march through the institutions as a whole. There is, I believe, no area of social life which has been touched, or has been changed, more strongly by the ideas of '68, than precisely the sphere of education.

Out of the Frankfurt School came the intellectual fathers of '68—people like Max Horkheimer, Teodor Adorno, and Herbert Marcuse (who otherwise worked for the O.S.S., the forerunner organization of the C.I.A. during World War II). These people, Marcuse in particular, inspired the students' revolt; for example, their thesis that modern industrial society had to produce people of poverty-stricken circumstances of life, which can be read in the powerlessness of the individual human being in the face of mass organizations; in the emphasis on achievement and performance-orientation; in the individual becoming boxed in by the material constraints of one job in the division of labor; in becoming the victim of an anonymous bureaucracy; in the moral bankruptcy of only judging gainful activity by the increase of wealth; and so forth.

If one looks at these theses from the current standpoint, it is perfectly clear that the '68 revolt was directed primarily against the values of the reconstruction period which made it possible for Germany to be rebuilt from a rubble-field: the idea of achievement; industry, economic growth, scientific and technological progress; cultural improvement; an education which encourages outstanding achievement. All these values were demonized, by asserting that all this was only a capitalist experiment, to implement the "achievement society," and that people would have to find some way out of this predicament.

One of the favorite themes of '68 was so-called "liberation schools," since it was understood that, to put these ideas into effect, you would have to start with the children, young people, and the schools. The chief purpose was to deprive children of the influence of older people; deprive the children of any tradition; to "liberate" them from all traditional standards and moral conventions. This has now continued for thirty years—not without consequences.

The result was an almost complete loss of values. Academic achievement criteria were dismissed as "capitalist utilitarianism," advanced industrial society was written off as a system of coercion that would do violence to true human nature. The logical consequence of this was the slogan, "Trash what is trashing you!" ["Macht kaputt, was euch kaputt macht!"] That's precisely what happened, and the violence of our young people two generations later, is the result of this anti-authoritarian education.

Students
demonstrate
against school
budget cuts,
Wiesbaden,
Germany,
February 1997.



All the wrong decisions of recent years in the economic and financial policy arena were the effect of a cultural shift, which has also led to the present disaster in education. The current worldwide crisis of the financial system traces back to the same cultural roots, as those that have thrown our education system off of its hinges.

At the same time, another change occurred, namely, the demonization of scientific and technological progress, through such oligarchic institutions as the Club of Rome and the infamous M.I.T. study of the *Limits to Growth*, which were an essential instrument in establishing the Green movement. The '68 student revolt, S.D.S., the New Left, were turned upside down, and became the Green movement. The completely unscientific thesis was laid down, that up to approximately 1972, the world was still developing, but now an end of natural resources could be foreseen, and therefore, from now on an equilibrium would have to be established through zero growth. Energy would have to be conserved, and population reduced.

Even the authors of *Limits to Growth*, Meadows and Forrester, subsequently admitted that their computer study had been programmed to reach this desired conclusion. From the outset, their chief error was the assertion

that resources, which are developed by scientific and technological progress, are fixed. With that, a completely artificial debate was generated.

The values of the Green movement gained entry into the textbooks and school curricula. At the same time, in the 1970's, there were various "humanistic," or not-so-humanistic, sponsors, who distributed ecology-promoting games in the schools (Shell Oil was one of them). The result was the "I don't care" generation of the 1980's. In a world which is ostensibly limited anyhow, where everything is already known, where there is nothing new or additional to discover, in such a world, it is also natural that the motivation of youth to learn something, or to study, or to do anything inspired, will be lost.

The next generation was today's techno-generation, which has made itself heard with unbelievable decibels at the "Love Parade" in Berlin. These young people will

probably have serious hearing problems, or even be deaf by the time they turn thirty. The multiplication of violent rock videos is breathtaking, and, on the whole, virtual reality dominates. The line between where the video performance stops and where reality begins is ever more skewed.

I have just read a speech by Dr. Annette Schavan, the Minister of Education in Baden-Württemberg, which has a few very interesting ideas, and advocates a return to the old Classical secondary school curriculum. In a speech to the trade schools of Baden-Württemberg on March 13 of this year, on so-called “Ethics Day,” she quoted from the correspondence between Martin Heidegger and George Picht in the 1960’s. Heidegger maintained that the concept of “education to build character” [*Bildung*] was unsuited to express the essential feature of educational praxis today.

That aroused my interest, because the problem today is that children and young people are still increasingly becoming victims of a creeping, Heidegger-style existentialism. Even the youngest children in school know who Heidegger was (and, possibly, it’s even good that this is so). But, after thirty years of the paradigm shift, if young people are cut off from any connection to the history of mankind, well, then—for example, today there are these techno-freaks or in-line skaters mindlessly dashing through the countryside here, who really represent what Heidegger calls “being thrown” into history. They no longer see themselves as a link in the continuous chain of the history of mankind, but rather only as people who are going “from nothing, to nothing,” in Heidegger’s sense.

If you asked a student today, what, as far as he is concerned, the main ideas of history are, or what his life means for the generations that have gone before—what the meaning of his life is—I really believe that most children would not be able to give a real answer to that, since today, in the axioms that form the basis for the educational framework and education policy, neither the idea of the perfection of mankind, nor the perfection of the individual, plays any role. What matters today, is only to satisfy one’s personal needs, to realize oneself, to have fun in the here and now—that is, completely existentialist concerns.

Looking back, one can say that with the phenomenon of the ’68’ers, and then, above all, with the beginning of the ecology movement, the turning point in this process was decisively put into place. But also, the subsequent debates in the 1980’s—the so-called “Post-modern” age, which was supposed to mean the end of the “Enlightenment”—have contributed to the demise of a pedagogy of progress and optimism.

The Principle of Human History

Let us now leave this panorama, and turn to the ideas which, as an economic scientist, Lyndon LaRouche has presented in many different ways. His principal assertion is, that the history of the last 100,000 years proves that the continued existence of mankind depends on the discovery of physical principles of the universe, and that the capacity to generate such discoveries distinguishes mankind fundamentally from the apes and all other animals. This fundamental distinction between man and animal lies in the cognitive potential of mankind. These cognitive abilities have nothing to do with rote learning, in the sense that animals learn to retrieve, or pets learn to manipulate their masters (becoming, themselves, little masters and mistresses!); cognitive capabilities are something else.

The totality of all archaeological and historical artifacts and records proves that human existence depends upon a progressive mastery over nature, which expresses itself, among other things, in the upward rise of the demographic curve: in the increase of the population *per capita* and *per* kilometer over the surface of the Earth. Mankind is the only species which can generate a willful increase of population density, life expectancy, and quality of life. No animal can lay claim to this; the nicest horse, and the most affectionate dog, cannot say, “Now we wish to create living conditions such that our species will multiply; such that we will live longer; such that we will have better nourishment and places to live.”

The implicit paradox here, is that although such long-term progress has certainly been the characteristic of our species over hundreds of generations, there is no guarantee that, in fact, every theoretical advance will necessarily lead to a corresponding higher level of existence. Whether a scientific discovery, even a valid one, means an improvement or a step backwards, depends upon cultural factors which are just as important as the discovery of a higher physical principle as such. It is *cultural factors* which determine whether scientific and technological progress are realized in a positive way. Progress is always possible; however, it may not necessarily occur in the form that follows rationally from the standpoint of the physical sciences, and this is always the cause when stagnation recurs despite additional discoveries—or, worse still, demographic and physical regression, and even the collapse of whole civilizations.

In the entirety of the pre-history and recorded history of mankind, there are only a few currents in man’s cultural evolution which have not vanished as failed cultures. World history is acquainted with many cultures

which have perished, about which we know absolutely nothing, except for a few artifacts, because they were destroyed. This applies to virtually all oligarchic forms of society: The ancient Mesopotamian culture perished, just as that of the Roman Empire, the Byzantine Empire, and the Aztecs did.

The reason for their destruction lay invariably in the fact that they lacked the moral fitness to survive, and without this moral fitness, stagnation, regression, or even collapse occurred. All these failed cultures or civilizations had a characteristic feature; namely, that always, only about five percent of the population, the oligarchic elite, participated in the culture, no matter how bad it was, while the other ninety-five percent lived in a state of illiteracy, lacking education, addicted to drugs, and so forth, and thus did not participate in the culture at all.

The idea of universal education arose first with the Renaissance of the Fifteenth century and the emergence of the first nation-state, which superseded the imperial form of government, and put in its place a government committed to the common good. This idea was first successfully put into practice afterwards, when, through the work of religious teaching orders such as the Brothers of the Common Life, or, later, the Oratorians in France, a greater portion of the population was included among the educated strata, and played an increasing role in the life of the state.

One can say that the idea of universal education was first established as a policy for everyone, by Wilhelm von Humboldt, during the German Classical period—albeit imperfectly, because of the political circumstances in Prussia at the time, but, at least, for the first time as an idea. Inspired by Friedrich Schiller, Wilhelm von Humboldt had the same concept of education: educating the individual by ennobling his character. Only he or she who has a beautiful character will also feel responsibility for the common good, and will not see everything with himself at the center. Only such a person can be a citizen, and society will only function if the majority of its inhabitants are citizens who accept such a shared responsibility.

Humboldt had a completely clear conception that certain fields of knowledge are better suited than others to convey this beauty of character. The mastery of one's own native tongue ranked first, which can best be studied in the most beautiful examples of poetry in one's own language, in drama, tragedy, and lyric verse. Only if the mind gets into the habit of thinking in metaphors, as these appear in great historical drama or lyric poetry, can one obtain the capacities which are necessary for the creation of new knowledge.

Then, Humboldt said, one needs urgently to study a still more developed foreign language—Greek or Sanskrit, for example, languages with a more highly developed grammar—in order to become self-conscious of his own language. And one would absolutely have to know Universal History, since, as Schiller said, only he who understands all the efforts of the many preceding generations, will himself make the effort to enrich these gifts and pass them on to the future. Of course, this requires music, since there is no domain which speaks to the emotions in such a direct way as Classical music; and, in addition, geography and the natural sciences.

Was Humboldt for learning in the sense of “multiple choice”? No. The principle of Classical humanist education, as Humboldt understood it, was the knowledge of a succession of discoveries, as it proceeds from one generation to the next. It will not work for a student to memorize his textbook as if it were articles of religious dogma. Rather, he must re-experience, in his own mind, the original cognitive discovery of a principle, in the same way the discoverer in the physical sciences, or the arts, did.

This rediscovery and re-experiencing corresponds to the sovereign capacity of the individual which constitutes his identity. Moreover, the mediation of culture through Classical humanist education is the active principle of the historical method, and the same holds true for art and science. To deny this quality of education to children—that is, not to actually implant them in the long process of scientific creativity and transmission of scientific knowledge—is a violation of the inalienable rights of man, because the first right of a human being is to be able to develop these capacities. Indeed, I would go even further, and maintain that it is a crime against humanity.

In opposition to the assumptions of the Materialists and Empiricists, new physical principles are never inferred from sense-perception; rather, they always occur as cognitive solutions to ontological paradoxes—ideas in the sense of Plato's dialogues. They are always provable; they are always experimentally demonstrable. In Classical art, the same principle of paradox-solution appears as metaphor, and therefore metaphors are also Platonic ideas.

In the discovery of physical principles, as in the discovery of Classical metaphors, the cognitive process is accompanied by a distinct quality of *passion*. The emotional energy, the necessary intensity, and the duration of cognitive concentration, is an absolutely crucial element of learning, in the true sense. The passion that the pupil or adult must have to discover a valid scientific principle, or to create a true work of art, is called *agapē*

in the Greek of Plato, or as Paul writes of it in the First Epistle to the Corinthians: "And though I have the gift of prophecy and understand all mysteries and all knowledge . . . and have not charity [*agapē*], I am nothing." It is a passion for justice and truth, which is also the basis for social relations. *Agapē* in art, in poetry, tragedy, music, sculpture, painting—all embody precisely these ideas. This notion of scientific and artistic ideas, constitutes the foundation of epistemology; it defines the relationship between human existence and the physical universe.

The discovery of an idea by an individual, and the application of that idea in society, is the characteristic activity which demonstrates man's specific relationship to the entire universe. This process of ideas is an ordered one. There is a progression, a higher degree of effectiveness of these ideas, which then increases the effectiveness of mankind in nature. What is expressed in Genesis as the mission of mankind—to populate the Earth, to exert

dominion over the birds and the fishes, and to make the Earth subject to him—is the law of the universe in action.

'The Beautiful Soul'

Whence comes this quality of *agapē*? I want to examine this from a different standpoint here, namely, Schiller's reaction to the French Revolution. Schiller, like many patriotic forces in Europe at that time, had hoped that the American War of Independence would also lead to the demise of the oligarchical system of government in Europe, and that it would be possible to carry out revolutions throughout Europe similar to that of America. This was a completely justified hope at the beginning of the French Revolution; but then, when the Jacobin Terror commenced, Schiller was very disappointed, and observed in the famous *Aesthetical Letters*: "A great moment has found a little people." The moral possibility of seizing the moment of history had been lost.

The demonization of scientific and technological progress occurred through such oligarchic institutions as the Club of Rome and the infamous M.I.T. study of the *Limits to Growth*. In a world which is ostensibly limited anyhow, where there is nothing new or additional to discover, it is natural that the motivation of youth to learn something, or to study, or to do anything inspired, will be lost.



Antinuclear demonstration, Wiesbaden, Germany, April 1996.

EIRNS/Christopher Lewis

Especially in the Fifth of his *Aesthetical Letters*, Schiller refers to the role of Classical art as the necessary agent of moral education. Where should change come from, if the government is corrupt, and the masses are weary and brutalized? I have often read this letter, and I think it is absolutely true today, too.

In these letters, Schiller polemicized against the then-dominant ideology of the Enlightenment: against the ideas of Voltaire, who in works like *Candide*, slandered Leibniz, or in *La Pucelle*, dragged Joan of Arc through the mud. Completely conscious of the ideal of a civilized humanity, Schiller set himself to do battle against the ideas of the Enlightenment. Beginning with his Eleventh Aesthetical Letter, he describes how, through the development of the material impulse [*Stofftrieb*], of the formative impulse [*Formtrieb*], and, finally, of the play impulse [*Spieltrieb*], the education of the personality can be shaped into a harmonic whole.

By material instinct, Schiller simply means man's limitless capacity to encompass new things, and he warns against over-hastily forcing what is new into some theoretical straitjacket. He says that in history, at least as much harm may have been caused by hasty attempts to freeze or dam up development in formal academic structures, as by the reverse.

So, the material impulse—that is, the capacity of mankind to encompass the entire world—must be educated. The formative impulse, then, fosters inner coherence, the rendering of ideas and the formation of concepts. And lastly, you have the play impulse, couched between the other two. That is where man may be completely man; there, where the new originates, where new creative hypotheses are born.

For his entire life, Schiller fought for an education of the personality into a harmonic whole; that is why he composed poetry; it is why he wrote. His highest ideal was the beautiful soul: the person who has educated his emotions to the point that he does with passion, what reason directs. This person can blindly trust his emotions; they will never do something other than what necessity requires, because he has educated his feelings to the very highest level of reason.

That is *freedom in necessity*, and the only kind of person for whom this holds true, is the individual person of genius, since only the genius extends the laws of nature in a lawful way. It is in order to learn to do this, Schiller said—and Humboldt believed—that the arts were necessary, because the arts or sciences enable the pupil to sustain his cognitive concentration and energy for a sufficient duration for a discovery to be born.

This idea is also found in Nicolaus of Cusa, who already back in the Fifteenth century had insisted that

each individual would have to recapitulate the entire history of mankind in its essential points—since it is only from this that the knowledge needed to determine the next step could arise. Wilhelm von Humboldt said the same thing: Every pupil, every student, should re-enact the most important scientific and artistic principles of human history to date. By means of this repeated experience, the cognitive domain would be trained to a very high degree.

Humboldt's Ideal of Education

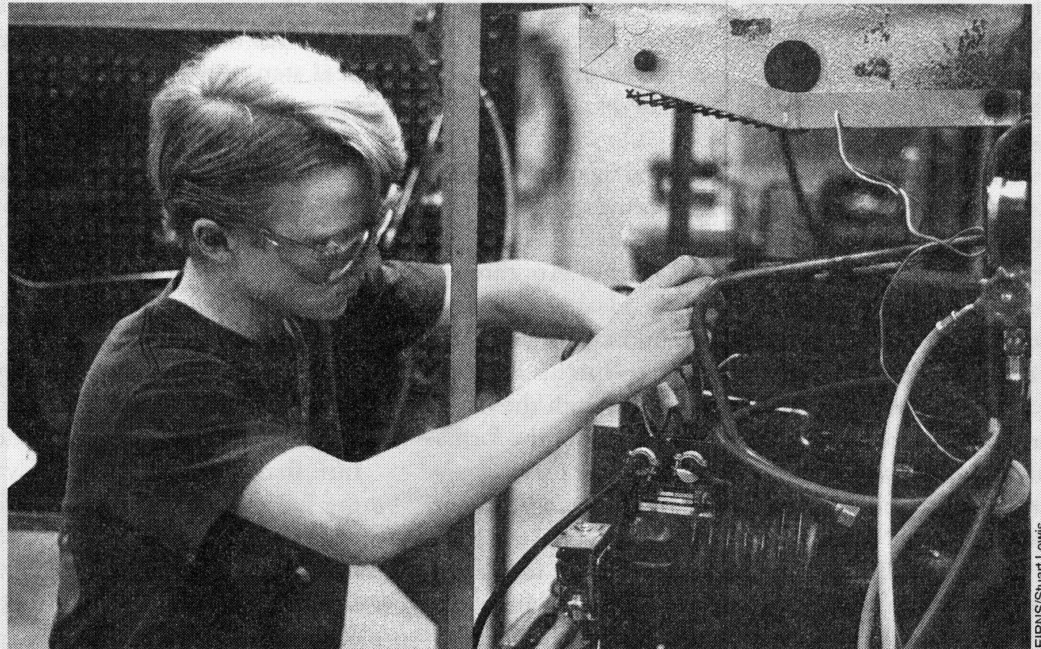
Wilhelm von Humboldt fully agreed with Schiller at that time in the 1780's and 1790's, which he expressed in this way: "The human race stands now at such a stage of culture, that it can soar higher only through the education of the individual. Hence, all institutions that hinder this education, and press people more into a mass, are more harmful today than ever before." Look at the people who live in the virtual reality of videos, and indulge in rock concerts or other forms of mass phenomena. Are they not precisely pressed into mobs?

This is why Schiller so much located the question of education through Classical art as the central focus, since he had an ideal standard for what an artist must be. He insisted that an artist ought to have ennobled himself into an ideal human being, before daring to put himself before the public and stir it up. The artist must speak on a subject which is universal and true. If the same process occurs through the school curriculum, or in life in general, then the creative capabilities of those involved, are educated. Thus, art educates the emotions, which, in turn, determine how one chooses ideas.

Humboldt also defines the purpose of education in the following way: "The true purpose of mankind—not what is prescribed by changing tastes, but what is dictated to him by eternal, inalienable reason—is the highest and most balanced education of his powers into a harmonious whole. Because, the mind of the most common day laborer and that of the person of the most refined skills, must be tuned equally, if the former is not to become coarse beneath man's dignity, and the latter not sentimental, fantasy-ridden, or flighty below virile manliness."

And in conclusion, Humboldt says: "There are, in general, certain types of knowledge which must be universal, and, furthermore, a certain education of sentiments and of personal character, which no one should lack. Clearly, a person can be a good craftsman, merchant, soldier, or businessman, only if he is intrinsically a good and upstanding human being and citizen, enlightened according to his station in life, irrespective of his particular profession. Give him the necessary education for that, and

*Vocational and
technical high school,
Loudoun County,
Virginia.*



EIRNS/Stuart Lewis

Humboldt says: ‘There are certain types of knowledge which must be universal, and a certain education of sentiments and of personal character which no one should lack. A person can be a good craftsman, merchant, soldier, or businessman, only if he is intrinsically a good and upstanding human being and citizen, irrespective of his particular profession.’

then later on, he will quite easily acquire specialized professional skills, and will also obtain the freedom to switch professions, as so often happens in life.”

That is, if through education man achieves “the highest and most balanced education of his powers into a harmonious whole,” communicated in this way through instruction, then for him, this becomes not dogma, but rather, a quality, a mentality that shapes one, regardless of whatever specialization or specific education he desires to acquire later on.

Children As Guinea Pigs?

This is exactly why Germany’s President Herzog is wrong in thinking that the Humboldt educational system is obsolete. Herzog said this in a speech on Nov. 5, 1997, in which he otherwise identified education policy as the number one issue of the election campaign. In addition, he made various proposals, a few of which, for once, were not all bad; for example, that all children should

learn a foreign language starting from their first year in school, since children, as everybody knows, learn languages quite easily in their early years. I am also completely in favor of exchanging entire classes between different countries for a six-month period.

However, if you otherwise examine this speech by the German President, there is, unfortunately, not very much content in it. Then, at the end, he suggests that none of us knows which concept might lead to success. People should try as many experiments as possible, and the resulting test scores should determine future practice. Now, would you entrust your children as guinea pigs to people who have no notion of what they are doing with them? I think that we have already had sufficient negative examples in the last thirty years!

And finally, Herzog says: Our education system was, at one time, the model for the whole world, but it must be further developed, for, as everyone knows, “the better is enemy of the good.”

Now I would like to quote Professor Dr. Rolf Arnold,

who in the first volume of the *Pedagogical Materials* series of the University of Kaiserslautern, accuses Herzog, in my opinion, correctly, of absolving the government of responsibility for the recent decades' education policy, and thus of acting as if the disaster in education had dropped out of the sky. What Herzog says, according to Professor Arnold, "obscures the real cause of the calamity, and presents general platitudes; for example, 'the better is enemy of the good,' and coffee-klatsch advice."

That is exactly the problem. One might believe that all of this results in a completely hopeless situation. However, I can assure you that there will be some massive shock effects in our society in the not-too-distant future. The next shockwaves of the global financial crash are absolutely certain to come; and the one glimmer of hope is, that only after the battle of Jena and Auerstedt in 1806, which was lost through the inferiority of the Prussian military, did the Prussian reformers—vom Stein, von Humboldt, Scharnhorst, and Gneisenau—encounter a willingness for reforms. Exactly this, I fear, is what will happen today in Germany, too. Only once the foundations of the society have been shaken, will it be possible to return to the ideas of Wilhelm von Humboldt and Schiller. That will only be possible, however, if we prepare ourselves for it beforehand. The catastrophe will come; however, whether the crisis is taken advantage of to put through reforms, depends upon whether we are capable of mobilizing all the positive forces in the nation for it. We must now advance ideas of what Germany, Europe, and, above all, the world, should look like in the Twenty-first century.

Do we want techno-freaks, with their relativistic values, to determine the next century? Or youth gangs, who brutally steal Grandmother's savings to buy themselves drugs, to have the last word? Is that the future we want? Or, do we want to develop a vision, in which Germany has a mission as a nation, in the sense that de Gaulle spoke about France's "Grand Design," when he said that the French were surely not just cows, who merely stand in a pasture chewing their cud? Each nation has a mission in the world, and de Gaulle's idea was that France was supposed to help in overcoming the under-development of the Third World.

Just so, I think a vision for Germany would have to mean that we must play an active role in overcoming the world economic and financial crisis, and in worldwide reconstruction. What at one time distinguished us—German technology, "made in Germany"—can play a positive role in a just new world economic order, and the concrete framework of it must and can only be the building of the Eurasian Land-Bridge as the linchpin of such a reconstruction of the world economy.

If we have such an economic orientation, that, in

turn, requires that we educate scientists and engineers; that we have full productive employment, and an economic policy which can pay the cost of a full education. Because, in fact, education is not so expensive; rather, it is the best investment in our economic strength, because, in the final analysis, it is the creative capacities of the individual which alone constitute the source of society's wealth. However, this means, of course, that the education of our children and young people be oriented so that they discover their place in history; so that they know, above all, what history is; so that they learn again what it means to think scientifically, in the sense of creative individuals, great discoverers, and artists.

Imagine Raphael's painting of "The School of Athens," in which Plato and other great thinkers are depicted, and imagine a similar wall painting, in which all the great discoverers, scientists, artists, composers, musicians, and poets of history are found; the pupil who has come to know them all intimately in his lessons, can then say: "And, in this wall painting, you can see my friend Archimedes; he discovered the following. . . . Here is my friend Kepler; here is my friend Beethoven! . . ." The ideas of these great thinkers are perhaps closer to him than the shouting of his little sister, because he has come to more of an understanding of substance with them. If such a student then learns to say, "Yes, indeed, I am a part of this history; I am a part of mankind; this is my place," then we have won the battle.

Then, we will no longer need a social contract between generations, which is supposed to restrain the younger generation from talking the elderly into active assisted suicide on the grounds of cost; then, we will have a society, where, as Schiller, in his lecture on Universal History says, "a noble desire is enkindled within us, to attach our fleeting existence to the rich legacy of Truth, Morality, and Freedom, which we have been handed down from former ages, and we must again hand over to succeeding generations richly increased, and in this everlasting chain, which winds itself through all human races, also place our own contribution. However varied the careers may be which await you [students] in civil society, you can all bring something to them, because, for each worthy act, a pathway is opened to immortality—to true immortality, I mean, where the deed lives and hastens onward, even if the name of its originator was destined to remain behind."

The question is, which future are we going to shape? Education policy is more than a question of instruction, specialized technical training, or particular skills; rather, it concerns how we, as world-historical individuals, intervene in history.

—translated by Anita Gallagher

On Eratosthenes, Maui's Voyage of Discovery, And Reviving the Principle of

by Lyndon H. LaRouche, Jr.



Detail from a frieze of Pharaoh Ramesses III depicts Egyptian armies beating back an invasion of "Peoples of the Sea" in 1191 B.C. Their Viking-like, single-sail vessel can be seen clearly in the diagram (left). The "Peoples of the Sea" would later settle in Cyrenaica, now modern Libya.

Discovery Today



The following presentation keynoted the panel entitled “What Is Real History As Science?,” at the Nov. 21-22, 1998 European conference of the Schiller Institute/International Caucus of Labor Committees, held in Bad Schwalbach, Germany. Other panel presentations included “Homer’s Odyssey, Seafaring, and the Principle of Colonization” and “Wilhelm von Humboldt’s Study of the Kawi Language” [SEE page 29].

Introducing Mr. LaRouche was Dr. Jonathan Tennenbaum, Science Adviser to the Schiller Institute, who has been studying the history, language, and culture of China. Dr. Tennenbaum related a Chinese story, which dates from more than 2,000 years ago:

“THERE WAS AN ARTIST who painted four beautiful dragons on a big wall. But, people who saw this painting, noticed that there were no eyes on the dragons, which were otherwise very powerful and impressive.

“So, people asked the artist, ‘Why don’t you paint the eyes on the dragons?’ And the artist said, ‘Oh, no, no, no, I can’t do that. If I would paint the eyes on the dragons, they would fly away.’

“Well, people didn’t believe him. And, finally, under a great deal of pressure, the artist agreed to paint the eyes on just one of the dragons. And, as soon as he put the eyes on the dragon, there was suddenly a great storm of lightning and wind, and the dragon that had the eyes on, started to move, and flew up to the heavens. And the dragons that didn’t have eyes, stayed on the wall, where they were painted.

“That’s the story. Now, how is this used as a metaphor? It’s used very commonly in China, to refer to the following situation. If you are writing an article, or giving a speech, there are sometimes certain things which, if they are added—they might be very small—but, if they are added, they cause the article or the speech, or the painting, to suddenly become extremely powerful, more powerful than it would be if these elements were not added.

“The Chinese expression for this is ‘adding the eyes to the dragon.’ And, in accordance with that, I would say, Chinese-style, that our conference, up to now, is really a very powerful dragon. We’ve had powerful speeches, very important things to say. But I think perhaps in this panel, something very special will be added, that will cause the dragon of our conference to fly up to heaven, and to become even more powerful than it was up to now.”

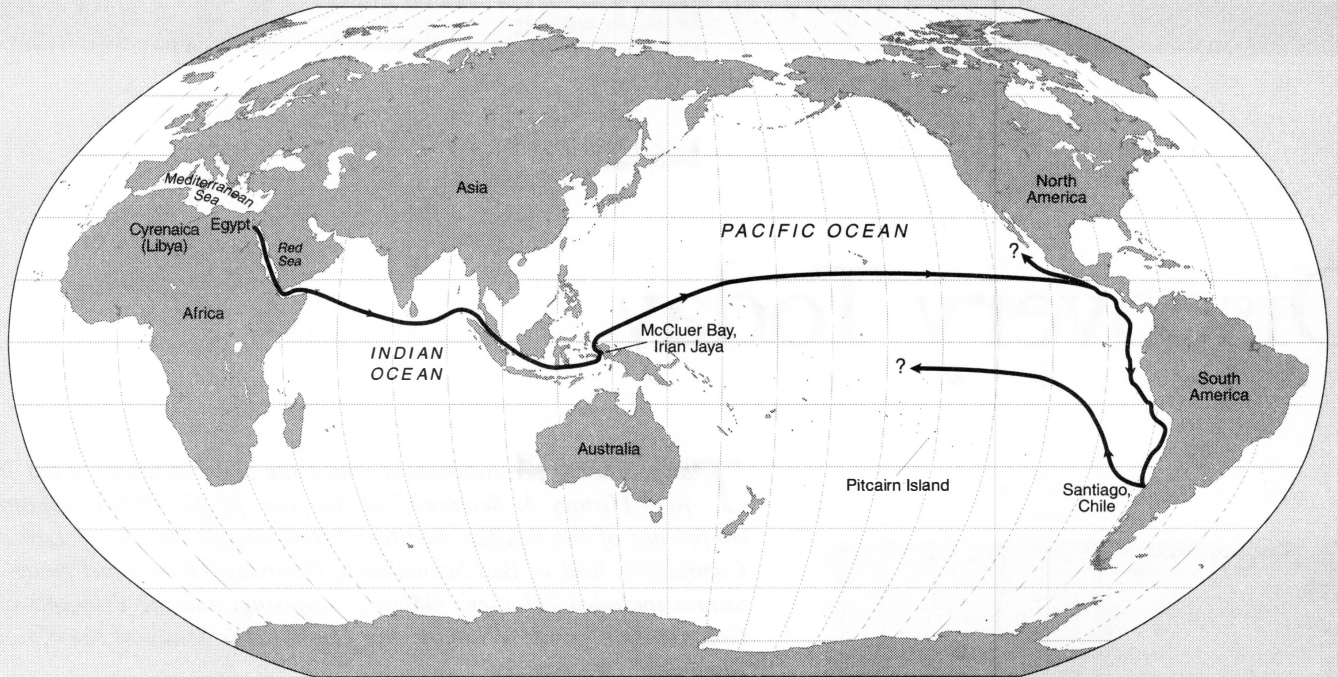


FIGURE 1. Probable route of the Egyptian voyage in 232 B.C.

A Voyage Around the World in the Third Century B.C.

A flotilla of ships set sail from Egypt around 232 B.C., during the reign of Ptolemy III, on a mission to circumnavigate the globe. The six ships sailed under the direction of Captain Rata and Navigator Maui, a friend of the astronomer Eratosthenes, who was head of the Alexandria library. The commander and navigator knew from Eratosthenes that the circumference of the Earth was 250,000 stades (approximately 28,000 miles), and they had state-of-the-art astronomical and navigational equipment. Although there is no record that the flotilla returned to Egypt, Maui and others left records of their voyage along the way.

The details of the expedition are known to us through written inscriptions and drawings left in caves, primarily in what are now called the "Caves of the Navigators" in northwest New Guinea (now Irian Jaya), near McCluer Bay; a cave near Santiago, Chile; and others from Pitcairn

Island and Fiji. The New Guinea inscriptions and drawings were discovered by a German exploratory expedition in 1937, led by Josef Röder of the Frobenius Institute of Goethe University in Frankfurt, and the Chilean inscription was found in 1885, by the Chilean-German engineer Karl Stolp, but they were not deciphered until the 1970's, when marine biologist and linguist Barry Fell figured out the connection between the Maori (Polynesian) language and a dialect of ancient Egyptian-Libyan [SEE Note on Decipherment, page 27]. Hundreds more ancient Maori inscriptions exist in the Polynesian islands, and, as Fell notes, there are also inscriptions in the ancient Egyptian-Libyan in North America.

Barry Fell's Hypothesis

In the early 1970's, Fell was teaching marine biology at Harvard University. A native of New Zealand, Fell was an exceptional linguist, with a working

knowledge of scores of languages, modern and ancient, including Maori. His passion for translating ancient inscriptions and his ideas about pre-Columbian settlements in America made him a controversial figure in archeology, and led him to write three books on the subject, the best known of which is *America B.C.* (New York: Simon & Schuster, 1976). The specific cave transcriptions discussed here appear only in the "Occasional Papers" of the Epigraphic Society, which Fell founded in 1974; they were not generally publicized.

Fell's supposition is that the expedition was sent out by Ptolemy III both to find new sources of gold for coins and to demonstrate Eratosthenes' "newly propounded doctrine." The flotilla of ships did reach South America, but never returned to Egypt. When the Egyptians did not find a navigable passageway through America, the supposition is that they turned back to return the way they

Why did 1,723 years pass between the discovery of South America by the navigator Maui, and the similar voyage of exploration conducted by Columbus?

had come, across the Pacific. One ship was apparently wrecked on Pitcairn Island.

Fell proposes that Rata, Maui, and the other members of the expedition became the founding fathers of Polynesia. In fact, he says, the actual names Rata and Maui appear in Polynesian legend. Further, he says, the ancient Maori-Libyan language, writing, and knowledge became the "initial heritage of Polynesia." Libyan inscriptions, according to Fell, were found in New Zealand "as late as A.D. 1450."

Later, geographer George F. Carter, Sr., recalled a cave inscription that had been copied by Karl Stolp, who had taken shelter in a cave near Santiago during a storm. Carter thought the script was similar to the Polynesian inscriptions. He was right: As Fell was able to translate it, the Santiago inscription gave the date as the "regnal year 16," which would have been 231 B.C., and also had Maui's name:

"Southern limit of the coast reached by Maui. This region is the southern limit of the mountainous land the commander claims, by written proclamation, in this land exulting. To this southern limit he steered the flotilla of ships. This land the navigator claims for the King of Egypt, for his Queen, and for their noble son, running a course of 4,000 miles, steep, mighty, mountainous, on high uplifted. August, day 5, regnal year 16."

—*Marjorie Mazel Hecht*

Mr. LaRouche drew his remarks from his essay, "Scrapping the Usual Academic Frauds: 'Go With the Flow'—Why Scholars Lied about Ulysses' Transatlantic Crossing," which appeared in the Nov. 20, 1998 issue of Executive Intelligence Review (Vol. 25, No. 46). We have incorporated some of the supplementary material which accompanied this EIR feature.

The argument essentially is this: Sometimes, in the course of history or scientific investigation, one is presented with a very fascinating and very challenging pattern of evidence. But, it's not yet conclusive. It teases you, it tempts you, it draws you into the subject matter. But, you can not finally draw a conclusion which settles the argument. It's something like a dog lurking in your backyard—it's just there all the time. You don't know to whom it belongs, you just know it's there. And you wait for its master to come by and claim it one day, or something else to happen, so that you may identify to whom this dog belongs.

Such is the nature of the matter we're dealing with today.

We'll start with the overall map, and we'll refer to this repeatedly [SEE Figure 1 and Box, facing page]. Now, the subject, the apparent subject, which is extremely tempting, and is especially tempting because there is an "eye" in this right away in Jonathan's sense, to begin with, is that a group of mariners under Egyptian direction, from an area then of Egypt, now of Libya, called Cyrenaica, set sail in a flotilla of ships which went down the Nile River and out to the Red Sea through a famous canal, which at that time connected the Nile River to the Red Sea.

These people then sailed—this was in 232 B.C.—they sailed to a place known to them, which is in the area today of Indonesia, which we'll refer to again. There, the chief mariner, the navigator of the expedition, a man named Maui, recorded a comment, which is a well-known comment, and recorded also an eclipse, which is a well-known eclipse, and gave the dating for that observation in a report which was painted in a cave, which they went to commonly.

Now, these were very large ships on this occasion, these Egyptian ships. They were not jokes. They were not balsa rafts. They were very serious ships, and I'll come to that in a while.

From thence, from inference we know, the expedition continued its journey from this West Irian location, across the Pacific Ocean, to probably about Panama. (I'll tell you why, later.) It then explored the South American coast, trying to find a way through the Americas, into the Atlantic Ocean, so they could get back to Egypt by way of the Atlantic.

Finally, after completing the exploration of the coast of South America, approximately 231 or 230 B.C., the chief navigator of the expedition, Maui, went into a cave area outside of what today is Santiago, Chile, and there made a record of their arrival, of their exploration, and claimed all of South America for Egypt. So you see, there are some Spanish land-titles that aren't too good these days.

The expedition attempted to return, but never returned to Egypt, because of a shipwreck—including one which occurred, according to record, on Pitcairn Island, which is the island known for the

sailors who escaped from the H.M.S. *Bounty*, the famous “Mutiny on the *Bounty*.” And they left a record of their arrival and shipwreck there on Pitcairn Island. The remainder of the expedition stayed in the Pacific, among people whose language they spoke, people we call today “Polynesians.” And they taught the Polynesians the art of transoceanic navigation.

The next time an expedition of this type is known to have occurred, was 1,723 years later, a little bit more than that, when Columbus, in October of 1492, reached the Caribbean in a transatlantic voyage.

Now, Columbus’s transatlantic voyage was based on a map, a map prepared for Columbus by a man who had entrusted a copy of it to a friend in Portugal. Columbus then corresponded with the author of the map, Paolo dal Pozzo Toscanelli, and got further advice from him on how to navigate across the Atlantic, to discover the land on the other side of the Atlantic Ocean.

Now, there are several crucial things, to talk about Jonathan’s “eyes on the dragon,” in this. There are several eyes.

The Collapse of Civilization

First of all, there was no civilization capable of making that kind of science-directed, transoceanic expedition, between 232 B.C. from Egypt, and Columbus’ voyage from Europe.

What does that tell you about the history of European civilization between the time of Maui, who was the navigator for this expedition, and the European civilization which finally came out of the mud to be able to make a *deliberate* transatlantic exploratory voyage?

What we’re talking about, is essentially a collapse of civilization, which dates from about the time that the Latins, the Romans, murdered Archimedes, until the Renaissance. Because it was the circles of Nicolaus of Cusa and his friends, including Paolo Toscanelli, who made possible the discovery and use of the knowledge which instructed Columbus on how to navigate to find land on the other side of the Atlantic.

In between that time, all European civilization was inferior, in its scientific and cultural development, to Egyptian civilization of the time of Archimedes and his friend, Eratosthenes. That is the “eyes on the dragon.”

That tells you, that the idea about culture and civilization, which is popularized in European and other histories since then, is a gigantic fraud, a deliberate fraud. One of the examples of the fraud is the case several centuries later, five centuries later, when a hoaxster by the name of Claudius Ptolemy, faked evidence—absolutely faked it—

using known evidence from a period of about five hundred years earlier, and faked the evidence to try to show that the Earth was the center of the universe, that the sun orbited the Earth, not the Earth, the sun.

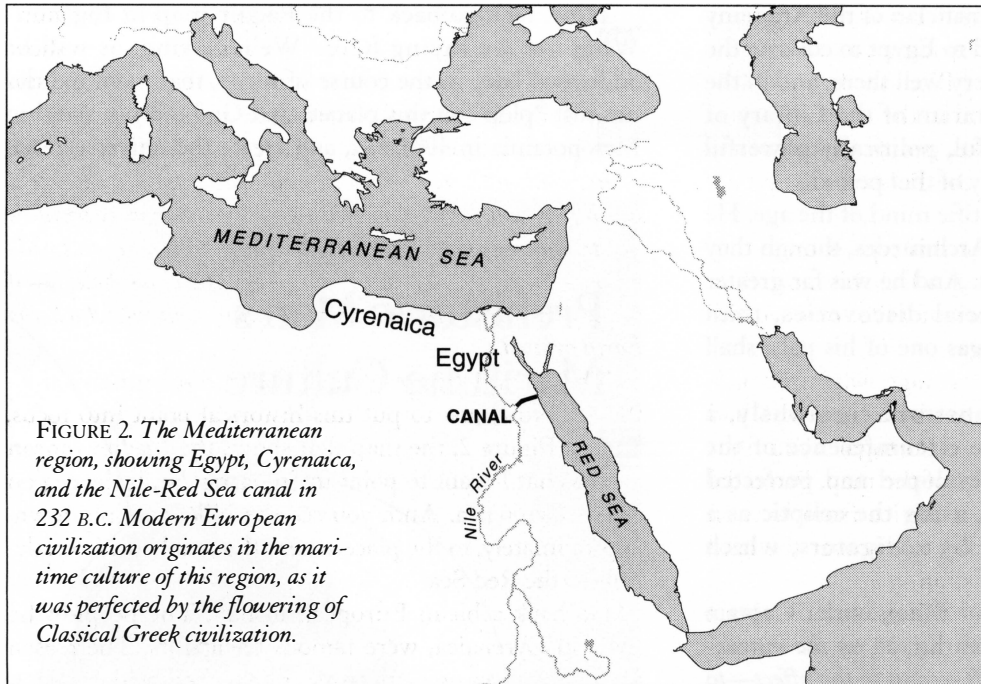
Whereas, five centuries earlier, *all civilized science knew, and had measured the fact, that the Earth was a sphere, or a spheroid, and had made measurements pertaining to the distance of the Earth from the moon, and estimates—not very good ones, but estimates nonetheless—of the distance from the Earth to the sun, around which the Earth orbited.*

The central figure of this, was the scientist Eratosthenes. Now, just to put this historical point into focus, look at Figure 2, the map that shows the Mediterranean area. What I want to point to, in particular, is the region called Cyrenaica. And, you see the Nile, coming down, approximately, to the place where the canal cuts from the Nile to the Red Sea.

Go back a bit in European history. The people who lived in Cyrenaica, were famous navigators. The reason they were famous navigators, is that they belonged to a group of people who were called at that time, the “Peoples of the Sea.” These were people who, from before the Second millennium B.C., were accustomed to using sailing ships, which looked very much like what we nowadays call Viking ships: single sail, able to tack into the wind, somewhat like the ships of Henry the Navigator later. And they were all over the ocean. All over the world. They were in the area of the North Sea, long before the Vikings.

Remember, the Vikings were not really a people. They were Saxon bandits who fled from Charlemagne, when Charlemagne invaded this area of Saxony. And this bunch of heathen, who were controlled from Constantinople, revolted. And when Charlemagne defeated them, they fled north into the area around Jutland. There, they became known as Vikings. They were mixed, a lot of different kinds of people, with one common denominator—they were all juvenile delinquents: robbing, stealing, raping, doing all these kinds of things that the British oligarchy does today.

But, a long time before then, you had an extended civilization, which was Atlantic. And the people of this Atlantic civilization, came down in their ships. And, as the glaciation retreated, they came more and more into the Mediterranean, and they came also down by the river system, which is essentially the system of the Danube, the Rhine-Danube connection, from the north into the Black Sea, and down. And, they became known—some of them became known later as Greeks, but they were known as “Peoples of the Sea.”



In the Second millennium B.C., you find sites, megalithic sites, in which the walls of the city are to the inland, not to the ocean—because the Peoples of the Sea had to protect themselves against marauders or barbarians *from the inland*. They were the people of the *sea*, the sea-raiders.

Now, in this process, a differentiation occurred. This began in the Second millennium or earlier B.C., when the Egyptians proceeded to try to civilize these Peoples of the Sea. And the Egyptians picked out a settlement of Peoples of the Sea, in Cyrenaica, which became, on and off thereafter, closely associated with Egypt. And Cyrenaica was, for Egypt, also associated with Ionia, which became the Ionian Greeks, and with the Etruscans, and others.

The Etruscans were the allies of Egypt and the Cyrenaicans, against the Carthaginians; that is, against the Phoenicians in the Western Mediterranean. Whereas the Ionian Greeks, together with Athens, which is one of the cities related to it, were the allies of Egypt against the Phoenicians, against the Canaanites.

So, in this period, Cyrenaica plays a key part as, essentially, the link between Greece, the Etruscans, and Egypt, during the entire period. So, with all the dark ages and fluctuations, and so forth, back and forth, there's this Mediterranean culture.

So, when you're talking about Greek culture, or Etruscan culture—which we know less about, because the Romans, the Latins, committed genocide against the

Etruscans, to try to wipe out and eradicate every evidence of Etruscan culture, just as they tried to pretend that Italian is a language descended from Latin, which it is not. It's a completely separate and superior language to Latin, which is something that the Humboldts understood. They got into trouble at the time when Wilhelm von Humboldt was the ambassador to Rome, over making the obvious philological point, that Italian was a separate language which had cohabited with Latin, and therefore had a lot of cross loanword relationships, but that the Italian was a separate

culture, probably a superior one, to the Latin culture of the Romans.

You had also in there, of course, the Magna Graecia culture, much of which was very closely associated, again, with Ionia, and with Athens, and with other centers. So, the entire history of civilization, of European civilization, emerges in this cockpit, whose points of reference are Egypt, Ionia, Athens, and the Etruscans, and developments in southern Italy—Sicily—which came out of this process. That's the center of civilization.

From the beginning of the Homeric legends, or the Homeric epics—which probably are to a large degree true, as Heinrich Schliemann and others have demonstrated—from this period, there emerged, earlier than the middle of the First millennium B.C., there emerged a great Greek culture, typified by the greatest works of the Ionians, such as Thales and Heraclitus, or Solon of Athens, who is part of the same process. Very closely associated with certain forces in Egypt, and always associated with Cyrenaica.

For example, when Plato formed and developed the Academy at Athens, one of the more important mathematicians was Theaetetus, who was from Cyrenaica. He was the person who first developed the concept of the five Platonic (regular) solids, a very crucial part of the whole picture.

Then, the case of Eratosthenes. Eratosthenes comes much later. He comes into the Third century B.C. He was born in Cyrenaica. He travelled to Athens, where he was

educated by Plato's Academy. He became particularly celebrated as the greatest mathematician of the Academy at that time. He was then invited to Egypt to educate the future Pharaoh. He succeeded very well there, and in the course of time, became the librarian of the Library of Alexandria, and a very powerful, politically powerful individual in the Egyptian history of that period.

He was also the greatest scientific mind of the age. He was a correspondent, an ally of Archimedes, though they had differences on certain things. And he was far greater in the profundity of his crucial discoveries, than Archimedes. But, Archimedes was one of his pals, shall we say.

He was the first to demonstrate rigorously, a method for demonstrating the circumference of the Earth. He was the one who developed and perfected methods for ocean navigation, using the ecliptic as a reference, constant reference by navigators, which shows up in this.

And thus, when the navigator Maui, under Captain Rata, set forth with a flotilla from Egypt, *on the instruction of Eratosthenes—and Maui left records to this effect—to explore the circumference of the Earth*, they successfully, with a series of steps, went eastward. Then they came into an unexpected object: the Americas. They couldn't get through it. According to the record, they explored about 4,000 miles of the coast of the Americas, chiefly South America, probably as far north as Baja California. Some records seem to indicate that some of the Arizona and related relics, were copies of records that had been made earlier in some nearby vicinity, which is probably Baja California.

So, this particular part of Mediterranean culture is the cockpit of modern civilization, for reasons I've given otherwise earlier. Then the story becomes even more interesting.

The Great Antiquity of Man

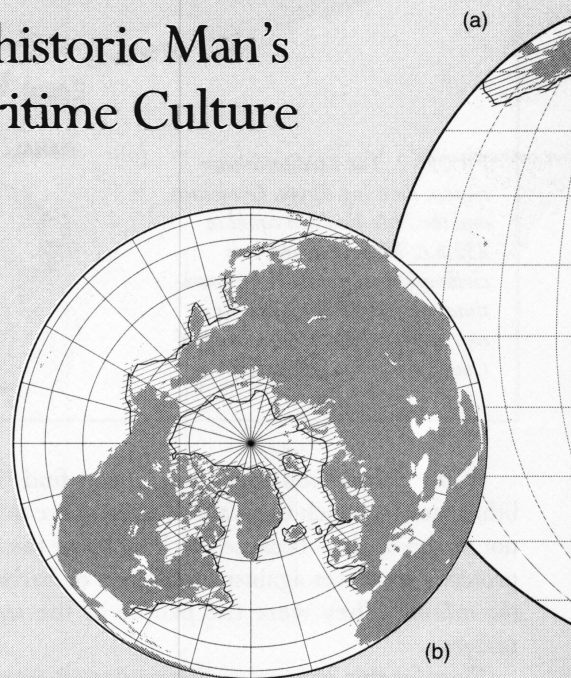
Over a period of time, these records took some deciphering by ethnographers, who later, in about the 1970's, began to discover how to translate these rebuses into actual messages, by discovering what language was being used [SEE Note, page 27]. And, in the middle 1970's, various groups of people, centered at Harvard University around a fellow named Barry Fell, in studying these matters, came to the discovery that this language was a language common to the Cyrenaicans, and also common to the Polynesians, with affinities with other languages of that Pacific region, such as the Malay language. And also traces of Dravidian and other kinds of things in there.

So, they recognized that this language, Maori, was the same language which is used by the Cyrenaicans. They

had a common language. "Wait a minute!"

Now, let's go back to the Pacific map in Figure 1. What are we saying here? We're saying, as will be addressed later in the course of today, that mankind did not just "plop" on this planet, that God did not stand in Mesopotamia in 4004 B.C., and create the universe. That

Prehistoric Man's Maritime Culture



During the last glacial maximum 20,000 years ago, sea level had fallen by as much as 350 feet, exposing extensive portions of the continental shelf, especially where these have broad, shallow slopes, as in the Arctic, and the archipelagos of Southeast Asia. Beginning about 14,000 years ago, as the glaciers began to retreat, sea levels began to rise, a process which accelerated circa 10,000-9,000 B.C., reaching a conclusion in the 6,000-5,000 B.C. period, at which point today's coastlines were established. This entire process, therefore, took place when human habitation of various parts of the world was well established—habitation of which we have only fragmentary knowledge today.

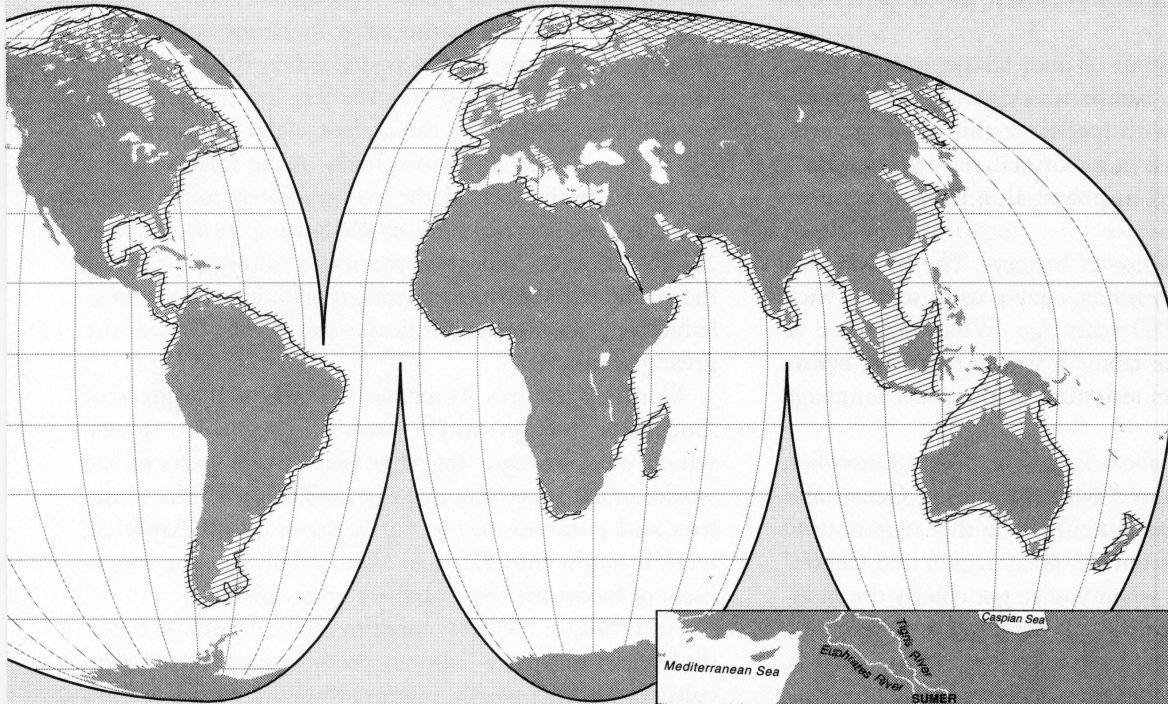
One reason our knowledge of this period is so limited, is because much of the archeological record is buried beneath the sea, on the once-exposed continental shelves (since the most reasonable hypothesis for the early development of human prehistoric society would be as a sea-going, maritime culture, located near the mouths of rivers, and based upon an economy whose foodstuffs derived largely from fishing and gathering shellfish).

(a) Coastlines of the continents today, showing the 200-

didn't happen. The universe is very old, and man is very old. The existence of man on this planet, is probably somewhere between a million and two million years, maybe longer.

Now, how do we recognize man? We recently had in Germany, out of a group working out of Göttingen Uni-

versity, a discovery of a site of throwing spears in a deep cave in the mountains, here in Germany, a site dated to about 600,000 B.C., in which the design of throwing spears, the well-balanced design of throwing spears, shows *what?* It shows something that no animal could do, no animal mind could do.

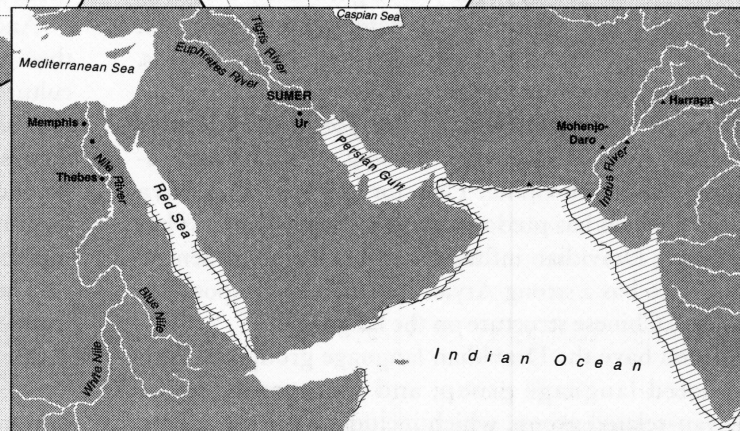


(c)

foot depth line of the continental shelf. Hatching indicates the approximate 350-foot depth exposed during the glacial maximum.

(b) Arctic region. One of the most dramatic aspects of lowered sea levels during the glacial maximum, was the extensive area of exposed continental shelf in the Arctic region, including the 1,000-mile-wide Bering Land-Bridge. This was certainly the primary pathway of early man's settlement of the Americas. (The northern shelf of Siberia was not covered by the spread of glaciers, owing to the extreme aridity of this region.)

(c) Indian Ocean littoral. A crucial area for the study of man's recent prehistory is the Indian Ocean littoral, from the western coast of India, to the regions of the Persian Gulf and Horn of Africa—an area which encompasses the seemingly diverse Egyptian, Mesopotamian, and Dravidian (Indus) civilizations of the Fourth and Third millennia B.C. From the standpoint of an ocean-going maritime culture, the existence of this area as an earlier, tightly integrated region of trade and cultural development incorporating the Indus, Tigris-



Euphrates, and Nile River basins—especially given the potential of semi-annual monsoon navigation—points a direction for significant breakthroughs in our knowledge of the early origins of human civilization in this region. The development of Mesopotamian Sumerian out of the Dravidian language group, as well as the extensive exposed coastal regions—including, for example, the entire Persian Gulf—are indicative of the sorts of evidence available for further study. Similar directions exist for tracing the impact of Dravidian culture, travelling by way of the Indian Ocean, on the development of Southeast Asia.

—Ken Kronberg

It shows that you had a very advanced form of human cognition, demonstrated by artifacts from 600,000 B.C. And obviously, this is a pretty far advanced part of man by 600,000 B.C. So, we have to go back somewhat earlier, don't we, to find man. And it's difficult, because the pattern of glaciation on this planet, affecting the Northern Hemisphere, goes back about two million years, on the basis of core samples that have been taken in various parts of the world.

So, we're really in kind of poor shape, at this point, for going much earlier. But man's existence on this planet as man, a genotype with specific cognitive characteristics—which do not exist in an animal, only with man—existed, fully developed as potential, a million or more years ago.

Well, what do we know of history? The best indications we have of history today, enable us to scratch back to about 10,000 to 12,000 years ago. What happened to man during all the prior time? It was in this time, before "history," that the basic structure of the great language groups emerged.

For example, you have a language, like a Dravidian group, which is associated with the Indian Ocean and Pacific, which is a dominant culture in that region; until the Aryan migrations from the polar region and Central Asia, down into India, when you've got chiefly the modern culture of the subcontinent, based on an interaction between a Vedic Sanskrit language group of the Aryans, and a Dravidian group, in terms of culture.

Look at Southeast Asia, you've got implications of Dravidian types of languages, crossing with Chinese languages from South China. Thai, for example. Thai has a structure which has predominantly Chinese origin. It has also strong Dravidian influences and cultural influences. And, it also has a strong Aryan cultural superimposition, on a basic Chinese structure on the language.

So, you have the Dravidian language group; the China-related language group; and then you have the Malayan-related group, which includes the Polynesians. These cultures. Then, you had the great polar group that we know of, which is the group from which the Aryan so-called group comes. We have another group, which we don't have much on (we have relics of it), which is a transatlantic group, which almost went out of existence, because it degenerated in the form in which the Europeans discovered the indigenous cultures of Central and South America later on. Probably from between 1000 B.C. and A.D. 1000, there was a great collapse of the quality of culture in what had existed in what we now call the Americas, so that most of the so-called indigenous cultures of the Americas, were greatly

degenerated cultures, which had come from a much higher level of culture, which had degenerated much earlier.

So then, you look at the history of mankind. You say there are certain groups of languages, which define the dominant cultural strain of humanity, strains which originate during the period of the last 100,000 years or so of the Ice Age, or earlier. These languages are *what?* These languages are largely transoceanic maritime culture languages. They come from a period when the level of the oceans was between 300 and 400 feet lower than today, when a great amount of the oceanic water was sitting on top of the Northern Hemisphere, in the form of great glaciation. In that period, the sea-levels were much lower, and the coastal areas were much lower [SEE Box, pages 20-21]. And you had great maritime cultures, including those which inhabited the Arctic region, which was more habitable than Northern Eurasia, during the time of the great glaciation.

Maritime cultures. You have the traces in the spread of foodstuffs from primitive seeds and primitive stocks, which were brought together from many parts of the world, in the same way that the food cultures, like tomatoes and potatoes and so forth, from South America, were brought into Europe. You had an oceanic movement of foodstuffs through these great cultures.

And then, in relatively modern times, in historic times, these great maritime cultures, produce so-called riparian cultures. In other words, man's culture did not come from the inland, from the inland land down the rivers to the oceans. What we know of man's culture, from the standpoint of languages, is that the great language groups came from maritime oceanic cultures, which are the great communicators of ideas and technologies.

These cultures, as they developed in a maritime environment, created the basis for the up-river culture. Of course, our great people from Hamburg would insist that the cultures of the inland of the Elba and Rhine, were developed by the Hansa. But, something like that did occur.

You have, for example, Mesopotamia, which in the Fifth and Fourth millennium B.C., was an area that was beginning to dry out, inhabited by Semites who were very ignorant, very brutish, no culture, no civilization to speak of. And along came some Dravidians, who settle colonies among the Semite populations. One colony was called Sumer, which was founded by Dravidians. It's a Dravidian-speaking culture, or a Dravidian language-speaking culture. This culture, which had the characteristics of Dravidian culture, degenerated in the way in which Dravidian cultures tend to degenerate.

And thus, after the degeneration of Sumer, you had the rise of the Semitic Akkadian culture, based on the legacies of Sumer's culture. You had the development of Ethiopia, which originally was a Dravidian colony, the center of Ethiopia. What we call Yemen today, was also a colony of the Dravidians. What we call the Canaanites, or the Palestinian area today, was originally a Semitic region, colonized by Dravidians, as Herodotus refers to this in his histories, and as the evidence corroborates Herodotus's commentaries.

You had another great influence on the Semites in this period: the Egyptians. The Mosaic religion, for example, comes out of Egypt, not out of Mesopotamia. The characteristics, the food culture, the taboos, all of these things, are *characteristically Egyptian* in character. They would be anathema, in a sense, to an ancient Mesopotamian culture.

And so, it was the Egyptians who were, in a sense, the authors of European civilization. But, something came out of that, which was not purely Egyptian. The great accomplishments of the Egyptians, were to lay the foundations for the development of Mediterranean civilization. But the great development of Mediterranean civilization, came out of what we call Greek or Hellenistic civilization later.

The Classical Idea

The great tradition of European civilization, comes from people like Thales, Heraclitus, the Homeric epics; from the Great Age of Pericles. You see it emblazoned in stone, in the Athens of Pericles, in the methods of sculpture of Scopas and Praxiteles, in which the triangle four-square conception of art was replaced, the tombstone conception was replaced, by *imbalance*, where the imbalance created metaphor. *The idea of metaphor in stone.*

The triangular culture, the Egyptian architecture, was symbolic. The primitive Archaic Greek culture was symbolic. It was not *cognitive*. Whereas, what we call Classical Greek culture, from which all European civilization comes, and all its contributions to the world come, are what we call Classical culture, the Classical idea. The systematization of the Classical idea we owe largely to Plato and his Academy.

The principle of paradox, the principle of metaphor, the principle of crucial experiment, by which we recognize that any idea which is popular, is probably absurd, on that evidence alone. We therefore find the fallacy in popular belief, by driving popular belief to its extremes, to extreme conditions. And, we're able to demonstrate

that popular belief is false, because it omits consideration of something which is a principle, which we've heretofore ignored. And, by crucial-experimental methods, we generate new principles, not only principles of physical science, but principles of art. You can't have one without the other. *The ideas of Classical art and Classical physical science, are unified. You separate them, you destroy the mind.*

Just think of an act of discovery. Now, there are people who have made an act of discovery—whether as an original discoverer, or simply replicating the original act of discovery as a student, by reworking, step by step, beginning with a paradox, getting the flash of insight which demonstrates the idea, which is the principle to be discovered, and then working through the experimental proof which demonstrates the validity of that discovered principle.

Now, think of the process that you go through mentally, in making such a discovery. You go through a process, which is *impassioned*. The first thing about scientific discovery, is *passion*. Logicians will never discover anything, except their own great burial place, which is a good place for them. *It's passion, the passion to persist, the passion not to break concentration.* The passion to spend days without interruption, fighting with the problem. The passion to maintain concentration.

What is passion? What is discovery? *It is concentration, highly energized, impassioned concentration.* You will not let the question go. You grab it by the neck, and don't let it go. *Passion.*

Where do we recognize this passion? We recognize it in great Classical art, as opposed to so-called "popular art," which has no passion in it, only lust, which is very quick, it passes very quickly. But, the persistence: A great discoverer is a person who devotes years or longer, to working through various stages of a great discovery—*passion* that will not let him go. The artist: passion which will not let him go.

Take the case of the work of J.S. Bach, the great work of passion which would not let him go—and then you get to the kind of discoveries which are concentrated in things like the *Musical Offering*, or sketched out in the principle of contrapuntal inversions, in *The Art of the Fugue*.

The passion that will not let you go, that commands your life from beginning—from childhood until death; the passion which characterizes Mozart in studying the work of Bach, in 1782-83, with van Swieten at his library in Vienna, and making a discovery from within Bach, which gave us modern Classical motivic thorough-composition.

Think of Beethoven concentrating on that, and in doing his later works compositions, concentrating on someone from the end of the Sixteenth century, Zarlino, and working on the work of Bach, on the *Art of the Fugue* by Bach, in preparing to work through the ideas which were expressed in his last works, including his last string quartets.

Passion! And a passion described by Plato, a passion for truth. Do not let yourself be controlled by a false idea. Know that many falsehoods have trapped your mind. And, you must never allow those traps, those beliefs, which you have learned but which you don't know; never let those guide you.

A passion for justice, which is based on the nature of Man as not a beast, but a creative mind. And that all people are sacred, not merely to exist, but they're sacred because they contain a developable potential of discovery, which enriches all mankind. And, therefore, justice requires not merely the sense of justice in the ordinary crude sense for the individual, but *justice for the existence of the individual*, which means, above all, fostering the development of the intellectual powers and character of that individual.

Justice and truth. Not letting yourself go, until you get it. Now, this quality is described by Plato, using a Greek

word, which was used with the same meaning by the Apostle Paul: *agapē*. This *passion*, this love for mankind, this passion for truth and justice, which in Plato's *Republic* distinguishes Socrates from Thrasymachus, the Adolf Hitler of the lot. And from Glaucon, the formalist. It's that kind of quality.

Now, how do you develop that kind of quality? Because you must not only have the insight into the way the universe is organized, but you must see that *man is increasing man's power over the universe*. So, you have to look at man, not dead nature. Not sticks and stones. You have to look at *how man's mind functions*. How does man's mind function to control the universe, to improve our power of the universe, by means of which we exist, by means of which we develop.

What is that? This is called Classical art. You don't like something, because it "feels good" to not like it? That's irrationalism. That's Thrasymachus. That's evil. Rock music is *evil*. If you like rock, you are partaking of evil *per se*, because you've rejected truth and justice, for passion of a cheap kind—mere lust.

And thus, you must have a critical sense about man, a critical sense about the mind, a critical sense about how people work together, or don't work together. It is that passion for truth and justice, which evokes the power to concentrate on a discovery—the power to go higher and deeper than ever before, to go further in the direction of largeness and smallness than ever before. The passion to say, "The universe is there, therefore, we've got to go out and explore it." You can not just sit back and use logic for that. You have to ennoble it with a passion for truth and justice.

So, we had that. And, you had a person who is characteristic, who lived toward the latter half of the Third century B.C., Eratosthenes. He was a poet, a geometer, a scientist, a nation-builder, a culture-builder. You had in Archimedes, who was perhaps not as brilliant a character, not as profound a character as Eratosthenes, but nonetheless the same thing, where you had these Roman soldiers killing this precious mind in Syracuse, as they tried to kill Etruscan culture, and suppress all other cultures.

And you realize, that the legacy which makes the difference in going from the greatest aspect of Greek and Hellenistic culture, as typified in the heritage of Eratosthenes and Archimedes, and people like that, to the rise of Roman culture and what that represented, was a great crime against humanity, from which civilization only *began* to recover in the Fifteenth century, in the Renaissance.

And then you look more closely, at the fine details of this process, and you see something more deeply: that

Who Was Eratosthenes?

Eratosthenes (c. 275-194 B.C.), perhaps the greatest scientist of the Hellenistic world, was also one of its most prolific and versatile: His work included investigations in astronomy, geography, geodesy, poetry, music, drama, and philosophy.

Born in Cyrene, he was educated in Alexandria, Egypt, and Athens by followers of Plato. At the age of 40, he became the head of the famous library at Alexandria, where he remained until his death.

In addition to his measurement of the Earth's circumference, Eratosthenes was the first to measure the angle of the Earth's tilt on its axis (the plane of the ecliptic). He also wrote "The Duplication of the Cube," and "On Means," which were treatises investigating the crucial mathematical paradoxes arising from the investigation of dimensionality. His work "Platonicus" deals with the mathematical and musical principles of Plato's philosophy. He published maps and works on geography and chronography.

Eratosthenes was also a poet, dramatist, and philologist, writing several poems and plays, only fragments of which survive, and a book on comedy. Other ancient writers attribute to Eratosthenes books on philosophy and history.

—Bruce Director

Toscanelli had not yet reached the intellectual level of Eratosthenes. Here are some examples.

Figure 3 shows a simple description of the famous, simple experiment of Eratosthenes. It is known, that long before Eratosthenes, the Egyptians did astronomy with the aid of deep-well observations. That is, you dig a very deep well—and you could do that in countries where you had to dig deeply to get water. And, if you look up from a deep well, you can see the stars at mid-day. That is, if there's not too much haze in the sky. And that method was commonly used by the Egyptians in earlier periods, the deep-well or similar kinds of observations. Line-of-sight studies.

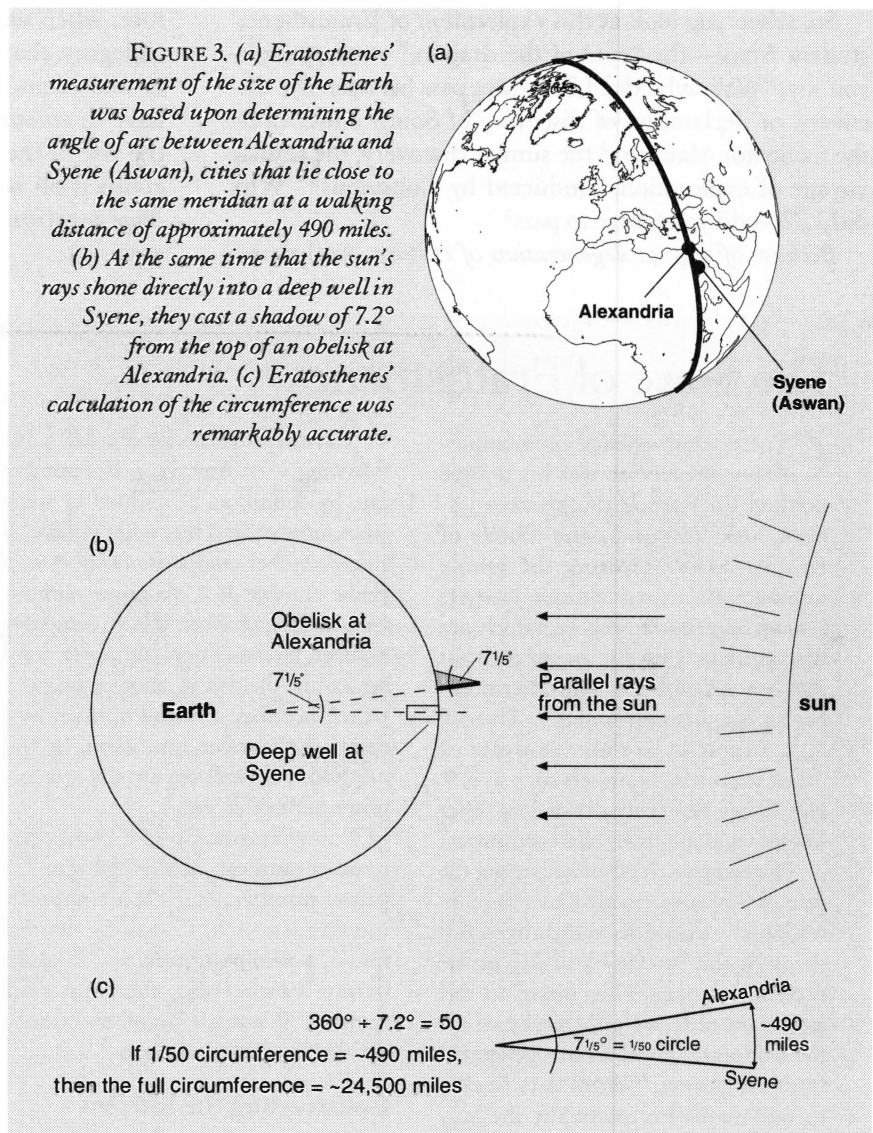
So, observing from a place near what we call Aswan today, which was then called Syene, Eratosthenes made a measurement of the mid-day position of the sun, and compared it to the same position determined by solar observation at a similar site at Alexandria.

By this study and other studies related to it, Eratosthenes was the first to estimate, with reasonable accuracy, the size of the Earth as a spheroid, within, relatively speaking, a very small margin of error. He also made other estimates, of the distance from Alexandria to Rome, along the arc of a great circle. And by this same method, he calculated the possibility of demonstrating how this would work for transoceanic navigation, going from Egypt to Egypt by way of the Pacific, into the Great Ocean, which is the Atlantic, and back into Egypt.

That was the experiment.

Or take another case, for example, the famous "Sieve of Eratosthenes," which again in the Nineteenth century, became extremely significant for us, as was demonstrated by Georg Cantor in his writings toward the end of the Nineteenth century, in dealing with a problem he called *cardinality*, which deals with how we make measurements, in terms of processes which are characterized as multiply-connected manifolds of the Gauss-Riemann form [SEE Box, page 26].

So you see, if you look at the internal work of an Eratosthenes, as the internal work of Plato and other members of the Academy earlier, you see a profundity of



mind, a precision of mind visible from a modern standpoint of modern science, which is greater than anything to be seen in the intervening period.

You say, "What happened to this?" Well, very simple. The method used by Eratosthenes and his associates is well-documented. It is the Platonic method, the Platonic method of Classical art forms, the Platonic method of physical science.

What happened to that method? That method went out of use. And, while that method went out of use as a controlling influence in shaping society, society went, for over 1,700 years, into a long period of degeneration of European culture. And it was not until the Renaissance of the middle of the Fifteenth Century, *when this specific method was studied and revived*, that Europe began the process of rising to and above the level of intellectual culture, which it had had in the time of Eratosthenes.

So, when you look at this exploration of Eratosthenes' student Maui—the “eyes of the dragon,” so to speak—you say, “Well, why did 1,723 years pass between the discovery, or declaration of discovery of South America by the navigator Maui, and the similar discovery, the similar voyage of exploration, conducted by Columbus?” Why did 1,720-odd years have to pass?

Because of a great degeneration of culture. And there-

fore, when we look at European civilization today, and its legacy, that is the first measuring rod you must apply to understand the history of European civilization. You have to account for a crucial fact: that, from the time of the rise of the Romans until the Renaissance, European civilization was in a process of moral and intellectual degeneration. And we have not fully corrected that error yet.

The Sieve of Eratosthenes

One of Eratosthenes' most important discoveries, was his unique method for finding the prime numbers, now known as the “Sieve of Eratosthenes.” Among the whole numbers, there exist unique integers known as prime numbers, which are distinguished by the property that they are indivisible by any other number except themselves and 1. Thus, 2, 3, 5, 7, and 11 are all examples of prime numbers. Numbers such as 8, 9, and 10 can be evenly divided by other integers and are thus called composite.

Eratosthenes' method of finding the primes functions exactly like a sieve, in which the composite numbers fall through the “mesh,” and the prime numbers remain. The “mesh” in this case, is the ordering principle by which the composite numbers are generated from the primes. To this day, Eratosthenes' method is essentially the only one for finding the prime numbers. More important, his approach of investigating numbers in characteristic classes, instead of one by one, establishes a crucial method for scientific investigation. This method was later applied in the physical domain by Gottfried Leibniz and Carl Gauss, and laid the basis for Georg Cantor's later development of transfinite numbers.

Greek scientists prior to Eratosthenes had investigated prime numbers, and Euclid (ca. 300 B.C.) recorded that knowledge in the *Elements*. Euclid showed that all numbers are either prime or composite, and that any composite number is divisible by some combination of prime numbers.

You can prove this for yourself, in the following way: Any composite number can, by definition, be divided by some other number, and that other number is either another composite number or a prime number. If it is a prime number, we need go no further. If it is a composite number, then that new composite number can be divided by another number, which is either a prime number or a composite number, and so on. By this method, you will eventually get to a prime number divisor.

For example, 30 is a composite number, and can be divided into 2, a prime number, and 15, a composite number. In turn, 15, can be divided into 3, a prime number, and 5, also a prime number. So, the composite number 30 is made up of, and can be divided by, prime numbers 2, 3, and 5.

Constructing the Integers

Euclid also proved that the number of prime numbers was infinite. Gauss was the first to prove (*Disquisitiones Arithmeticae*, Article 16) that a composite number can be decomposed into only one combination of prime numbers. In the above examples, no combination of prime numbers other than $2 \times 2 \times 3$ will equal 12. Likewise for 504, or any other composite number.

Hence, it is shown that prime numbers are those from which all other numbers are composed. The primes are primary. The word the ancient Greeks used for “prime,” was the same word they used for “first” or “foremost.”

This raises the question: What hap-

pens when you try to construct all integers from the primes alone? First, you'd make all the integers composed only of 2, such as 4, 8, 16, . . . Then you'd make all the integers composed only of 3, and of combinations of 2 and 3, such as 6, 9, 12, . . . , and so forth; then with 5, etc. As you can see, this process would eventually generate all the integers, but in a nonlinear way.

Compare that process with constructing the integers by addition. Addition generates all the integers sequentially, by adding 1, but does not distinguish between prime numbers and composite numbers.

The unit 1 is indivisible, with respect to addition. With respect to division, the prime numbers are indivisible. Both processes will compose all the integers, but that result coincides only in the infinite. In the finite, they never coincide.

This anomaly is a reflection of the truth that there exists a higher hypothesis which underlies the foundations of integers—a hypothesis which is undiscoverable if limited to the domain of simple linear addition. By reflecting on this anomaly, we begin, as Socrates says, “to see the nature of number in our minds only” (from Plato's *Republic*). Our minds ascend, as Socrates indicates, to contemplate the nature of true Being.

We ask, “If the domain of primes is that from which the integers are made, what is the nature of the domain from which the primes are made?”

—Bruce Director

A Note on the Decipherment of Maui's Inscriptions

In 1937-38, a group of German researchers from the Frobenius Institute, travelled to the islands in the Pacific, and in various sites along the western coast of New Guinea, at McCluer Bay, they examined an extraordinary number of drawings on the walls of caves, which had been preserved through the ages from the elements. The cave drawings had first been sighted by European travellers in 1878. Portions of the cave drawings are shown in Figures 4(a) and 4(b). In the case of Figure 4(a), here is what they thought they were seeing: "Man and tree, further drawings of people, and other unintelligible signs. 54 cm high." Figure 4(b) is identified as follows: "Ships of various types drawn on top of one another. Between them, numerous human figures in different stylizations. One human figure is drawn over a pronged circle (Zachenkreis?) (the sun?). 210 cm high." The questions raised by the findings of the Frobenius expedition were the obvious ones: What people had left these drawings? And what do the "indecipherable" notations mean?

It was only forty-five years later, that a maverick philologist from Harvard University, Barry Fell, seeing the drawings, recognized them as something else: not pictures, but words, messages written in some human tongue, communicating something of import. Fell realized that the full inscription, of which a portion is shown in Figure 4, is the theorem of Eratosthenes. Once deciphered, the text starts with an invocation:

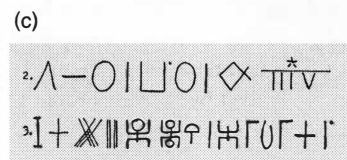
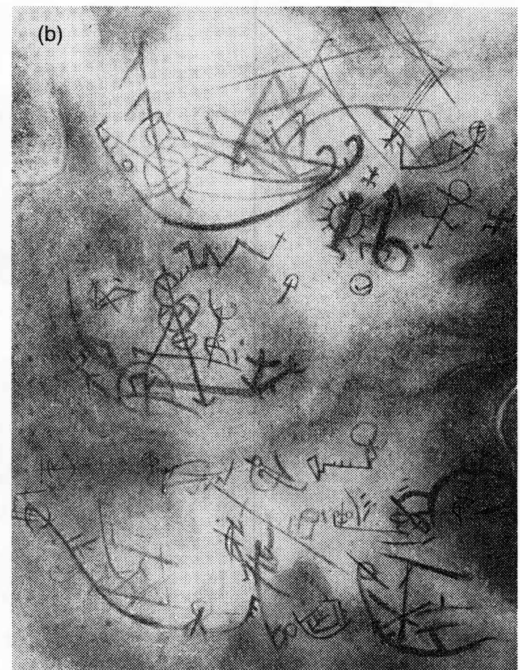
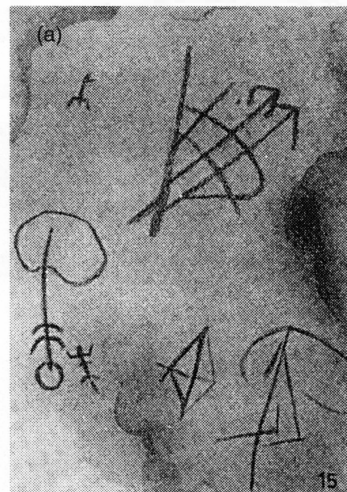


FIGURE 4. Wall inscriptions in one of the "Caves of the Navigators" in New Guinea. (a) Part of Maui's demonstration of Eratosthenes' experiment. (c) Copy of lines 2 and 3 of the invocation inscription, beginning "He has been absent . . ."

"To cast off the mooring-rope is Maui's delight, for he is content to be showered with the salt spray,
 "He has been absent from home on a foreign voyage these past eight years,
 "Yet through Thee, O Divine Morning Star, may he escape death, that Captain of the Mariners, to find new lands uplifted.

The inscription continues, with the accompanying drawings, as follows:

"This particular theorem Eratosthenes, an astronomer of the Delta country in Lower Egypt, disclosed to Maui. The sun's rays intercept the atmosphere at varying angles [or at various latitudes]."

Then the text is missing, but the diagram shows similar triangles. Then, the text continues:

"At Philae [modern Aswan], the sun can stand overhead, casting no shadow. From Philae northward to the coast is a distance of 5000 stades.

"When the sun casts no shadow at Philae, the shadow it casts at (triangle) is 2/100ths, i.e. subtends one fiftieth part of 360 degrees. Therefore the entire circumference of the earth equals 5000 divided by 2, times 100 stades.

"So behold the entire circumference of the earth is 250,000 stades [=circa 28,000 miles].

"Proposition proved by Maui."

Let us follow the steps taken by Barry Fell, and try to decipher the second part of the message, which remained obscure for a longer period of time. Perhaps, the first message, with all its geometrical diagrams, was therefore easier to decipher. Let us take this portion of the drawings, or rather inscription [SEE Figure 5].

First, Fell recognized that the signs were letters of an alphabet, used in Libya, which he called Maurian, and expressing a dialect of ancient Egyptian, which Fell happened to have studied. By rearranging the letters in a row, and transliterating them, according to the correspondences in the alphabet, we have the following

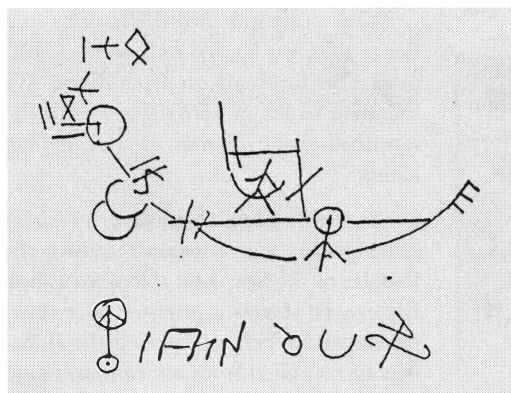


FIGURE 5. Part of rebus portion of "Caves of the Navigators" inscription.

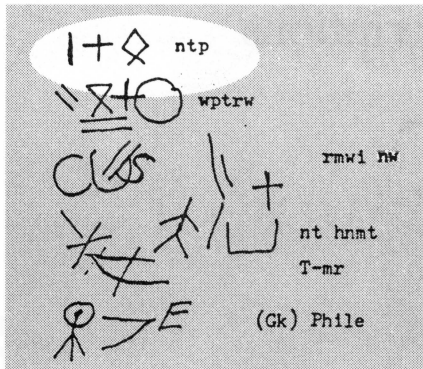


FIGURE 6. Fell's rectification of Figure 5.

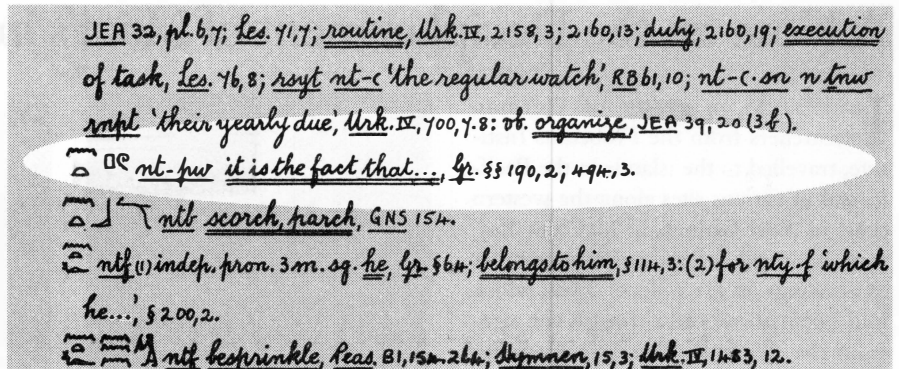


FIGURE 7. Entry for "nt-pw" in the "Concise Dictionary of Middle Egyptian."

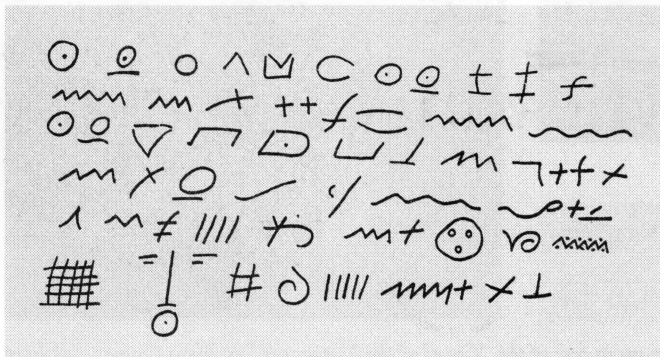


FIGURE 8. Inscription found in Santiago, Chile, in 1885.

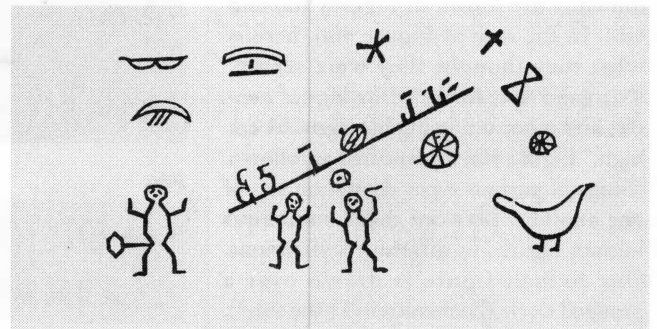


FIGURE 9. Pitcairn Island inscription, first reported in 1870. This circular inscription was read clockwise and then diagonally.

syllables: *ntp*, *wptrw*, etc. [SEE Figure 6]. And, looking up the syllables (which are words) in the dictionary of Egyptian, we can decipher the message: *ntp = it is a fact that*, etc. [SEE Figure 7]. This is an abbreviated rendition of the same theorem, almost in poetical form.

Similar inscriptions have been found in other locations, well over 1,500, including some bilingual inscriptions, in Maori (this language) and Latin, or in Maori and Punic script. Another cave inscription was found in 1885 by Karl Stolp, this time in Santiago de Chile [SEE Figure 8].

It is in the same script, and apparently written by the same person, Maui. This is the inscription in which he lays claim to Latin America, 4000 miles of coastland he had travelled, for the King of Egypt and his queen.

Finally, there is an inscription found on Pitcairn Island which is written in two different scripts, the standard hieroglyphic and the Libyan (Numidian) syllabic script [SEE Figure 9]. This inscription, first reported in 1870, was deciphered by Fell in 1974. If read clockwise and then diagonally, the

transliteration would be: Pedeta peno shenyta ta dwa, ta-pa-nu manwa niwt dwan Ra, menwe dwa: "Mi-ro-ne ra kai." And the translation, if read as Egyptian, would be:

"Our crew, wrecked in a storm, made land, thank God! We are people from the Manu region. We worship Ra in accordance with the scripture: 'We behold the sun and give voice.'"

If the same text is read as a Maori text, it would be:

"Our craft got into difficulties in a fierce gale, we landed and offered oblations. Our forebears are from Manu. We sacrifice to Ra in accordance with the inscribed chant: 'Honor the sun and cry aloud.'"

As Fell notes, the use of circular inscriptions was common among the Peoples of the Sea, who colonized Libya. Figure 10 shows a portion of a chart developed by Fell, comparing the alphabets he compiled from inscriptions found at various locations.

—Muriel Mirak Weissbach

letter	New Zealand	Fiji Tonga	Hawai'i	West Irian	Pitcairn	Javan Pyramid	Libya	Chile
p	X	X	X	X,X	X	X	X,X	∞
b	.	⊠	.	⊠	.	◇	⊠ ⊠	⊠, C
t	X,+	X,+	+	X,+	X	X	X,+	X,+
t	∩, ^	∩ ⊠	.	∩, ∩	.	∩	∩, ∩	.

FIGURE 10. Alphabet script equivalents from various inscriptions, compiled by Barry Fell.

Language-Structure and Its Influence on the Mental Development of Mankind”). This introduction, perhaps his greatest work on the general theory of language, is well-known, having gone through numerous editions, and translations into other languages. But, this is only the introduction! The three volumes of the work that actually apply his theory to the particular case of the Kawi language, have remained a matter for specialists, available only in the reading rooms of libraries. (In one English translation of “On Language,” it is even stated that the planned three volumes never appeared—an outright lie!)

Humboldt’s work opens with the following words:

If we consider their dwelling-place, their mode of government, their history, and above all their language, the peoples of *Malayan stock* stand in a stranger connection with peoples of different culture than perhaps any other people on earth. They inhabit merely islands and archipelagoes, which are spread so far and wide, however, as to furnish irrefutable testimony of their early skills as navigators. . . . If we take together the members of these ethnic groups who deserve to be called Malayan in the narrower sense . . . we find these people, to name only points where the linguist encounters adequately studied material, on the Philippines, and there in the most richly developed and individual state of language, on Java, Sumatra, Malacca, and Madagascar. But a large number of incontestable verbal affinities, and even the names of a significant number of islands, give evidence that the isles lying close to these points have the same population too, and that the *more strictly Malayan speech-community* extends over that whole area of the South Asiatic Ocean which runs southwards from the Philippines down to the western coasts of New Guinea, and then west about the island chains adjoining the eastern tip of Java, into the waters of Java and Sumatra, up to the strait of Malacca.

Humboldt goes on, to assert that

East of the narrower Malayan community here delineated, from New Zealand to Easter Island, from there northwards to the Sandwich Islands, and again west to the Philippines, there dwells an island population betraying the most unmistakable marks of ancient blood-relationship with the Malayan races. The languages, of which we also have an exact grammatical knowledge of those spoken in New Zealand, Tahiti, the Sandwich Islands, and Tonga, prove the same thing, by a large number of similar words and essential agreements in organic structure.

He also writes that

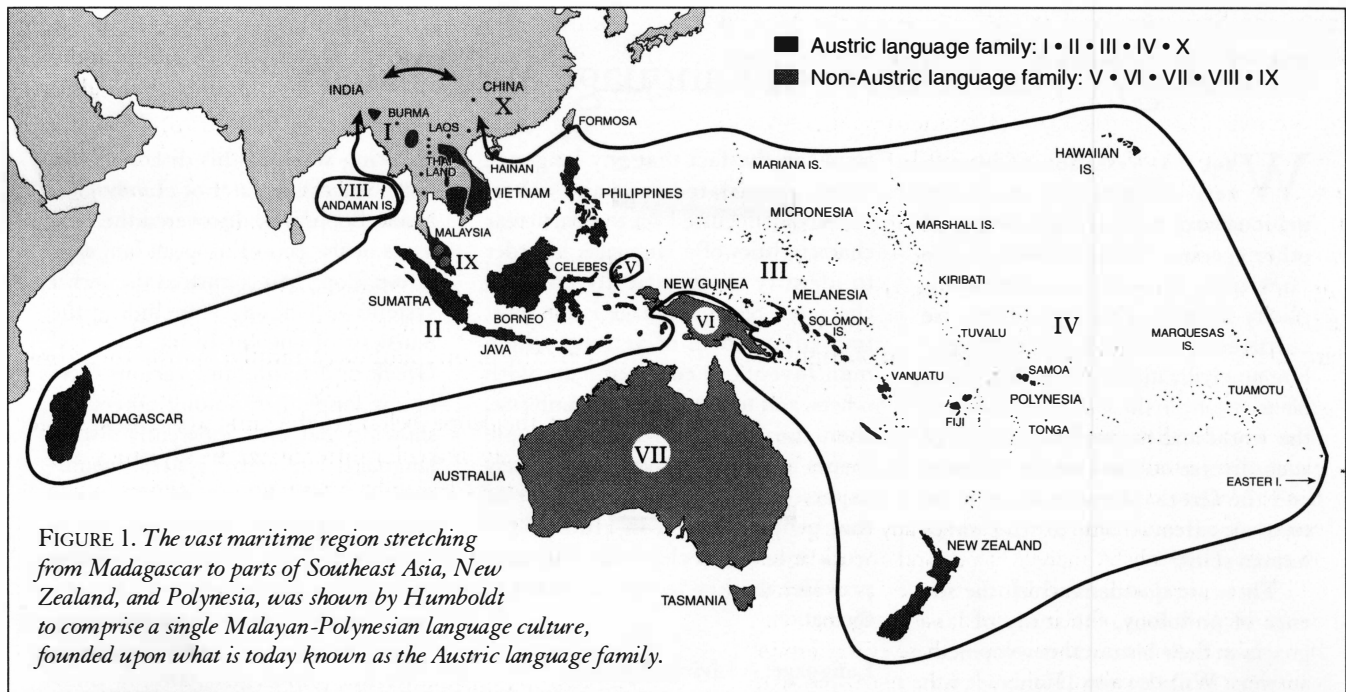
In many places we find among them fragments of a sacred language now unintelligible to themselves, and the custom, on certain occasions, of ceremoniously reviving antiquated expressions, [which] is evidence, not only of the wealth, age, and depth of the language, but also of attention to the changing designation of objects over time.

Humboldt believed that the people of this region “seem never to have attained to the possession of writing, and thus forgo all the cultivation dependent on this, although they are not lacking in pregnant sagas, penetrating eloquence, and poetry in markedly different styles.” Such literary works must therefore have been recorded in writing at a later time. Humboldt saw these languages not as a degeneration, but as representing the original state of the Malayan group. What he accomplished was to subject the main languages known to comparative analysis, to establish their membership in one language family. As for the ethnic stock, Humboldt specifies that in both the broad areas identified, the people belong to the same stock. “If we enter more accurately into color differences,” he says, they constitute “the more or less light-brown among whites in general.” In addition to this stock, he mentions a group similar to Black Africans, particularly in New Guinea, New Britain, New Ireland, and New Hebrides. Given that the languages of these people had not been recorded, Humboldt could not include them in his study—except for the special case of Madagascar, which will be treated later.

The manner he chose to go about this enormous task, was not to take the vocabularies of all the languages involved, and compare them, as if running them through a computer. Rather, Humboldt seized upon what was an egregious characteristic within the languages, a singularity, which was the very strong Indian influence. A glance at the map [SEE Figure 1] explains why it would be obvious for people from India to travel to the islands and populate them. Yet, as Humboldt saw, this is not uniform throughout the region. The overwhelming Indian influence, not only in language, but also in religion, literature, and customs, he found to have affected the Malayan circle “in the narrower sense,” that is, the Indian archipelago *per se*. It is here that an alphabetic script was found, and of the Indian type.

The questions posed by the extraordinary Indian influence, for Humboldt, were two: He asked himself “whether . . . the whole civilization of the archipelago is entirely of Indian origin? And whether, also, from a period preceding all literature and the latest and most refined development of speech, there have existed connections between Sanskrit and the Malayan languages in the widest sense, that can still be demonstrated in the common elements of speech?” Humboldt’s tendency was to answer the first question negatively, and to assume that there had been “a true and indigenous civilization among the brown race of the archipelago.” He saw no reason to think that “the Malaysians should be denied a social civilization of their own creation.”

As to the second question, Humboldt tended to answer in the affirmative, that the Indian-Malayan contact had been ancient and continuing:



Without yet mentioning Tagalic, which incorporates a fair number of Sanskrit words for quite different classes of objects, we also find in the language of Madagascar and in that of the South Sea Islands, right down to the pronoun, sounds and words belonging directly to Sanskrit; and even the stages of sound-change, which can be viewed as a comparative index of the antiquity of mingling, are themselves different in such languages from the narrower Malayan circle, in which, as in Javanese, there is also visible an influence from Indian language and literature that was exerted at a much later date. Now how we are to explain this . . . remains, of course, extremely doubtful. . . . [H]ere it is enough for me to have drawn attention to an influence of Sanskrit upon the languages of the Malayan stock, which differs essentially from that of the mental cultivation and literature transplanted to them, and seems to belong to a much earlier period and to different relationships among the peoples concerned.

To conduct his research, therefore, Humboldt focussed on that area of greatest Indian influence, which was manifest in the “flowering of the Kawi language, as the most intimate intertwining of Indian and indigenous culture on the island that possessed the earliest and most numerous Indian settlements,” which was the island of Java. Humboldt went on:

Here I shall always be looking primarily to the indigenous element in this linguistic union, but will take an extended view of it in its entire kinship, and will pursue its development up to the point where I believe I find its character most fully and purely evolved in the Tagalic tongue. In the third book [he concluded], I shall spread myself over the whole archipelago, return to the problems just indicated,

and so try to see whether this way, together with that discussed hitherto, may lead to a more correct judgment of the relations among peoples and languages throughout the entire mass of islands.

His method, therefore, was to penetrate to the innermost the Kawi language, which represented the highest expression of the Indian-Sanskrit language cultural influence, but from the standpoint of the “indigenous element,” which Humboldt recognized must be the basis of the identity of the language group as a whole. What he asked himself was, essentially, what is the underlying, indigenous language beneath the Sanskrit influence? What relationship does it bear to the languages in the strictly Malayan group, and, then, what is their relationship to all the languages of the vast island world?

From its very name, the Kawi language betrays its deep debt to Sanskrit (Skr.). Derived from the root *ku*, which means “to sound,” or “resound,” in Sanskrit it means “poet,” and, in derived forms, a “wise, educated man.” The generic name given to the syllabic meter in Kawi poetry, is *sekar kawi*, which means “flowers of the language,” and is derived from the Skr. *sekharā*, “garland.” *Sekar*, “flower,” is the usual expression for poetry. And in the “Brata Yuddha,” the poem which Humboldt used as the basis for his study of the Kawi language, the related word *kawindhra* means “a good singer.” The “Brata Yuddha” itself, which means “war [from Skr. *Yudha*] of the ancestors of Bharata,” is inspired by the great Indian epic poem *Mahabharata* (which contains the “Bhagavad Gita”). The names of the main characters are the same, and it recounts the process of the war in seven

Philology: The Science of Language and History

What manifestation of human activity best expresses the uniqueness of man, as distinct from all other species? What activity, at the same time, demonstrates the multiplicity of human society, of diverse cultures developed by different human civilizations? How is it possible to reconcile the vast multiplicity in the world and throughout history, of such diverse cultures as the Chinese and the Greek, showing them to be two manifestations of the same human spirit?

These are questions which the science of philology, the study of languages in their historical development, answers. Wilhelm von Humboldt was the founder of this modern science, and the Nineteenth-century German school of philology was the greatest the world has ever known. Other great names associated with Humboldt and this school include Franz Bopp, Rasmus Rask, and Jacob Grimm.

Universal Principles of Language

Wilhelm von Humboldt, who was a close collaborator of Germany's national poet, Friedrich Schiller, approached the study of language from the standpoint of the humanist spirit which pervaded all his work: seeing in man the highest product of creation, Humboldt identified in language the most universal expression of the capacities of the human mind. To understand how man conceptualizes the universe, and how man organizes social relations, one must, Humboldt realized, examine the way in which man develops language. Through his study of numerous languages—well over fifty, ranging from Basque, to the Native American languages, from Sanskrit to Chinese—Humboldt succeeded in demonstrating the universal principles of language in general.

While emphasizing the universal principles, whose existence is mani-

fested in the fact that any language can be translated into any other, Humboldt focussed on the particular characteristics of a language, in order to identify its specifically national character. Since language is the most immediate form of activity which man invents to communicate with others, and to investigate the universe, then the form in which a people shapes its language most immediately expresses the national character of that people. Hence, in Humboldt's work it becomes clear that language provides the key to the character of the nation.

Language: A Living Organism

In Humboldt's view, language was not a fixed system, as some modern linguists might think. Language is a living organism, a form of energy, which changes, develops, and also in some cases, degenerates, in the course of a people's evolution. The achievements of a language, such as Greek in the Classical period, denote the more general progress of that people and culture; thus, for Humboldt, the teaching of Classical Greek and the study of Greek culture, must be the means through which to develop the mind. It was Humboldt's extraordinary education program, which he elaborated and introduced in Prussia, based largely on the study of Classical languages, to shape the character of the student, which laid the basis for the flowering of science and culture in Germany, in Europe, and in the United States, in the Nineteenth century.

In looking at the multiplicity of language, Humboldt used a comparative approach, to see how different peoples succeeded in solving the same task, of expressing concepts. At the same time, the comparative approach made it possible to establish scientifically the relationship among different languages and therefore, historically, among different peoples. The ground-

breaking work in this direction was done by a collaborator of Humboldt's, Franz Bopp, who discovered the existence of the Indo-European language group. Bopp had compared the verbal systems of languages, including the Sanskrit of ancient India, Classical Greek and Latin, and various Germanic languages, among others. By showing that such apparently distant languages had verbal systems, conjugations, which obeyed the same laws—and hence, shared the same “geometrical” structure—Bopp showed that the languages must have been related also in their historical development.

Other philologists, among them Jacob Grimm, had studied the way in which, through time, certain sound differences in words of distant languages, which have the same meaning, can come about. By comparing groups of roots in different languages, which are used to designate the same actions or things, one can discover the laws of change in sound. For example, if in Sanskrit the word for “father” is “pitṛ,” and the word for “father” in Germanic, is “Vater” (modern English “father”), and if such examples can be shown to exist consistently, then it appears that the “p” sound in Sanskrit corresponds to the “f” sound (spelled *v*) in Germanic, and so forth.

The study of philology as conducted by Humboldt, was not an academic exercise, but a passionate search to discover the laws governing the creative processes of the human mind. For Humboldt, there was nothing more joyful than to discover and learn a new language. In 1803, he wrote, “The internal, mysterious, wonderful coherence of all languages, but above all the extreme pleasure of entering with each new language into a new mode of thinking and feeling, exerts an infinite attraction on me.”

—MMW

battles. It is just one example of the way in which Kawi culture assimilated the Indian religious culture, which is also evident in its great architecture.

The Indian influence in the Kawi language and culture is also manifest in the characteristic method of counting years in dates, by using words for numbers, a method known as “Chandhra Sangkala.” (*Chandra sangkala* is from Sanskrit, with the second term meaning “collection, quantity, addition,” from the root *kal*, “to count,” and the first element meaning, “method”; thus, “counting according to the method.”) For example, to signify the date 1021, the Sanskrit expression would be *sasipakshakhaikē*. The syllables are read left to right, but they refer to the date read from right to left. Thus, 1 is expressed by *sasin*, which means “moon.” There is only one moon, therefore the correspondence. *Paksha* means wings, and stands for 2, for obvious reasons. The other syllables, *kha* and *eka*, are number words for 0 and 1, respectively.

When this usage was taken over in the Kawi language, it was in a certain sense further developed, such that not only syllables strung together stood for the date, but the syllables constituted a phrase, which had to do with what the date recorded. For example, there is the story of a Muslim king who had travelled to Java, in hopes of converting the King of Majapahit, to whom he had promised his daughter, to Islam. The enterprise ran into difficulties, many of the entourage fell ill and died, and his daughter herself became very sick. The king prayed to the Almighty, that, if the venture were destined to succeed, his daughter should be saved, and if not, not. His daughter died in the year 1313, and the date was recorded as follows:

Kaya wulan putri iku.
3 1 3 1

Kaya means “fire,” which, as in Sanskrit (*agni*) stands for 3. *Wulan* is the Javanese word for “moon,” again for 1. *Putri* is Sanskrit for “daughter of the prince,” and stands for 3, for reasons which even Humboldt could not fathom. Finally *iku* or *hiku*, is the Javanese pronoun for a distant person (“she, over there”), and corresponds to 1. Thus the phrase would be translated “Like unto the moon was that princess,” in Humboldt’s rendition. The numbers would be 3131, read from right to left, the date 1313.

Another, more obvious example, denotes the legendary date 1400, when the state of Majapahit was conquered by Muslims. This date is rendered as follows:

Sirna ilang kirti-ning bumi.
0 0 4 1

Sirna is the Sanskrit passive particle from the verb *sri*, *sirna*, meaning “destroyed,” and it therefore corresponds to nothing, 0. *Ilang* or *hilang* is Javanese for the same

thing, “lost,” and also equals 0. *Kirti-ning* means “well-water” and in Sanskrit means also “fame.” The original root of the word is *kri*, which means “flow, bubble,” like water or fame. The Sanskrit and Javanese words for “work,” something that has been created, also apply, from the root *kri* (whence our verb “create”). In Java, the word *karte*, was used to denote a state with an orderly administration, that is, where a state of quiet and peace reigns. It is used to designate 4, from its meaning as “water,” since there are four oceans in the world. Finally, *bumi*, corresponding to Skr. *bhumi*, means “earth,” or “world” (in extended sense, “land”), of which there is only one. Thus the phrase would read, “Lost and gone is the work [pride] of the land,” certainly an appropriate way of characterizing the event.

The penetration of Sanskrit into Javanese—what must have been the language of the people of Java when the Indian settlers arrived—goes far deeper, however. As Humboldt shows through an incredibly thorough examination of vocabulary, word-formation, and grammar, the influence is determining. The following examples make the point.

In the process of the creation of Kawi, Sanskrit words entered the Javanese language, almost always in the form of a substantive, specifically in the nominative case singular, which were then transformed, according to the Javanese laws of word-formation, into verbs, adjectives, etc. Sanskrit verbs or roots never enter the language as such, but only in a nominative form. Thus, for example, Skr. *bhukti* (which refers to the act of eating) becomes *b-in-ukti*, or, with consonant shifts, *ma-mukti*; *dwija* (“bird”) becomes *dwija*, or *dhwijangga*, through duplication, a process often used for poetical reasons, to lengthen the syllables. Thus also *rana* (“battle”), which becomes *rana*, or *ranangga*, or *rananggana*, etc. The plural in Kawi is formed often by repetition, thus Skr. *wira*, for “warrior,” becomes *wira wira*, “warriors.”

As for the verb, it is formed from the Sanskrit nominative, in various ways. For instance, the syllable *um* is inserted right before the initial consonant, or after the initial vowel: thus, the noun *tiba*, meaning “fall,” becomes a verb, “to fall,” as *tumiba*; *lampah*, “trip,” becomes a verb, “to walk,” as *lumampah*. Or, the verb can be distinguished from the noun, through a different initial consonant: thus, *neda* is “to eat,” whereas *teda* is “food”; *nulis*, “to write,” and *tulis*, “writing”; *mitik*, “to prove,” and *titik*, “proof.”

As a result of the emphasis on the noun or substantive form, verbal expressions are often in the passive voice. For instance, one would say literally, “my seeing was the star,” to indicate, “I saw the star.” The passive is formed through the prefix *ka-*. Since, in Kawi, there is no inflection to the verb, as opposed to Sanskrit’s highly developed

inflectional system, the meaning of a sentence must be grasped through word order and context. However, Kawi does have tense distinction, with a past, present, and future, as well as some differentiation of moods, especially the imperative and subjunctive. The following gives an idea of how difficult it may be to figure out how a sentence should be read.

Thus prayer his to three-world be spoken victory in battle

This actually means:

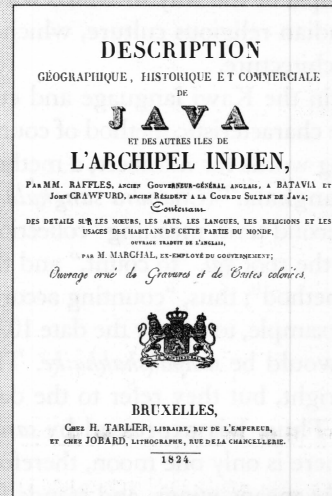
Thus was his prayer spoken to the three worlds, for victory in the battle.

If there is difficulty in grasping the sense, owing to the row of words without grammatical indicators, there is, on the other hand, as Humboldt emphasizes, a “noble brevity and a stronger impact of the poetical images which follow one another immediately.”

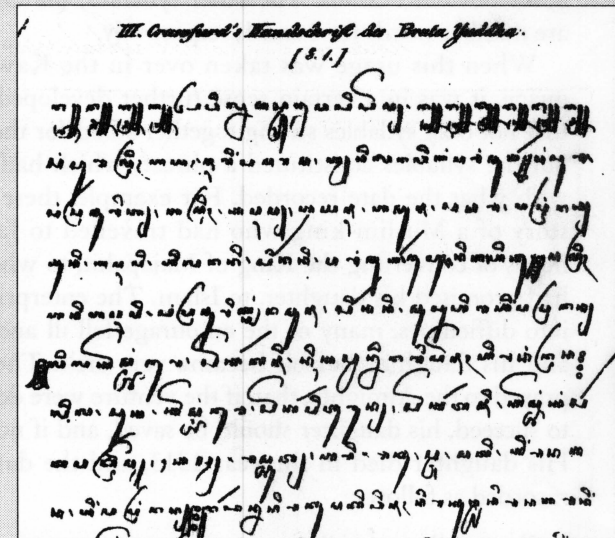
Wilhelm von Humboldt concludes from his study of Kawi, that it was “an older form of the Javanese national language, which however, in the elaboration of scientific knowledge transplanted there from India, assimilated an indeterminable number of pure Sanskrit words, and thereby, as well as owing to the peculiarity of its exclusively poetical diction, became a closed form of speech, deviating from the usual form of speech.” It was, however, the language of the educated population, which gradually fell out of use, following the emigration of the last Brahmins out of Majapahit to Bali, in the Fifteenth and Sixteenth centuries.

As to the time frame, when the Indian influence was first introduced to Java, Humboldt had no clear records. The annals of Java begin with the era of Ari Saka, who was reputed to have brought the era from India, in the year A.D. 74 or 78. This coincides with the period of the Brahmin figure named Tritresta, who was said to have built the first state on Java, after it had been taken under the rule of Vishnu. The massive impact of Sanskrit on the language, greater than that on any other language in the Malayan group, led Humboldt to conclude that the Indian colonists who settled there must have used Sanskrit as their living, spoken language, which places the settlement far back in time.

The dating of the “Brata Yuddha” is also controversial; one version puts it at A.D. 706, another, at A.D. 1079. The alphabet in use for Kawi must have been introduced by the Indians, and taken up by other languages as well, like the Biscaya and Tagalic. This alphabet, Humboldt takes to be the same as modern Javanese, but written in different signs, with numerous sounds in common with Sanskrit. However, it is not simply the Sanskrit alphabet, because it has many fewer consonants, lacking the entire array of aspirated consonants, for example.



Humboldt consulted and criticized previous studies by British colonial agents Thomas Ruffles and John Crawfurd. Left: 1824 French-language edition of Ruffles and Crawfurd. Below: Transcription of the Kawi epic, the “Brata Yuddha.” Right: Phonetic comparison of Roman, Devanagari (Sanskrit), Kawi, and other Malayan alphabets (top), and various Javanese scripts (bottom).



Whether or not a pre-Kawi alphabet for Javanese existed was not known to Humboldt, but he did not exclude it.

The question to be raised at this point is, what is Javanese? If one puts to one side all the Sanskrit elements of Kawi, and examines the remainder of the language, which Humboldt called the non-Sanskrit Kawi, would it be the same as modern Javanese? To answer this question, and the related one—what is the entire Malayan language group, and what are its relations to the other great language groups of the world?—Humboldt broadened his study, to cover all those languages which were known from the region.

He was the first to do this, and it was not only a monumental task philologically: it also constituted a direct challenge to the language studies that had been conducted up to that point. Significantly, prior to Humboldt’s efforts, the only studies that existed on the Kawi lan-

Table des consonnes du Dava, comparées avec celles usitées dans les langues de Java, d'Avet et de Siam.

Noms	JAVA					AVA				SIAM									
	h	ch	r	k	d	t	s	w	l	p	d	j	y	n	m	g	b	t	ng
h	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
ch	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
r	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
k	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
d	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
t	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
s	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
w	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
l	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
p	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
d	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
j	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
y	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
n	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
m	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
g	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
b	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
t	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
ng	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ

Anciennes formes de l'alphabet javanais.

ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ	ḥ

available, contained only 139 of the original 719 four-line stanzas. Humboldt, eager to have a better version, finally got one from Crawfurd, who had generously added 19 stanzas. Raffles, it appears, had decided to omit anything which he found objectionable, which was clearly a lot.

But, in addition to such obvious manipulations, both Raffles and Crawfurd, in Humboldt's view, had committed ghastly errors of method. Most importantly, they had neglected to consider languages from the standpoint of the entire language area in question, and limited themselves to very small areas. Crawfurd, in his history, considered only the area from Sumatra to New Guinea, and from 11° to 19° latitude, as the area of Indian influence. Most important, Humboldt writes, is the fact that Crawfurd thus ignores the basic demographic facts of the region: that, in the small area he had carved out for study, there lived side by side black-skinned people with curly hair and whites with

guage, were those of British and Dutch colonial agents. The first, Sir Thomas Stamford Bingley Raffles (1721-1826), was an English East India administrator and Lieutenant governor of Java from 1811-1815. He is credited with having secured Singapore for the East India Company in 1819. John Crawfurd was resident at the court of the Sultan on Java, and the author of a *History of the Indian Archipelago* (1820). It was Raffles's 1817 *History of Java*, and Crawfurd's work, which provided Humboldt basic information on Java, as well as texts of the "Brata Yudha" poem.

Needless to say, Raffles's approach was not disinterested. His leading aim appears to have been to falsify the record, especially to deny the possible existence of an independent Javanese civilization and language. He considered the Kawi language to be an artificial idiom used by a priest caste, essentially a dead language used only ritually. The version of the "Brata Yuddha" which he made

straight hair, whereas the blacks no longer lived in Java and Sumatra. Furthermore, on Madagascar, there lived at the time of these studies blacks of African extraction, as well as Malaysians and Arabs together, and they all spoke the exact same language. As Humboldt stressed, this extraordinary fact meant that the common language they shared must go very far back in antiquity, since it had effectively replaced any other languages which would have been specific to the black African population. On these grounds alone, in Humboldt's view, it is absolutely outrageous to leave Madagascar out of the area of study.

Furthermore, he complains, the "English scholars" utterly ignore the Tagalic language, which lies in the area. (Another Briton, William Marsden, had acknowledged the importance of Tagalic, but had, said Humboldt, nonetheless excluded it from his word analysis in the *Archaeologia Britannica*.) For Humboldt, on the

other hand, the Tagalic language was of absolutely crucial importance, because (1) it shows a very broad agreement with Malaysian; (2) of all the languages in the group, it has the richest grammatical development, such that the grammars of the others can be understood only from this standpoint—just as Greek can be best understood from the standpoint of Sanskrit; (3) neither Arabic nor Indian religion or literature have altered Tagalic's original color; and (4) there is no other language of the group which has so many research aids, like dictionaries and grammars, largely thanks to the work of Spanish missionaries.

Perhaps the English scholars did not want to discover the truth about the languages and the peoples of the great ocean civilization; Humboldt, however, did. In fact, he even rejected the name Polynesian to designate this category, on the grounds that it was geographical and limited, and preferred to it the term Malaysian, meaning not only the language culture, but the people.

The linguistic material that Humboldt considered was vast. He examined vocabulary, which showed “not only that these peoples designed many concepts with the same terms, but that they also took the same route to shaping the language, creating words with the same sounds according to the same laws, and that they possess there-

fore concrete grammatical forms, borrowed from one another.” But he went beyond vocabulary, since “[o]ne cannot consider languages as an aggregate of words. Each is a system, whereby sound is linked to thought. The business of the language researcher is to find the key to this system.”

In this spirit, Humboldt assembled a list of over one hundred words, from Malaysian (proper, i.e. as spoken in Malacca), Bugi, Madecassian (or Malagasy), Tagalic, and the Polynesian languages: Tonga, New Zealand, Tahiti, and Hawaiian. The comparative tables, completed by his student Buschmann, show striking similarities, as the few examples in Table I demonstrate. (The large number of examples for Madecassian derive from the fact that several sources were consulted, including dictionaries and the translation of the Holy Scriptures).

But, not only are the words similar. Grammatically, the pronoun for the first person singular, I, is also the same: New Zealand *ahau*, Mad. *ahē, ahy*; the /h/ sound is transformed in the other languages (except Tahiti) into its corresponding hard sound, in *gua, co, aco, ku, aku*, very much in the same way that Latin *ego* is constructed from Skr. *aham*, or in the way that English “I,” differs from German “ich” or “ik.” Also, in the third person singular, there is an extraordinary similarity, especially in the possessive form,

TABLE 1. Comparison of vocabulary words within the Malayan-Polynesian language family.

	Mal.	Jav.	Bugi	Mad.	Tag.	Tonga	N.Z.	Tah.	Haw.
to die	mati	mati pati (death)	mate	matte fatte matē fate (death) mattē	matay patay (death)	mate	māte	mate	make
fruit	būah	woh	buwa	voa voha voua	bongaa auoy	fooa		hodu	hua
year	tāun	tahun	taung	taoune taun tau taonne	taon	tow			makahiki
fire	āpi	hapi genni gni Kr. latu K. hapuyi, bahning	api	afou af affe motté langourou	apuy	afi	ahi ai	auahi	ahi

(Kr. designates the elevated language, and K. stands for Kawi.)

“his”: Mad. *ny mpiana’ny*, which means “his young ones”; Mal. *kapala-nia*, meaning “his head”; Tag. *ang yna-niya*, meaning “his mother”; Tah. *to’na ahu*, “his dress”; N.Z. *tônatoqi*, “his axe”; Tong. *ana falle*, “his house.”

The relationship among these languages is also transparent in number; and so on and so forth, for the process of word-formation, syntax, and other aspects of the language.

In the final part of his monumental study, Humboldt moved yet farther eastward, to examine the languages of the South Sea Islands [SEE map, Figure 1] And, here again, by comparing the basic vocabulary, the laws of grammar and syntax, he was able to demonstrate the nature and degree of relationship among them, as well as between the eastern and western branches of the Malayan group.

The method Humboldt applied is truly wonderful, because he focussed on identifying the crucial example to prove the general law. In the case of the verbal particles, Humboldt himself says that “this discovery is one of the most important discoveries that I have made in my striving to present the whole Malayan language group as a unity of system and sounds, and would by itself suffice to justify this work of mine and its tendency.” This discov-

ery was to establish the link between the two branches.

The word Humboldt is referring to is an adverb of time; if this verbal particle functions as an adverb of time, he says, then it is certain that other verbal particles will also have that function. “The Mal. *juga* and *jua*, . . . is an adverb of very varied and complicated meaning, often meaning ‘empty,’ this means one can hardly attribute a meaning to it.” However, he goes on, “in the meaning of ‘still,’ it functions as the sign of the present and imperfect tenses.” The single example he gives for this is a phrase which means: “a huge blustering rose up in the sea, such that the little ship was covered with waves.” The original is *tetapi iya tidor juga*. Another example given is *tiada juga*, meaning “not yet,” which had the function of placing the verb in the perfect tense (as in English, “it has not yet happened”). Another example shows it as the sign for the pluperfect, in the meaning of “already” (as in English, “it had already occurred”). Humboldt notes a curious fact, which is, that the verbal particle always appears after the word it modifies in the western branch of Malayan, and always comes before the word, in the eastern branch. Humboldt draws up a chart showing the overview of the word for the whole language family [SEE Table II].

TABLE II. Overview of the verbal particle of time for the entire Malayan-Polynesian language family, as presented in “On the Kawi Language.”

	Adverb	Verbal Particle	Pronoun
Mal.	<i>juga</i> “also” 2. “only, alone” 3. “so” 4. “however; moreover” 5. “still” 6. “already” (<i>lama juga</i> “already long since”) <i>jua</i> “only” 2. “so” 3. “still”	<i>juga</i> sign of present, imperfect, perfect, pluperfect	<i>itu juga</i> “the same” (m.) <i>sama</i> and <i>sama juga</i> “the same” (m.)
Kawi	<i>juga</i> “only”		
Jav.	<i>huga</i> “also” 2. “only” 3. “so” 4. “yet, however”		<i>hiyahika huga</i> “the same” (m.) (<i>hiyahika</i> “this one”)
Mad.	<i>coua</i> “also” 2. “yet” 3. “more” (<i>davantage, plus que cela</i>)		<i>isicoua</i> “the same” (n.) [<i>isi</i> , “this one” (m.)] <i>zanicoua</i> “the same” (m. & n.)
Tonga	<i>gua loa</i> “before, long ago”	<i>gua</i> sign of present, sometimes of preterite	
N.Z.		<i>koa</i> sign of perfect	
Tah.		<i>ua</i> sign of present, preterite, future, of imperfect conj.	<i>taua, aua</i> “this one” (m.)
Haw.		<i>ua</i> sign of present, imperfect, perfect	<i>ua</i> “this one” (m.)

Having reached this point, Humboldt takes one further crucial step, and considers the entire group which he has established as the Malay family, in comparison with, first, the Chinese language, and then, with the native languages of America. With Chinese, the group has much in common: The South Sea Islands languages have the habit of forming different words by making very slight sound changes, almost imperceptible to the untrained ear. And, "these languages recall the Chinese, in that the words which indicate a grammatical relationship, follow or precede the expression of the concept separately from it, such that they, more than the other languages, could be written in a script similar to Chinese."

In his detailed analysis of three languages in the South Sea Island group (Tonga, New Zealand, and Tahiti), Humboldt identified several characteristics which they shared with Chinese, such that they could be written in Chinese characters. These are: that each word which can be considered by itself, exists in the word order by itself, including words which indicate a grammatical relation; that none of these words undergoes any changes in the context of the phrase; and, that

the grammatical words do not fuse with others.

By the same token, he identified several aspects which they shared with American languages, but specified that the overall grammatical construction of the two groups had very significant differences. One key feature of American languages is their use of the first person plural pronoun, "we," in both the exclusive and the inclusive form: one says either "we" (and you) or "we" (without you). This characteristic, which had been thought unique to America, Humboldt showed to be shared by the languages in the Malayan group, those in Malaysia proper, as well as in the Philippines and Polynesia.*

Humboldt was very clear about how such phenomena came into being in the course of human history: On the one hand, he saw the ocean, not as a hindrance, but as a connecting factor among peoples. On the other, he recog-

* In this connection, Humboldt also noted the findings in Kentucky and Tennessee, of ancient graves showing burial practices similar to those in the Sandwich, Caroline, and Fiji Islands, and the conclusion drawn by one Hr. Mitchell, that colonists had arrived there from the Malaysian-Pacific region.

Humboldt's Discovery Today

The following excerpt from a modern linguist shows the long-term impact of Humboldt's groundbreaking "On the Kawi Language," published in 1836-1839. The implications for the even earlier development of man's maritime culture have not been pursued by this contemporary author, however.

The Austric language family [Malayan-Polynesian-Ed.] of Southeast Asia consists of four sub-families: Austroasiatic, Miao-Yao, Daic, and Austronesian, the last two of which appear to be closest to each other. . . . Austronesian languages are found on Taiwan, which is probably the original homeland of the family, but also on islands throughout the Pacific Ocean, and even on Madagascar, in the Indian Ocean close to Africa. . . .

About 6,000 years ago [populations from China or Southeast Asia] crossed

the Strait of Formosa (now the Taiwan Strait) and became the first inhabitants of Taiwan. And from Taiwan these shipbuilding agriculturalists spread first southward to the Philippines, and then eastward and westward throughout most of Oceania. The archeological record indicates that the northern Philippines were reached by 5,000 B.P., and 500 years later these migrants had spread as far south as Java and Timor, as far west as Malaysia, and eastward to the southern coast of New Guinea. By around 3,200 B.P. the expansion had reached Madagascar, far to the west, and had spread as far east as Samoa, in the central Pacific, and the Mariana Islands and Guam, in Micronesia. During the next millennium the expansion spread to encompass the remainder of Micronesia. The final step in this vast human dispersal was the occupation of the Polynesian

islands; by A.D. 400 the Hawaiian Islands and Easter Island—the most northern and eastern islands of Polynesia—had been occupied; while New Zealand—the most southern island group in Polynesia—was not reached until around A.D. 800.

This bare-bones account is based on the archaeological record, as worked out by the English archaeologist Peter Bellwood (1991) and others, and of necessity presents little more than a relative chronology of one of the broadest dispersals in human pre-history. Unmentioned are the extraordinary navigational skills these peoples developed, and the remarkable boats they constructed to facilitate trans-oceanic voyages across hundreds, even thousands, of miles of open water.

—from Merritt Ruhlen,
*The Origin of Language:
Tracing the Evolution of the
Mother Tongue*, 1994

nized that when such contacts occurred, as between the Indian civilization and the island populations, "the predominance of a civilization so ancient and so cultivated in every branch of human activity as that of India was bound to attract to it nations of an alert and lively sensitivity. This was more a moral change," he writes, "however, than a political one," and he refers to the way Hinduism "struck roots among the Malaysian people," showing "that as a spiritual force, it again excited the mind, set the imagination to work and became powerful through the impression wrought upon the admiration of peoples capable of development."

Considering this, what would Wilhelm von Humboldt have said, had he seen the cave drawings from Santiago de Chile, and those of his beloved Java, and those of Pitcairn Island? Upon hearing that the name of the captain of the ship was Rata, he most certainly would have exclaimed, "Aha! You know, that is fascinating! Because the name *Ratu*, was used as the word for 'king' or 'prince' in Javanese." As he noted, "It was so explicitly treated as a Javanese word that it developed forms with indigenous sound changes and form changes, like *ngratu*, meaning 'to recognize or acknowledge someone as king,' and *ngratonni*, which meant 'to govern, to rule.' " The same word, Humboldt pointed out, is found in Malaysian proper, as *ratu*, in Sundanese on Madura and Bali, and also in Tagalic as *dato*. Not only, but there are legends in Polynesia, about the white god who created the place, named Maui. . . .

Humboldt would have been intrigued by the idea, that Egyptians had travelled through the ocean islands and left their inscriptions everywhere. He, too, in his great work, had cited "obscure reports" about Egyptians who had been banished or otherwise left their homeland for the islands in the eastern oceans.

But, what would have thrilled him the most, is the idea that there was indeed one language, Maori, which was documented at least as early as the Third century B.C. from the northern coasts of Africa, to Java and eastwards as far as Pitcairn Island. Maori, still spoken today on New Zealand, is the modern form, indeed very different, but the same language genealogically, as the ancient Maori in which Rata and Maui wrote their inscriptions. Whether the roots of Maori were planted into the soil of the ocean islands at the time of the Egyptian expedition, or much earlier, the fact is, that Maori is one of the dialects of the vast language group of so-called Malayo-Polynesian, which Humboldt named the Malayan family.

From the archaeological and historical records which have emerged since Humboldt's time, it is prob-

able that the islands of Malaysia and Polynesia were populated by waves of settlers from India and Egypt, going back to as early as the Third millennium B.C., in the case of India, and the Second millennium B.C., in the case of Egypt. The records of gold mining conducted on the island of Sumatra in the Second millennium B.C., point to probable Egyptian explorers. Most probably, it was settlers of Dravidian stock from India, who may have been the dark-skinned people referred to in the early records of the islands; some affinities of the Dravidian languages with those of Papua New Guinea, have been researched. Following the Dravidians, who went to the islands, or stayed in southern India, came the Aryans of Sanskrit language culture, who had entered India from Central Asia, and thence, travelled on to the islands. Thus, the continuing waves of settlements from India, which Humboldt hypothesized, as well as from Egypt, would explain what Humboldt found: the existence of a deep layer of Sanskrit in the Malayan family, even beneath the Sanskrit assimilated in the Kawi language. Furthermore, such waves of migration from Egypt, would explain the similarities which become manifest in the inscriptions by Maui, comparable to those in Libya and other sites in northern Africa.

Most unfortunately, Wilhelm von Humboldt died in 1835. Just six years later, in 1841, one of his greatest students, Franz Bopp, published a work entitled *Über die Verwandtschaft der malayisch-polynesischen Sprachen mit den indisch-europäischen (On the Kinship of the Malayan-Polynesian Language to the Indo-European)*, a work for which he came under attack. Bopp was the genius who had virtually invented the science of comparative philology in 1816 with his groundbreaking work on the conjugation systems of Indo-European languages (*On the System of Conjugations of the Sanskrit Language in Comparison to those of the Greek, Latin, Persian, and German Languages*).

Then, in his 1841 work, Bopp had dared to assert an affinity between those languages which Humboldt had reunited into one family, and the Indo-European group (of Sanskrit, Persian, Greek, Germanic, Italic, etc.). Bopp was thus undertaking the task which Humboldt did not live long enough to tackle, to examine the organic relationship between Sanskrit, as primary among Indo-European, and the Malayan family. And, in 1890, another follower of Humboldt's, Carl Abel, went so far as to propose a relationship between ancient Egyptian and Indo-European, which, in light of Maui's inscriptions, is rich with implications.

Abel recounts in a famous lecture he delivered pre-

senting his findings, that, if the Nineteenth-century European classicists—those dedicated to the study of Greek and Latin, etc.—had been destabilized by the discovery of the relationship of the classical tongues to an ancient Indian language, Sanskrit, which was a far older, more developed and perhaps actually parent tongue to theirs (a discovery now universally accepted!), it was partially out of a sense of cultural superiority. The “Hellenists and Latinists,” he said, “had always impatiently borne their dark-skinned cousinship,” and balked at the idea that everything had to be explained from the standpoint of Sanskrit grammar. Now, continued Abel, “After such precedents, it was not the least to be wondered at, that when the Egyptian began to ask for admission on its own behalf into the Indo-European circle, the same cold reception was repeated which Sanskrit originally experienced” (speech to the Ninth Congress of Orientalists, London, 1891).

Philological study, at least in the tradition of the great minds like Humboldt, Bopp, Grimm, Abel, and others, has never been an academic pursuit, to win recognition

or power. It has been a passionate endeavor, to plumb the depths of the human mind, in its uniquely human capacity to create language, and to trace out the process through which human populations have moved about the earth, to populate and develop it, in fruitful communication with one another. Humboldt understood philology in this vein, as contributing to the process of the perfection of mankind, as he wrote in *On the Kawi Language*:

If there is one idea which is visible in all of history in ever more extended value, if ever one [idea] proves the frequently contested, but even more frequently misunderstood, perfection of the entire species, then is it the idea of humanity, the striving to lift the limits which prejudices and one-sided views of all types place hostilely between men, and to treat humanity as a whole, without regard to religion, nation and skin color, as one great, closely fraternal group, one existing whole, for the achievement of one aim, of the free development of internal strength. . . .

Language enclaps more than anything else in men, the whole species. . . .

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One cannot understand what is happening to the world today without considering what is to be learned of a process which has been thousands of years in the making. All the things that have happened over these thousands of years are now embodied in a great crisis which grips this planet as a whole.

—LYNDON H. LAROCHE, JR.

February 13, 1999

Signposts to recovery.

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The Great Art of China's 'Soundless Poems'

Chinese artists employ different instruments and means from their Western counterparts, but express familiar ideas—a wonderful example of the diverse richness and universality of mankind.

Leni Rubinstein traces the legacy of Confucian philosophy in shaping the extraordinary cultural heritage of Chinese painting

Among the world's great civilizations, that of China is unique, because it is the oldest continuous culture in the world. Despite such adversities as repressive regimes, foreign invaders, and, in the last centuries, the repeated efforts of the British oligarchy to crush it, both from within and without, China has had the inner strength to rebound, again and again.

This puts China in an unparalleled position in today's world. It compels us to understand why, and how.

It is unarguably the case, that the key to China's civilizational strength, is to be found in the ideas of the philosopher Confucius.¹ Further, that these ideas were developed, transmitted, and deeply imprinted through active, living great art among China's educated strata—through music, poetry, calligraphy, and painting.

Confucius' legacy was born of his discovery of fundamental ideas concerning the lawful ordering of the universe, and man's relation to it (the principle of *li*). Every person is by nature good, said Confucius, and the key moral element in man's nature is

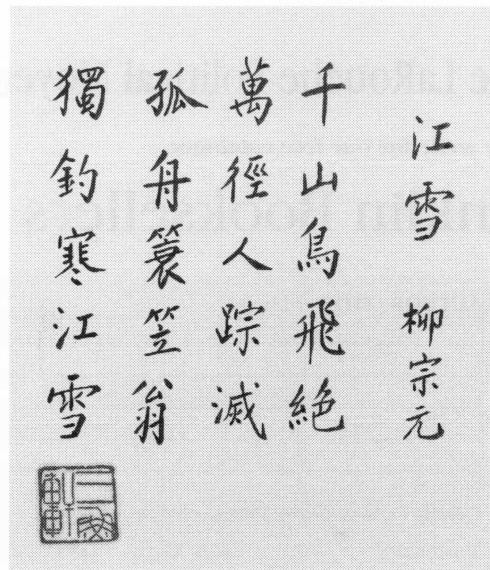


FIGURE 1(a). *This poem by Tang Dynasty poet Liu Zong-yuan inspired "Fisherman on a snowy day," the painting shown on the facing page. (Calligraphy by Dr. Kenneth Chang)*

agapē (ren). True freedom, he said, lies in man's pursuit of truth. And, perhaps most significantly, he laid great emphasis on the importance of universal education, without regard for rank or social status. For Confucius, a leader ought not to be defined according to wealth or family background, but instead by his moral perfection; the more moral a person, the higher his rank should be.

This idea—of the importance of the development of a person's character in determining leadership—forced the men of the educated elite to not only “learn from books,” but to actively refine and cultivate their character as a whole, through active engagement in the arts—a cultural matrix which is still very much alive today, 2,500 years later.²

This article will provide a glimpse of how these ideas have uniquely shaped the great cultural heritage of Chinese painting. An effort has been made to convey the ways in which the artist actively engages the mind of the viewer—that is, that the key is not in the appearance of a painting in itself, but rather, in the way the painting transmits *ideas*. Painting is a marvellous language through which to gain deeper understanding and insight into another culture. It is my hope that this presentation may inspire others to deeper study—and countless moments of enjoyment.³

A brief outline of the fundamental ideas of Confucian philosophy appears on page 53, and a chronology of China's dynasties on page 57.

'A Painting within the Poem, A Poem within the Painting'

Through the centuries, great art in China has been regarded as a part of daily life.

Imagine a party of educated people in the Song period. The guests sing, play musical instruments, and compose poems on the spot. Some bring a few especially treasured paintings to show to their friends—these are known as “hand-washing paintings,” because everyone must wash his hands carefully, to ensure that no spot of dirt is left on these treasures. A couple of friends might be inspired to jointly

FIGURE 1. “Fisherman on a snowy day,” anonymous artist, Tang Dynasty.



Collection of the National Palace Museum, Taiwan Republic of China



FIGURE 2. Ma Lin, "Night outing with candles," Song Dynasty.

Collection of the National Palace Museum, Taiwan, Republic of China

paint a painting, to be finished off by the writing of a poem on the painting by a third friend, who is particularly skilled in beautiful calligraphy.

Clearly, such gatherings were not just a way of "killing time." On the contrary, they were intended to inspire and cultivate the personalities of the individuals participating.

Great paintings were not used as wall fixtures, to beautify a room together with the furniture. Rather, they were used actively, to inspire the cognitive processes of the mind.⁴ They would be shown at gatherings as a sort of "live painting concert," or perhaps hung on a wall for a short while for a special occasion, or sent as a "letter" to a good friend. Or, they could be lent to a student for the purpose of studying and copying. This tradition influenced the external forms of Chinese painting,⁵ and, more importantly, the integration and active use of the arts meant that they participated together within the same "field," and not as separate entities. A poet would write a poem inspired by a painting, a painter paint a poem—or compose a poem, then paint—and maybe put the poem on the painting. In this way, there developed the beautiful and unique idea: "a painting within the poem, a poem within the painting."⁶

'Soundless Poems': The Merging of Poetry and Painting

Let us investigate this beautiful concept, that "within a poem there is a painting, and within a painting there is a poem."

Look at Figure 1, "Fisherman on a snowy day." This is a painting composed about 1,200 years ago, in the Tang Dynasty, by an anonymous painter. It is definitely snowing. Apart from the snow laying on the ground and weighing down the branches of bamboo, the fisherman himself also has snow on his hat, on his shoulders, on the cloth he is holding up to his face to protect against the weather—even his fishing pole has a layer of snow. In contrast to this, you see the man's eyes full of thought. Another contrast is his bright red belt, neatly arranged. The focus in the painting is clearly on this individual and his eyes,

Transliteration of Chinese Characters

Chinese words are not spelled with letters representing spoken sounds. Instead, each word is written as an ideogram (or "character") representing an idea. A number of systems have been devised to spell Chinese words in the Latin alphabet; the modern Pinyin transliterations of Chinese words are used in this article. A fair approximation can be made by using the equivalent English sounds for Pinyin consonants, with these exceptions: *c* is pronounced *ts* when it begins a word; *q* is pronounced *ch*; *x* is pronounced as *sy* (soft *sh*); *z* is pronounced *dz*; and *zh* is pronounced *j*.

enforced through the framing created by the snow on the bamboo and on the man himself. The whole combined scene creates a connection between the viewer and the fisherman, in a somewhat humorous setting.

“Fisherman on a snowy day” is a painting of a poem by the Tang Dynasty poet Liu Zong-yuan (A.D. 773-819) [SEE Figure 1(a)], which in translation reads:

River Snow

Over a thousand mountains
has flight of birds ceased,
On ten thousand pathways
have men’s footsteps vanished;
Only, an old man—
cloak of straw, hat bamboo,
A solitary boat,
childless, angling amid cold river snow.

Look at the painting again. Register the shift in the way you look at it now, in the thoughts generated by an awareness of the poem.⁷

Painting ‘Poetic Ideas,’ or *shi i*

In the Northern Song period, the merging of poetry and painting become so valued, that the use of poetry in the examination of Academy painters was introduced.⁸ The painters would be given a poem, or a few lines, and it was up to them to express the poetic idea in their compositions. Several of these tests, and their results, are reported. Here is an example:

Treading the flowers returning home,
Horse hooves are fragrant.

How would you paint that?

The painting chosen as the best in this test, depicts a group of butterflies fluttering around the hooves of a trotting horse.

Choosing an old poem as the subject for one’s composition is called painting “poetic ideas,” *shi i*, and a good example is “Night outing with candles,” painted in the Song Dynasty by Ma Lin, who was active in the middle of the Thirteenth century A.D. [SEE Figure 2].⁹ A gentleman sits in a six-cornered pavillion. Before the pavillion door, four pairs of tall candles line the walkway. It is evening, a full moon shines in a clear sky, and the lake mists soften the contours

of the mountains.¹⁰ Weightless, almost floating crabapple trees in flower surround the pavillion.

“Night outing with candles” is a painting of the following lines of a poem by Su Shi (see footnote 6):

My fear is that in the depth of night,
The flowers will fall asleep and depart,
So I light the tall candles
To illuminate their beauty.

The ‘Three Perfections,’ *san jue*: Painting, Poetry, and Calligraphy

In another painting by Ma Lin, “Sunset landscape,” the artist has created a very simple composition: a few swallows fly over water at twilight toward the setting sun [SEE Figure 3]. In the distance, misted mountain contours lead the eye into the glowing sky beyond, where the painter has written the following poetic lines, from Tang Dynasty poet Wang Wei:

Mountains hold the autumn colors near,
Swallows cross the evening sun slowly.



Nezu Institute of Fine Arts, Tokyo

FIGURE 3. Ma Lin, “Sunset landscape,” Song Dynasty.



FIGURE 4. Shen Zhou,
"Pomegranate" from
"Dream Journey,"
Ming Dynasty.

This combination, known as the "Three Perfections," *san jue*, creates a larger field for the Chinese artist to play with ideas. Through the combined poem-painting, the artist can create ironies and contrasts not only within the painting itself, or within the poem, but also composing a triple interplay between the poem and the painting to the painting itself, creating a new realm for ideas. But it goes further, because the way the calligraphy, the third "perfection," is itself executed, will influence the idea of the painting as a whole.¹¹

The following two paintings are examples of how apparently simple themes are completely changed by the voice of a poem. Figure 4, by Shen Zhou (Ming Dynasty), is one of seventeen paintings depicting landscapes and flowers, from an album called "Dream Journey," in which each painting is accompanied by a poem [SEE also inside back cover]. On this painting of a pomegranate, Shen Zhou has written the following lines:

Who split open the pomegranate
To reveal the ruby fruits inside?
I don't want to hide anything.
All my life I've feared deceit.

On the painting "Yellow Armor" by Xu Wei (Ming Dynasty) [SEE Figure 5], the

FIGURE 5. Xu Wei,
"Yellow armor,"
Ming Dynasty.



painter has inscribed the following poem:

The village rice has ripened, the crabs are
in season;
With their pincers like halberds, they
swagger in the mud.
If you turn one over on a piece of paper,
You will see before you Dong Zhuo's
navel.

Who is this Dong Zhuo, whom Xu Wei compares to a crab with pincers, swaggering in the mud? Dong Zhuo was a powerful minister during the Eastern Han period. The story is, that his belly had so much fat, that after he died, people lit lamps with the fat from his navel! With these few poetic lines, the idea expressed in this seemingly simple painting is completely changed, and the delicacy of the painting itself is in sharp contrast to the harsh attack on corrupt officials who prosper at the expense of the common people.

The landscape painting “Autumn trees and crows” is by the Qing Dynasty artist Wang Hui [SEE Figure 6]. Having “travelled” through the composition, the viewer’s eye is led to the distance, where the following poem by an artist from the Ming Dynasty is inscribed:

The little house by the stream looks more
beautiful at dusk,
The autumn tree around the eve gathers
shadowy crows.
I wonder when we can meet again,
So together we can taste tea by the cold
light.

When painting this work, Wang Hui was eighty years old, in the autumn of his life, and the melancholy evoked by the painting and the poem is executed in an unconstrained unity.



The Palace Museum, Beijing

FIGURE 6. Wang Hui,
“Autumn trees and crows,”
Qing Dynasty.

The Chinese ‘Lied’

The Song period was the greatest renaissance in Chinese history, expressed in the arts, in statecraft, in economic development and population growth, and, underlying this, in a great revival of the ideas of Confucius, prompted by the work of the philosopher Zhu Xi (see footnote 1). It is therefore not accidental that the peak of development and execution of the integration of poetry and painting was reached in this period, comparable, in my view, to the development of the *Lied* during the Classical renaissance in Germany in the Nineteenth century.

By combining two (or more) art forms, not only is there created a new dimension from which to generate ideas, but such combination also helps lessen the characteristic limitation of each of the individual art forms, without, however, removing its specific advantages.

In the *Letters on the Aesthetical Education of Man*, Letter 22, Friedrich Schiller writes, that the “artist must not only overcome, by his treatment, the limitations which are inherent in the specific character of his type of art, but also those belonging to the particular material with which he is dealing.” Schiller says, that the more the different forms of art attain a higher level,

it is a necessary and natural consequence of their perfection, that, without displacing their objective borders, the different arts *in their effect upon the mind* always become more similar to one another. Music in its highest ennoblement must become a *gestalt* and act upon us with the tranquil power of the antique; the plastic and graphic arts in their highest perfection must become music and move us through their immediate sensuous presence; poetry in its most perfected form must, like musical art, seize us powerfully, but at the same time, like the plastic, surround us with quiet clarity.

Isn't that what the artists of the Song period strived to achieve—thus creating a “*Lied*” with Chinese characteristics?

‘Breath-Resonance Generated by Movement,’ or *qi yun sheng dong*

About A.D. 500, Xie He wrote “Evaluating ancient paintings,” in which he presented his famous Six Principles, or *liu fa*, to be

applied to painting, of which the First Principle emphasized the “breath resonance” or “spirit resonance,” *qi yun*, of painted forms.¹²

Look at “Travellers among mountains and streams,” painted by Fan Kuan in the Song Dynasty [SEE Figure 7]. Unfortunately, reproductions of paintings are always merely a faded mirror of the real thing, particularly when it comes to paintings of this size—81.2 × 40.7 in. (that is, almost 7 feet high by 3 feet wide). Try, therefore, to imagine this size, and imagine you are standing in front of it, and later, perhaps, look at the reproduction through a magnifying glass.

This is like an exploration. You are at eye level with the large mountain, but where are the travellers? At the very bottom of the painting is the first scene, some big boulders, and just to the right of these, you see some travellers with their pack animals next to a creek [SEE detail, Figure 7(a)]. Then the second scene, the middle scene, consists of two rising slopes with some buildings to the right, intersected by a forward-moving stream [SEE detail, Figure 7(b)]. And, in the third scene, we see the massive mountain rising up abruptly from the mist created by the waterfall. When you stand in front of this painting, you are forced, through the composition, to move through the ever-changing appearance of mountains, as one travels through them. The painter has used three different perspectives: near, middle, and distant, and by masterful use of water, mist, and clouds, he breaks the spatial limits of the painting and integrates the various scenes harmoniously, so that the motion appears perfectly coherent. He has used what the Chinese call a “moving perspective.”

So, the question is: Who are the travellers? And, the answer is: It's you, the viewers!

Figure 7(c) shows a photograph of Huashan, the mountain Fan Kuan used as the model for his painting. Clearly, in his composition, Fan Kuan has transcended the limits of what the eye perceives, to create a new world.

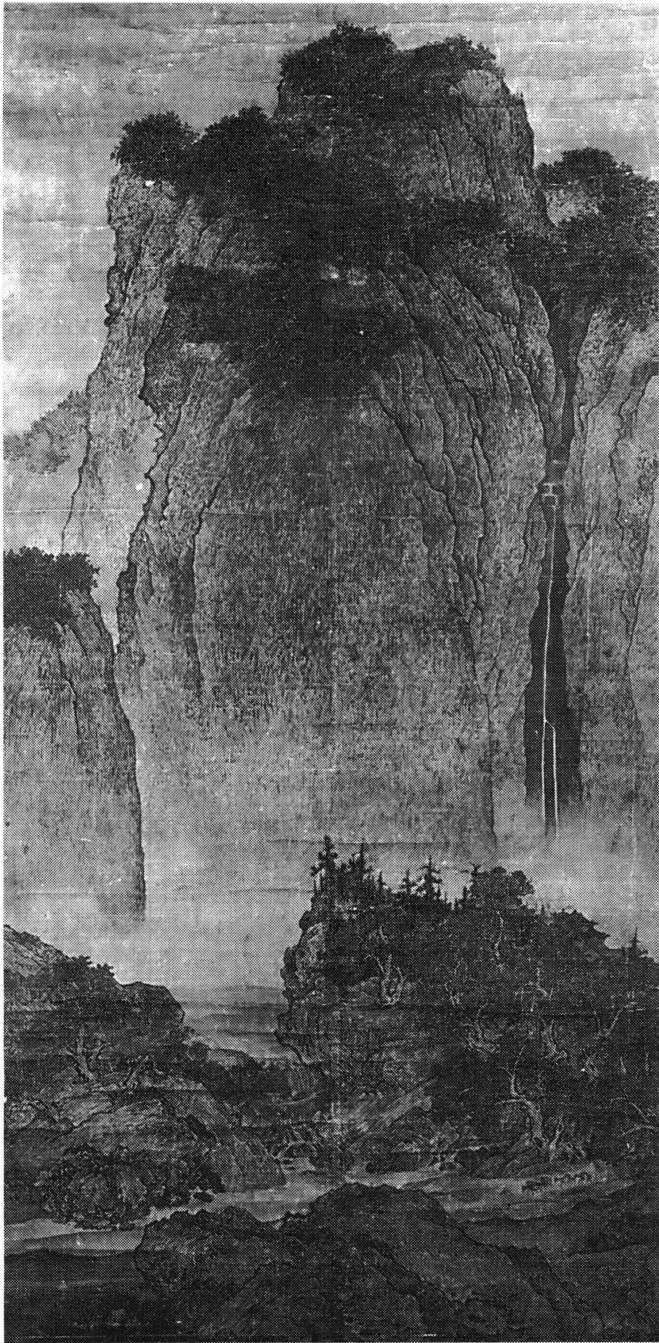


FIGURE 7. Fan Kuan, "Travellers among mountains and steams," Song Dynasty.



FIGURE 7(c). Photograph of mount Huashan.

FIGURE 7(b). Detail, middle scene, "Travellers among mountains and streams."

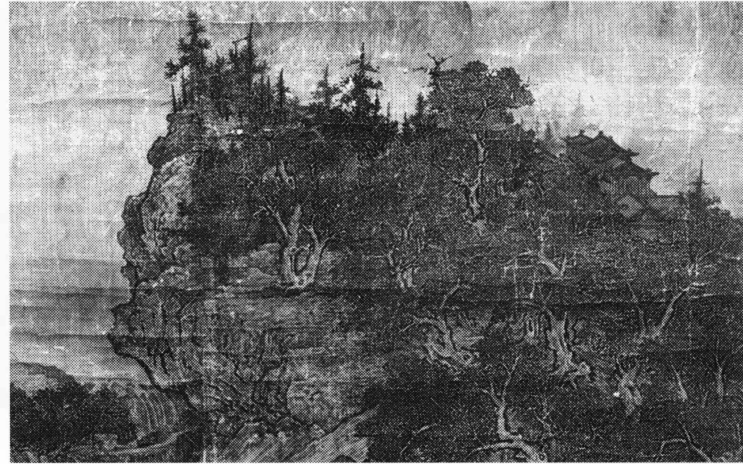


FIGURE 7(a). Detail, bottom scene, "Travellers among mountains and streams."

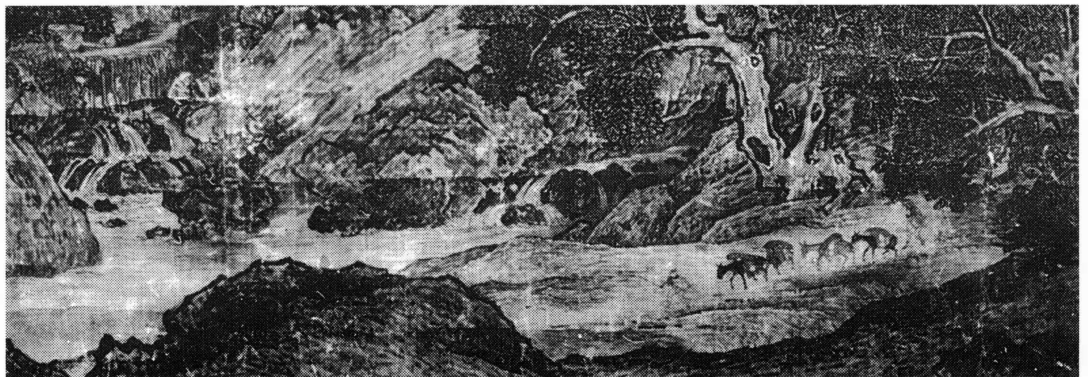




FIGURE 8. Dong Yuan, "Evening scene on a riverbank," Tang Dynasty.

'The Idea Being Present, Before the Brush Descends'

According to the classical Chinese painting tradition, the entire composition must be present in the mind and heart of the painter, before he begins to paint. In other words, the "idea-realm," *i jing*, the process of interplay between ideas and the scene, has to be fully worked through as a concept beforehand. As Meng Jiao (A.D. 715-814) expressed it: "Heaven and Earth enter my heart, images are my own design. The past and the present gets

FIGURE 8(b). Detail, middle scene, "Evening scene on a riverbank."

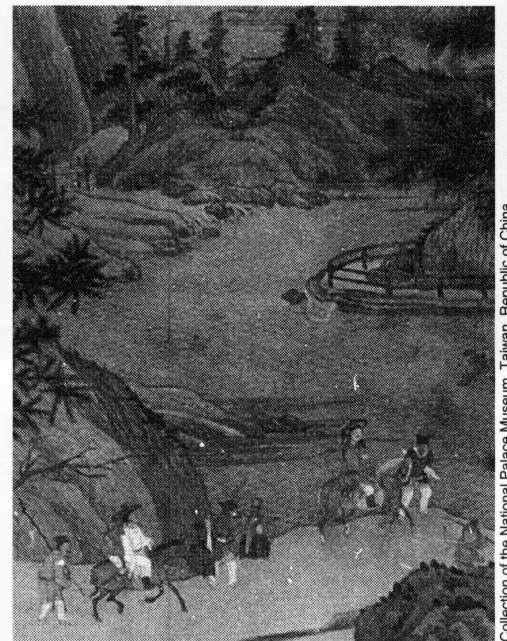


FIGURE 8(a). Detail, lower scene, "Evening scene on a riverbank."

FIGURE 9. *Dong Yuan, "Festival in the provinces," Tang Dynasty.*

absorbed in a flash, the four seas stroked in an instant."

In "Evening scene on a riverbank" by Dong Yuan of the Southern Tang Dynasty, the painter has also employed the principle of moving perspective, but here the idea content is very different from that of "Travellers . . ." [SEE Figure 8]. Whereas the journey in "Travellers . . ." proceeds over a virtual obstacle course, as the scene is set in a harsh area of China's geography, the "Evening scene . . ." shows the lush, Yangtze valley region. It is much more habitable, and seems as if every spot has been touched by man. The lower part of the painting [SEE detail, Figure 8(a)] looks like a formal garden, where some well-dressed gentlemen and their servants travel in leisure, aiming to settle in for the night at the inn further up the winding, easy-going path [SEE detail, Figure 8(b)].

Another example of moving perspective is "Festival in the provinces," also by Dong Yuan [SEE Figure 9]. Here, in a different way, the composition establishes continuous lines of force integrating the celebrating people, mountains, and water. The viewer enters at the bottom, with the people celebrating at the banks of the river, next to a grove of trees to the right [SEE detail, Figure 9(a)], and is then led smoothly in a curve by the water, making a zig-zag at the upper right, to return down through the mountain valley to the starting point.¹³

Look at this painting and then read the following verse by the poet Chen You-yi (Song Dynasty):



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Collection of the National Palace Museum, Taiwan, Republic of China

FIGURE 9(a). *Detail, lower scene, "Festival in the provinces."*

Filling one's eyes, the waters of the long river;

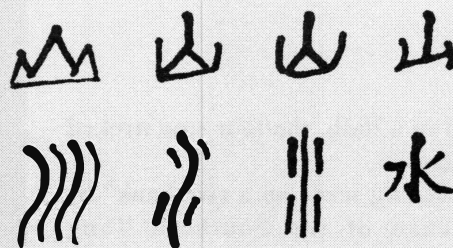
Richly verdant, the mountains of an unknown prefecture.

The hastening of ten thousand miles, All in the frame of a single window.

Witness, how the handling of space is the same in both poetry and painting.¹⁴

Mountain—Water: ‘Stillness’—‘Movement’

The development of the Chinese characters for “mountain” (*shan*) [top] and “water” (*shui*) [bottom] is shown from left to right. The concepts of “stillness” and “movement” are conveyed through the forms of the characters themselves. (Calligraphy by Dr. Kenneth Chang.)



‘Shan shui’

The Chinese word for landscape painting is “*shan shui hua*.” *Shan* means “mountain,” *shui*, “water,” and *hua*, “painting” [SEE Box]. In Confucian philosophy, mountains are an image of calm stillness, and water, of movement and change—hence, of the complementary concepts of Being and Becoming. Thus, the skilled artist can use his works to address and portray the transformations and subtleties of the universe.

Bearing in mind that all great artists were deeply steeped in the Confucian classics, the following excerpts from one of the most important writings of Confucius, “The Doctrine of the Mean,” or “*Zhong Yong*,” are relevant to emphasize the ideal realm in which the artist was operating when composing his works:

Only those who are their absolute true selves in the world can fulfill their own nature; only those who fulfill their own nature can fulfill the nature of others; only those who fulfill the nature of others can fulfill the nature of things; those who fulfill the nature of things are worthy to help Mother Nature in growing and sustaining life; and those who are worthy to help Mother Nature in growing and sus-

taining life are the equals of Heaven and Earth. . . .

Truth means the fulfillment of our self; and moral law means following the law of our being. Truth is the beginning and end of material existence. Without truth there is no material existence. It is for this reason that the moral man values truth. . . .

Truth is not only the fulfillment of our own being; it is that by which things outside of us have an existence. The fulfillment of our being is “*ren*” (*agapē*). The fulfillment of the nature of things outside of us is “*zhi*” (reason). These, *agapē* and reason, are the powers or faculties of our being. They combine the inner or subjective and outer or objective use of the power of the mind. Therefore, with truth, everything done is right.

Thus, truth is indestructible. Being indestructible, it is eternal. Being eternal, it is self-existent. Being self-existent, it is infinite. Being infinite, it is vast and deep. Being vast and deep, it is transcendental and intelligent. It is because it is transcendental and intelligent, that it embraces all existence. It is because it is infinite and eternal, that it fulfills or perfects all existence. In vastness and depth it is like the Earth. In transcendental intelligence it is like Heaven. Infinite and eternal, it is the Infinite itself.

Such being the nature of absolute truth,

it manifests itself without being seen; it produces effects without motion; it accomplishes its ends without action.

The principle in the course and operation of nature may be summed up in one word: because it obeys only its own immutable law, the way in which it produces the variety of things is unfathomable.

Nature is vast, deep, high, intelligent, infinite, and eternal. The Heaven appearing before us is only this bright shining mass; but in its immeasurable extent, the sun, the moon, stars, and constellations are suspended in it, and all things are embraced under it. The Earth, appearing before us, is but a handful of soil; but in all its breath and depth, it sustains mighty mountains without feeling their weight;

rivers and seas dash against it without causing it to leak. The mountain appearing before us is only a mass of rock; but in all the vastness of its size, grass and vegetation grow upon it, birds and beasts dwell on it, and treasures of precious minerals are found in it. The water appearing before us is but a ladleful of liquid; but in all its unfathomable depths, dragons, turtles, and fishes are produced in them, and all useful products abound in them.

In “The Book of Songs” it is said:

*The ordinance of God,
How inscrutable it is and goes on
forever.*

That is to say, this is the essence of God.
. . . Moral perfection also never dies.¹⁵

A Brief Outline of Confucian Philosophy

Confucius lived 2,500 years ago—from 551 to 479 B.C.—and was succeeded by the philosopher Mencius about a hundred years later. He lived in a period of great social upheaval, at the end of what is called the “Spring and Autumn” period, when the House of Zhou fell into the hands of the various states.

- **Political harmony is only possible through moral harmony**

For Confucius, there is no distinction between politics and ethics. He taught that political order and harmony are only possible from a foundation of moral order, which is achieved when man creates moral harmony in himself. This is the very same notion which Friedrich Schiller developed in his *Letters on the Aesthetical Education of Man*, where Schiller says that “only through an ennoblement of the character of the individual, can a change in the political affairs of man be accomplished.”

- **The nature of man is good**

Confucius says: “What is God-given is what we call human nature. To fulfill the law of our human nature, is what we call the moral law. The cultivation of the moral law, is what we call culture.”

The nature of man is good, and each individual is born with four moral elements: love (*ren*), which includes the notion of “love of man” (*agapē*); righteousness, which includes the notion of “love of justice”; propriety; and wisdom, which includes the notion of “love of knowledge.” Every individual possesses these four elements, just as he has four limbs, and it is his duty to develop them all to the fullest. If he does not do so, man plays the thief with himself.

- **Love is the most important element in human nature**

According to Confucius, “love is the leader and home of all virtues, and it is necessary to practice it with all one’s might,” and “love is man’s mind [soul] and righteousness is man’s path.” Confucius emphasizes that the central thread of all his teachings, is the all-pervading principle of love and its realization, and he asks all people to cultivate it: “The people are in need of love more urgently than of water or fire. The principle of love should be applied to the governing, as well as to the governed.”

- **Freedom is the pursuit of truth**

In all actions, man must follow the principle of *cheng*. *Cheng* means “freedom from all deception,” “being

true to oneself.” Confucius says: “Being ‘true to oneself’ is the law of Heaven. To try to be ‘true to oneself’ is the law of man.” The result of “freedom from all deception” is the fulfillment of ourselves, and “only he, who is fully true to himself, can assist the transforming and nourishing powers of Heaven and Earth. Able to assist the transforming and nourishing powers of Heaven and Earth, he may with Heaven and Earth form a ternion.” And further, he, “who is naturally true to himself, is one, who, without effort, hits upon what is right, and without thinking understands, what he wants to know; one, whose life is easily and naturally in harmony with natural law. Such a person we call a man of divine nature.” This concept is similar to Friedrich Schiller’s notion of the “beautiful soul.”

- **Man relates to the universe through moral law**

According to Confucius, “the life of the moral man is an exemplification of the universal moral order (*zhong yong*),” because “he is a person who unceasingly cultivates his true self or moral being.” Confucius remarks: “To find the central clue to our moral being which unites us to the universal order, that indeed is the highest human attainment.” Confucius says, that moral law is to be found everywhere, and yet, it is secret—in its utmost reaches, even the wisest and holiest of men cannot live up to it.

“Great as the Universe is, man is yet not always satisfied with it. For there is nothing so great, but the mind of the moral man can conceive of something still greater, which nothing in the world can hold. There is nothing so small, but the mind of the moral man can conceive of something still smaller, which nothing in the world can split.

“The ‘Book of Odes’ says: ‘The hawk soars to the heavens above and fishes dive to the depths below.’ That is to say, there is no place in the highest heavens above, nor in the deepest waters below, where the moral law is not to be found. The moral man finds the moral law beginning in the relation between man and woman; but ending in the vast reaches of the universe.”

- **Universal education**

Confucius advocates education for all, poor as well as rich. He attacks rote learning and says that weight should be laid on teaching the student to

think, on forming character, and on ennobling the individual.

- **Social order through *li***

There is no adequate English word-equivalent for *li*. It is the idea, that to have social order, each person must fulfill his place in society—in relation to himself, his family, society at large, and the universe. *Li* also situates the individual in relation to the past, the present, and the future, a concept Lyndon LaRouche has called the “simultaneity of eternity.”*

Confucius says, that “man is the heart of the universe,” and that “*li* is a great channel through which we follow the laws of Heaven, and direct to proper courses the expressions of the human heart. Therefore, only the Sage knows, that *li* is indispensable.” As a consequence, “human nature is the field cultivated by the Sage. He ploughs it with *li*, sows it with the seeds of duties, weeds it by education and learning, harvests it with true manhood, and enjoys it with music. Therefore, *li* is but the crystallization of what is right. If a thing is in accordance with the standard of what is right, new social practices may be instituted, although they were not known to the rulers in the past.” Confucius says that by following the principle of *li*, society will progress, so that in the future, man will enjoy the society of the “Great Harmony,” in which nobody is poor, great harmony rules, and “the ruler rides in the carriage of Virtue, with music as his driver.”

- **A note on Confucian texts**

“The Four Books”: “The Great Learning” (*Daxue*), “The Doctrine of the Mean” (*Zhong yong*), “The Analects” (*Lunyu*), and “Mencius” (*Mengzi*), contain the main body of Confucian thought. A very good introduction in English is *The Wisdom of Confucius*, edited and translated by Lin Yutang (see footnote 15).

“The Five Classics”: “The Book of Odes” (*Shijing*), “The Book of History” (*Shujing*), “The Book of Rites” (*Liji*), “The Book of Changes” (*Yijing*), “The Spring and Autumn Annals” (*Chunqiu*). These ancient Classics were in large part edited by Confucius, and he insisted that they be studied very carefully.

* Cf. Lyndon H. LaRouche, Jr., “The Essential Role of ‘Time-Reversal’ in Mathematical Economics,” *Fidelio*, Winter 1996 (Vol. V, No. 4).

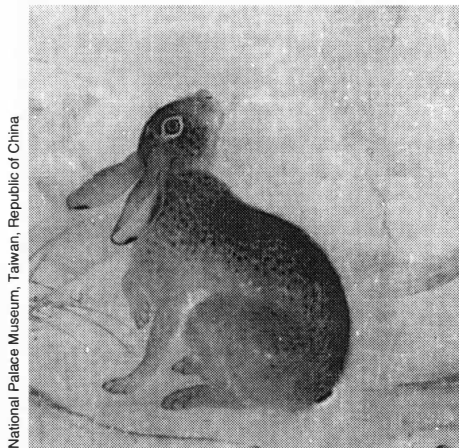
Overall Air and Force, *qi shi*

"To paint the hand plucking the zither is easy, but to paint the eye sending off the flying geese is hard."

Or, in other words, to "capture the ideas beyond the image," through the interplay between idea and scene, *i jing*, is the challenge and task for the artist. The Chinese artist will say, that in an excellent painting, an overall air and force, *qi shi*, an unseen energy, determined through the composition by the different interrelationship of the images, has been brought into play. A lack of *qi shi* leaves a lifeless, disjointed painting.

"Magpies and hare" by Cui Bai (Song Dynasty), is a playful example of this concept [SEE Figure 10]. A hare is sitting totally still with his right paw lifted and his face turned upward toward two colorful, hysterical jabbering birds, one sitting on a branch with outspread wings, another circling in the upper right corner [SEE details, Figures 10(a) and 10(b)]. You can almost hear the noise. The wind is blowing, and the bushes, the grasses, and the bamboo are swept in the same direction as the hare is turned. The hare is like the eye of a storm, and this focus is reinforced by his complete stillness, the line of sight between him and the birds, and the painter's use of light surrounding the head of the hare.¹⁶

FIGURE 10(b). Detail, "Magpies and hare."



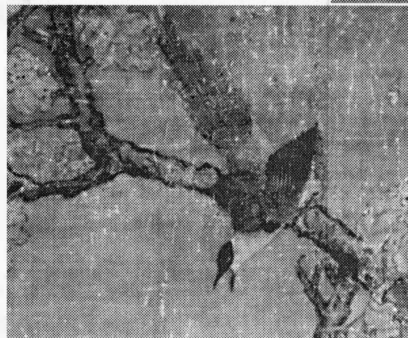
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FIGURE 10. Cui Bai, "Magpies and hare," Song Dynasty.

FIGURE 10(a). Details, "Magpies and hare."



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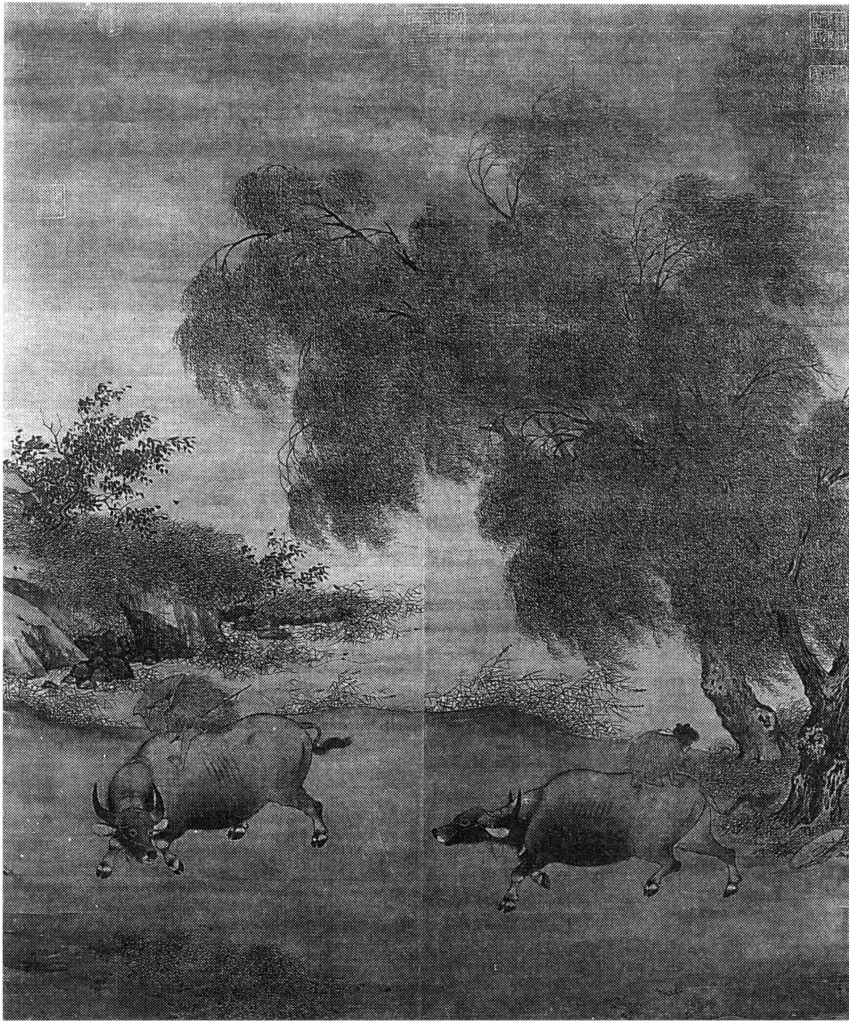
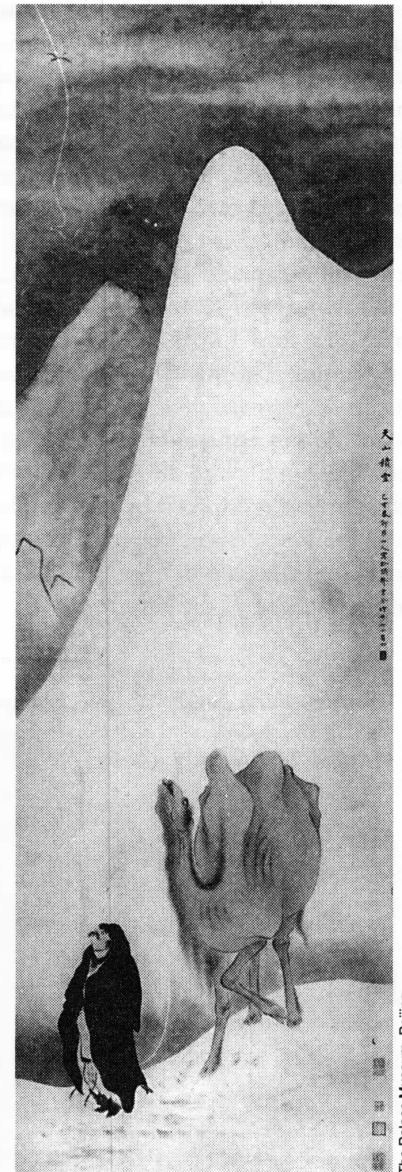


FIGURE 11. Li Di, "Herdsboys and buffaloes in rainstorm," Song Dynasty.

In "Herdsboys and buffaloes in rainstorm" by Li Di (Song Dynasty), the wind is also blowing [SEE Figure 11]. Big trees lean against the storm, their light (willow?) leaves bending graciously before the wind. They dominate a large part of the painting, creating a "power-line," or framing, to focus the viewer on the scene of the two plump, but very animated, buffaloes. One buffalo has half-turned his body, and is looking at the second buffalo, creating a line of sight between them, while the two boys are turned in opposite directions, creating a field of force. The boy in front concentrates on holding on to his hat and getting home, while the second one has completely turned his body around, looking for the hat that has just blown off his head. Through his compositional skills, the artist has created a painting full of *qi*, *shi*, and humor.

FIGURE 12. Hua Yan, "Snow on mount Tian," Qing Dynasty.



Compare these to "Snow on mount Tian," painted by Hua Yan in the Qing Dynasty [SEE Figure 12]. Here, a merchant is walking all alone with his camel through ice and snow in the northern wilderness of China. He has on a fur hat, a sword at his waist, and a bright red overcoat, which stands in stark contrast to the gray sky, the brown camel, and the white snow. The eyes of both the traveller and the camel are turned toward a wild goose in the upper left of the painting. It is a playful sort of painting, but it lacks the *qi* and *shi* of the previous examples. Try comparing it also with Figure 1. The mountains, the humps

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on the camel's back, and the merchant, all share the same curvilinear shape, and no interacting force lines, or "cross voices," have been created. The painting has no life—it is "dead."

Void and Substance

Many paintings of the Southern Song period are characterized by a profound lyrical quality, a "poetry realm." Often, the artist will highlight the painting's theme by emphasizing the foreground elements, leaving a large expanse of the area unpainted—but not empty. The painter is using the void to create space. In Mao I's "Swallows and willow trees," the void on the left side of the painting is filled with substance by the single swallow depicted there, and very simple compositional means have been employed to create *qi* and *shi* [SEE Figure 13 and inside back cover]. Imagine how lifeless the composition would be, if this single swallow were absent!

Courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.



FIGURE 13. Mao I, "Swallows and willow trees," Song Dynasty.

Chronology of China's Dynasties

Shang Dynasty
1766-1066 B.C.

Zhou Dynasty
(including 'Spring and Autumn' and 'Warring States' periods)
1066-221 B.C.

Qin Dynasty
221-206 B.C.

Han Dynasty
206 B.C.-A.D. 220

Northern and Southern Dynasties
A.D. 220-580

Sui Dynasty
A.D. 581-618

Tang Dynasty
A.D. 618-907

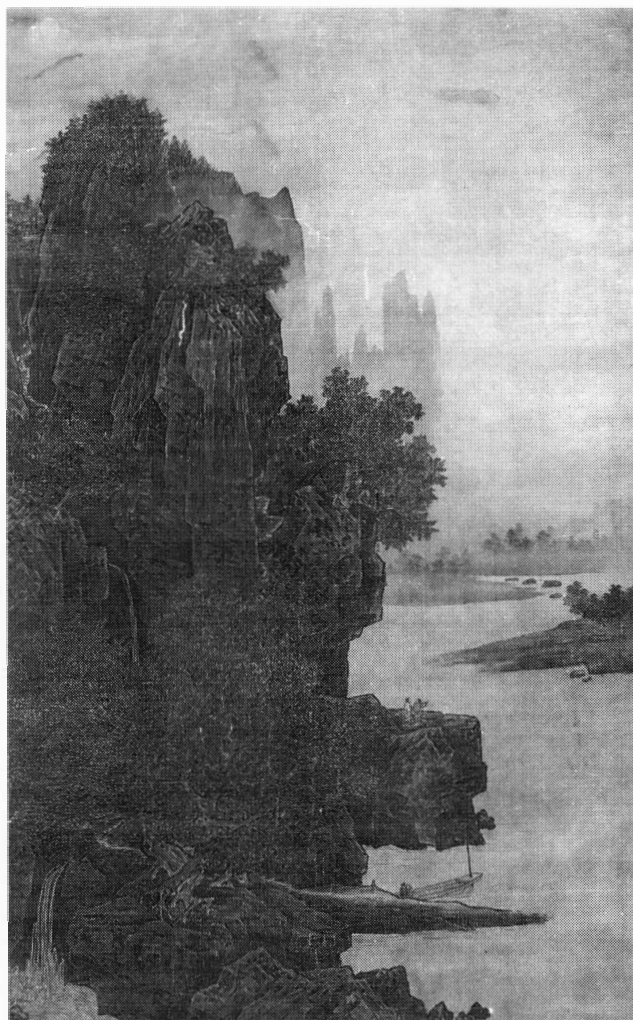
Five Dynasties
(including 'Ten Kingdoms' period)
A.D. 907-979

Song Dynasty
A.D. 960-1279

Yuan Dynasty
(Mongol occupation)
A.D. 1279-1368

Ming Dynasty
A.D. 1368-1644

Qing Dynasty
(Manchu occupation)
A.D. 1644-1911



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FIGURE 14. *Xiao Zhao,*
“Pavillions in mountains,”
Song Dynasty.

Another example of this is “Pavillions in mountains” by Xiao Zhao (Song Dynasty) [SEE Figure 14]. Here, the host mountain with the near world dominates the left side of the painting, while the broad area to the right functions as the expanse of the universe, providing the viewer the space for far-reaching thoughts. And, in “Herdboy returning home along a willow embankment,” Xiao Chen (Qing Dynasty) creates a dialogue, not only between the delicate branches of willow and the boy and his buffalo crossing a crude bridge on their way home in the evening, toward which the branches stretch, but between this scene, and the world beyond that is indicated by the vast expanse in the painting’s upper half [SEE Figure 15].



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FIGURE 15. *Xiao Chen,*
“Herdboy returning home
along a willow embankment,”
Qing Dynasty.

FIGURE 16.
Yan Liben, "Xiao-I
trying to steal scroll,"
Tang Dynasty.



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'Transmitting the Spirit,' *chuan shen*

As noted earlier, form is the basis of painting, but only by going beyond form and expressing spirit is art created. In painting figures and portraits, the Chinese artist lay emphasis on "transmitting the spirit"—by "letting the heart take the place of the eye to sketch ideas"—to express the essence or spirit of an object, much as the same concept is employed in the West by Rembrandt, for example.

A simple way of doing this is shown in Yan Liben's horizontal scroll "Xiao-I trying to steal scroll," from the Tang Dynasty [SEE Figure 16]. The story is the following: Tang emperor Taizong has sent Xiao-I (the man on the right) on a secret mission to steal the most famous work of calligraphy from a Buddhist monk (third from the right), who owns it. Look at Xiao-I: his body is tense and slightly bent forward, his lips are tight, there is a cunning glint in his eyes, and his hands are completely hidden in the sleeves of his robe, just as his motives are hidden [SEE detail, Figure 16(a)]. The monk seated to the left of Xiao-I has an unhappy look on his face, as if he senses that something is not right. The appearance of the owner of the scroll, however, is very relaxed and open. His body is relaxed and he is smiling and gesticulating as he talks [SEE detail, Figure 16(b)]. The attendants preparing tea at the far left seem oblivious to the unfolding drama.



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FIGURE 16(a). Details, Xiao-I (right) and Buddhist monk (left),
"Xiao-I trying to steal scroll."

FIGURE 17. Ren Renfa, "Zhang Guo having an audience with Emperor Minghuang," detail, Yuan Dynasty.



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In another handscroll, painted six hundred years later by Ren Renfa in the Yuan Dynasty, "Zhang Guo having an audience with Emperor Minghuang," the figures are all very animated—this is a "live" scene [SEE Figure 17]. This story goes: Zhang Guo is a Daoist magician who has supernatural powers. He can, for example, travel long distances using a magical mule. When resting, he folds up the mule and puts it into his hat box, and when he wants

to bring life back into it, he simply sprays it with water from his mouth. In this scene we see Zhang Guo showing his supernatural powers to the Tang Emperor Minghuang. A boy has released the miniature mule, which runs toward the forward-leaning, attentive Emperor. An attendant clasps his hands in total amazement, while the old magician laughs.

Figure 18 is a little masterpiece from the Song Dynasty, by an unknown painter. A



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FIGURE 18. "Portrait of a gentleman," anonymous artist, detail, Song Dynasty.

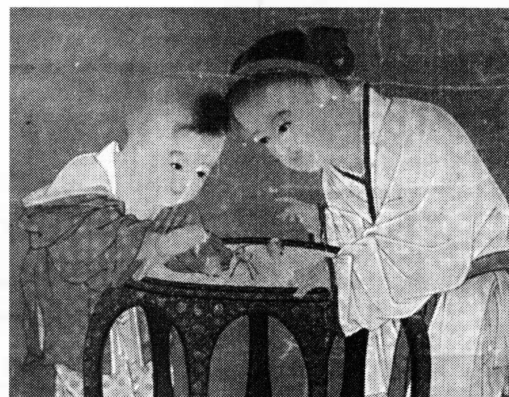
FIGURE 19. *Su Hanchen*,
“*Children at play in
autumn*,” Song Dynasty.

scholar, surrounded by his books, a zither, and paintings, is sitting on a couch with a paper scroll in one hand and a writing brush in the other, with a somewhat concentrated and tense expression on his face. Behind the scholar is a screen with a carefully executed painting. Most striking, however, is a second portrait of the main figure, which hangs over the screen to the left. It is painted from the opposite angle, the color of the robe is different, and, most important, the expression on this second portrait is peaceful and relaxed, very different from the expression of the scholar himself. Not only has the artist painted a painting within a painting, but he has also cleverly used an internal portrait to reveal a deeper layer of the painting as a whole.

A still higher level of “transmitting the spirit” can be seen in “Children at play in autumn” by the Song Dynasty’s Su Hanchen [SEE Figure 19]. The focus in this painting is clearly the two intensely concentrating children, their bodies forming a circle bending forward, so that their heads almost touch one another, who are caught in a moment of discovery. The artist carefully displays most of the children’s faces to convey this (look at the expressions on the faces of the children in the detail) [SEE Figure 19(a)]. Minute details of the children’s attire reinforce the sense of their concentration, for example, the girl’s hairpiece hanging down to the right of her face, or the way the boy’s red jacket has glided down his shoulder. Behind a second table, where clearly some other experiments have taken place, the children’s hats are lying on the ground—reinforcing the key idea, of a moment of concentrated discovery. The tall, rigid stone in the background adds, by contrast, to this overall effect.



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FIGURE 19(a). *Detail*,
“*Children at play in autumn*.”

FIGURE 20. "Portrait of Shen Zhou," anonymous artist, Ming Dynasty.

Figure 20 is a classical Chinese portrait, very reminiscent of works by Dürer, by an unknown Ming Dynasty painter. It is of the famous painter Shen Zhou, one of whose paintings from "Dream Journey" is shown in Figure 4, pictured when he was eighty years old. Directly above his head, Shen Zhou has himself added the following inscription:

Some consider my eyes too small. Others find my jaw too narrow. I wouldn't know, nor would I know, what might be lacking.

What is the point of comparing eyes and face? My only fear is that "virtue" be lost. So negligent, these eighty years, and now death is barely a step away.

Dated 1506. The Old Man of the Stone Field.

The text "Secrets of Portrait Painting," written in the Yuan Dynasty, explains:

One discovers the true aspects of a person in their various manners of speech. One seeks this in absolute quietude. Silent understanding takes place in the heart, so that even with eyes closed, the subject seems right there and when the brush descends, the figure appears.

Another treatise, "Secrets of Transmitting the Spirit," from the Qing



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Dynasty, says:

Spirit resides in the eyes, feelings in the smile. Combining these two will result in an excellent portrait.

With this as introduction, the portrait of Shen Zhou should speak for itself.

FIGURE 21. "Emperor Taizong," anonymous artist, Tang Dynasty.



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Chinese Paintings and Poetic Justice

Xie He, the creator of the Six Principles (*liu fa*) of Chinese painting, said:

All paintings stand for poetic justice; lessons about the rise and fall of ministers over the course of a thousand years can be drawn from paintings.

Since the Emperor, called in China the "Son of Heaven," reigned supreme, it is useful to see how some of them were portrayed, even without going into great historical detail.

Emperor Taizong reigned from A.D.

626 to 649 [SEE Figure 21]. He was the son of the founder of the Tang Dynasty, and is known to have been a great military commander, who expanded the Chinese empire to include Central Asia, and protected the caravan routes leading to the West. His capital, Xian, became a cosmopolitan center, with a population of more than a million. Taizong is shown garbed in the yellow robe of the Emperor, and comes across as a determined, impressive, even somewhat "macho-like" personality—he is definitely a "tough guy."

The following two paintings portray the founder of the Song Dynasty, Emperor Taizu (r. 960-975), in two different settings.

First, a delightful smaller painting, “Group of football players” by Su Hanchen, the painter of “Children at play in autumn” [SEE Figure 19]. Six men are standing together in a circle. The person on the right, a short and casual-clad man kicking a ball, is none other than Emperor Taizu. The man opposite to him with a beard and a tall hat, getting ready to kick the ball back by lifting his gown, is Zhao Pu, the Emperor’s principal counsellor of state. The person next to him in similar dress, but without a beard, is one of the Emperor’s military commanders, now also a state counsellor. The three figures in the back are, from left to right: a military commander, the Emperor’s younger brother (later to become Emperor Taizong, r. 976-997), and Dang Jin, an important military commander and confidant of the Emperor. This relaxed and somewhat intimate view of an Emperor’s private life, where he is enjoying himself in the company of his close colleagues, reflects a stability and outlook quite fitting for this dynasty, which was to usher in a renaissance of Confucian ideas and an excellence in the arts never before achieved in China, and never since surpassed.

In the Ming Dynasty (A.D. 1368-1644), following a century of foreign occupation by the Mongols, scholars and artists sought in different ways to revive the glorious achievements of the Song period, one of which was to portray wise and virtuous rulers and ministers of the past. Liu Jun’s “Emperor Taizu calling on Zhao Pu on a snowy night” is an example of this [SEE Figure 23]. Here, about 550 years after his death, Emperor Taizu, the founder of the Song Dynasty, is again portrayed, and, if you compare his face with that in the previous painting, you can see it is the same person. Emperor Taizu has asked Zhao Pu (the man to whom he was kicking the ball in “Group of football players”) to visit him in order to discuss affairs of state. Zhao Pu was himself no ordinary man. He became prime minister, and is known for bringing peace and prosperity to China by applying the teachings of Confucius.



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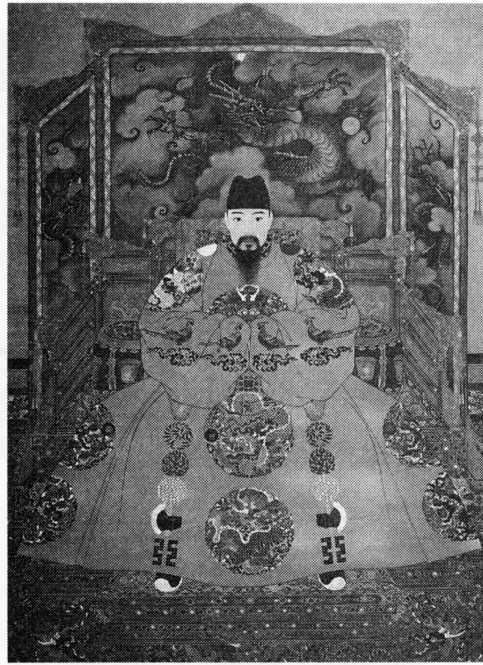
FIGURE 22. Su Hanchen, “Group of football players,” Song Dynasty.

FIGURE 23. Liu Jun, “Emperor Taizu calling on Zhao Pu on a snowy night,” detail, Ming Dynasty.



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FIGURE 24. "Emperor Hongzhi," anonymous artist, Ming Dynasty.



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A very different example is to be found in the formal portrait of the Emperor Hongzhi (r. 1488-1505), the second emperor of the Ming Dynasty [SEE Figure 24]. This is not so much a representation of the person, as of the institution of the imperial throne. The Emperor is dressed in an impressive yellow robe, which is fully garnished with symbolic images conveying his position. The institutionalization is so great, that it seems as if his robe has become part of the floor.

Then, there are many instances of Chinese paintings expressing an indirect, or, not-so-indirect, opposition to a repressive regime, conveyed, however, through scenes of landscapes, flowers (as in Figure 5), or animals. Because they are cloaked in heavy symbolism, the ideas communicated in these paintings are often limited. Here are several examples:

Emperor Minghuang (A.D. 712-756), already shown in Figure 17, is said to have had quite an indulgent lifestyle. Among his excesses, he filled his stables with more than forty thousand foreign horses. These horses were not for use in battle, but were trained to dance in front of the Son of Heaven—the emperor. "The Shining Light of Night," painted during the Tang Dynasty, portrayed, according to the title, one of the most beloved horses in Emperor Minghuang's stable—but look at it [SEE Figure 25]. The horse is not at all content and happy. He is struggling violently, stamping his hooves and lifting his head, turning an agonized eye toward the viewer, but all in vain. He is firmly tied to a thick pole, whose central position in the painting contrasts to the animated struggling of the horse. Although indirect, the painting seems to be quite a condemnation of the court.

Lastly, two examples of discontent with the foreign rule of the Mongols, oth-

FIGURE 25. Han Kan, "The Shining Light of Night," Tang Dynasty.



The Metropolitan Museum of Art, The Dillon Fund, 1977. [1977.78]

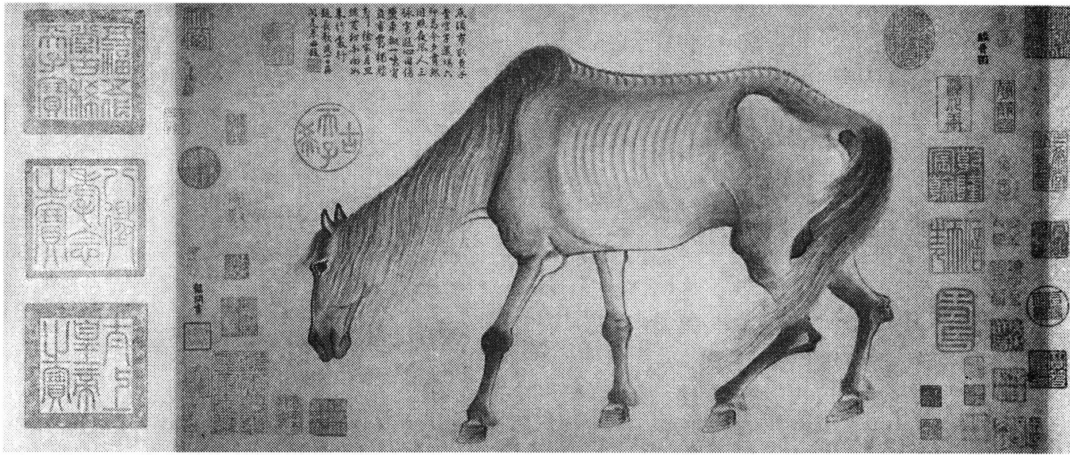


FIGURE 26. Gong Kai, "Emaciated horse," Yuan Dynasty.

erwise known as the Yuan Dynasty. In the first example, "Emaciated horse" by Gong Kai, the opposition is direct and harsh [SEE Figure 26]. This proud animal, a symbol of a noble man, has been starved and maltreated, but remains unbowed; here again, so as to emphasize the message, the eye of the horse looks directly out at the viewer. In a poetic inscription above the horse's head, the artist says: "An emaciated horse, which casts a shadow like a mountain on a sandy bank in the setting sun." A much more indirect opposition is found in "Jackdaws in old trees" by Luo Zhichuan, which depicts a barren winter landscape, enlivened by a group of circling jackdaws returning to roost in the evening—a symbolic representation of homesickness [SEE Figure 27]. A similar painting from the same period has an inscription with the lines: "The flock of circling birds has the appearance of hunger and cold, and they seem to be weeping sadly"—i.e., the condition of the entire educated class in the winter of Mongol occupation.

Let us end our our brief introduction to Chinese painting here. We have seen, that, although on first encounter Chinese paintings may appear strangely different, it turns out that Chinese artists simply employ different instruments and means to express familiar ideas, whether through painting, poetry, or musical setting (a subject for a new article!)—a wonderful example of the diverse richness and universality of mankind. And therefore, it is obvious that an unprecedented renaissance

could be achieved on the eve of the Twenty-first century, through a marriage of the most beautiful ideas of Chinese and Western culture. *It remains for us to make that renaissance a reality.*



FIGURE 27. Luo Zhichuan, "Jackdaws in old trees," Yuan Dynasty.

APPENDIX

'The Brush Sings and the Ink Dances'

To fully appreciate Chinese painting, one must be aware of some of the technical means employed by the artist, which differ from those of the Western Classical painting tradition, such as the use of the brush, the use of color, the canon for stylized forms, and the function of seals.

The Brush—A Musical Instrument

The Chinese artist will paint on paper or silk, which lies flat on a table, while the brush is held perpendicular to the painting surface. The arm can therefore move freely and is not supported. The brushstrokes are determined much more by the free movement of the arm, than that of the wrist. [SEE Figure A1, "Model for the correct holding of the brush"]

Through centuries of practice and development, the method of the brush plays a central role in creating the best means to express ideas. In the handling of the brush, a Chinese painter will pay attention to "gathering and releasing," strength, speed, pauses, turns, modulations, and folds. There are many technical terms related to brushwork, such as "reclining brush" (the side), "dragged brush" (the bel-

ly), "broken brush" (separated tip), and "trembling," "smooth," and "contrary brush."

'Wield the Ink, and the Colors Will Be Realized'

Differently from the West, where primarily oil-based pigments have been used, the Chinese artist primarily uses ink. Thus, the manners of expression differ greatly.

The Fourth of Xie He's Six Principles regarding painting, is "application of color according to kind" (*sui lei fu cai*). "According to kind" means that color must be considered as one of the factors which expresses the subject's spirit. For this reason, it is not the appearance of color that is important, but the subject's nature. Rembrandt's approach to the use of color, although he uses very different materials, is very similar. See, for example, how Ma Lin uses light to affect the colors [Figure 2 and footnote 10].

Following the principle of "applying colors according to kind," a famous Song Dynasty painter, Guo Xi, gives some outlines of the nature of mountains and water, for example: "Spring mountains are lightly adorned and seem to be smiling. Summer mountains are richly green, dripping with moisture. Autumn mountains are bright and lucid, well-attired. Winter mountains are cold and desolate, as if asleep." And: "Spring water is green, summer water jade-green, autumn water is blue, and winter's is black." What is the nature of the sky? "Dazzling in spring, brilliant blue in summer, clear in autumn, and dark in winter."

The beauty of ink depends on the brushwork, wherefore the saying "the brush sings and the ink dances." With masterful use of the brush, a full tonal range with unlimited flexibility between the six colors (dry, wet, thick, light, black, and white) can be created, or, as an ancient saying describes it, "Masterful use of ink

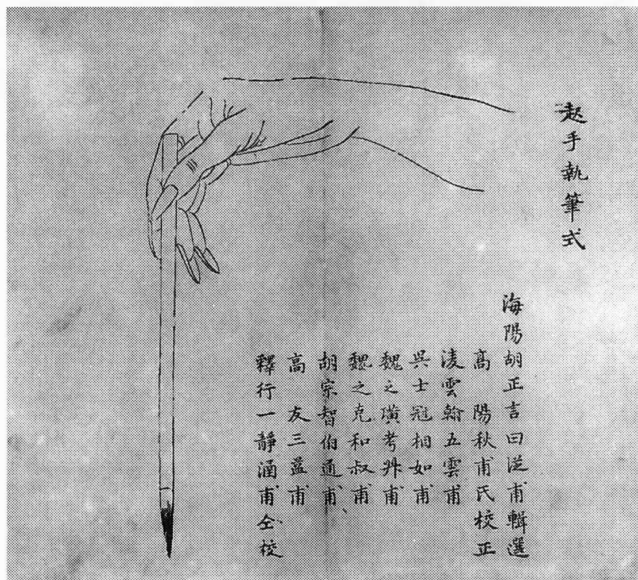


FIGURE A1.
"Model for the correct holding of the brush," woodcut from "A collection of written and painted artworks from the Ten-bamboo-hall," Nanjing, 1633.

Bildarchiv Preussischer Kulturbesitz

FIGURE A2. Shi Ke, "The two patriarchs harmonizing their minds,"
Five Dynasties period.

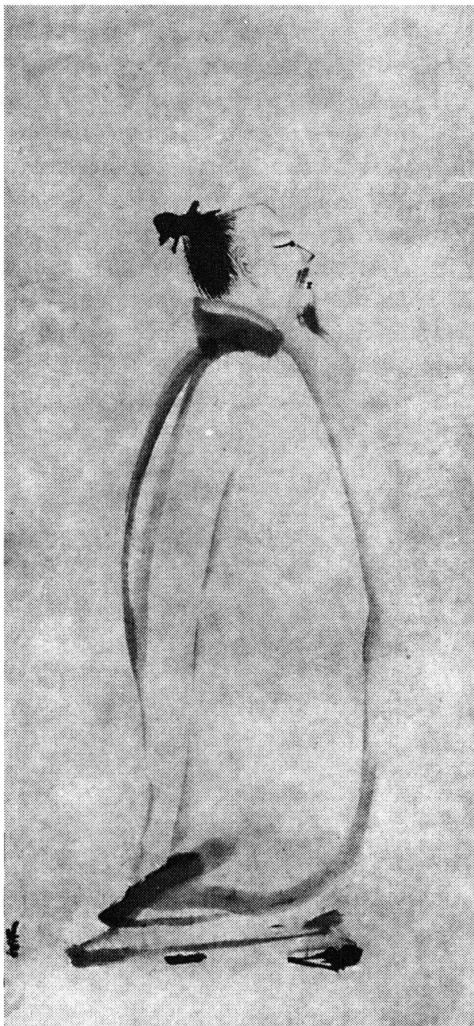
appears green; the lesser brush produces ochre—when neither hinders the other, the ink will appear in the colors and the colors in the ink."

In "The two patriarchs harmonizing their minds" by Shi Ke (Five Dynasties period), the differing characters of the two subjects is expressed through the use of the brush and variation in the "wetness" of the ink [SEE Figure A2]. A similar method is used by Liang Kai in "Li Bai chanting a poem," painted several hundred years later in the Song period—this time, even more simplified [SEE Figure A3]. With just a



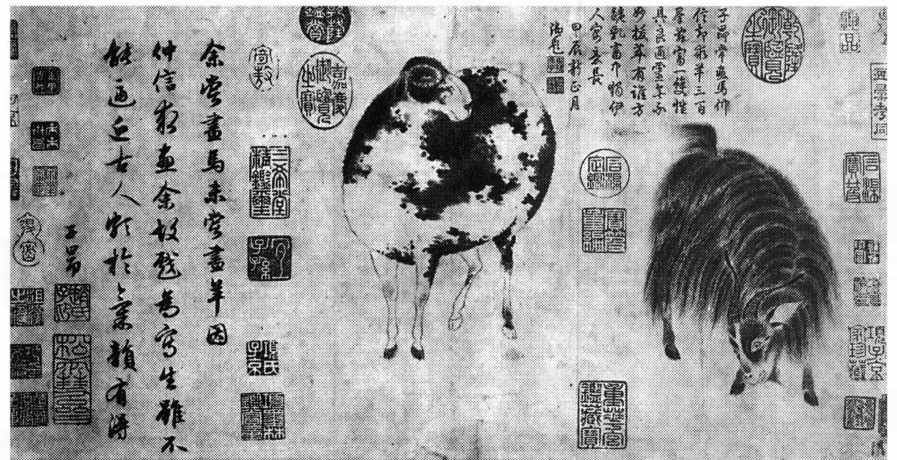
Tokyo National Museum

few, simple fast strokes, the artist has captured the spirit of the famous Tang poet Li Bai (see footnote 6). Another masterful use of ink is displayed in Zhao Mengfu's "Goat and sheep" (Yuan Dynasty), where the artist has used "dotted," soft, wet tones to create the woolly texture of the sheep's fleece, in sharp contrast to the long, needle-like hairs of the goat, created by the use of dry ink [SEE Figure A4]. As a last example, look at the beautiful landscape painting



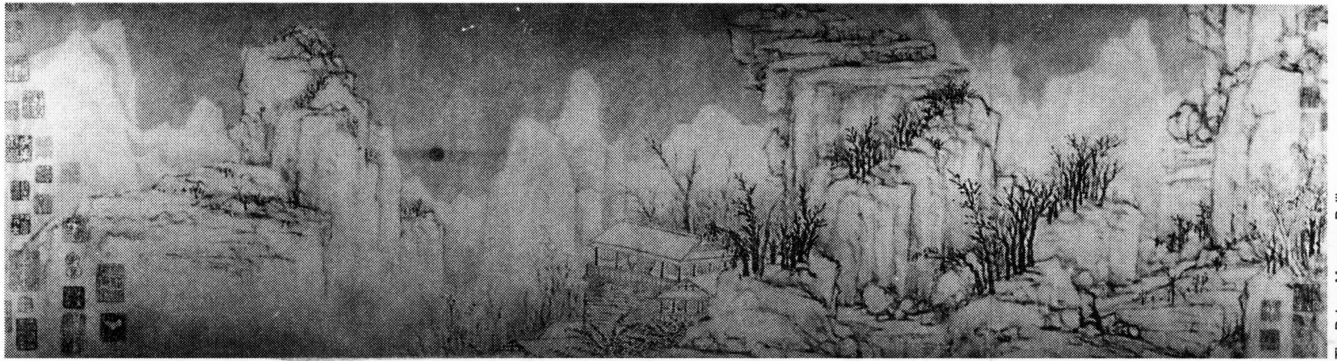
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FIGURE A3. Liang Kai,
"Li Bai chanting a poem,"
Song Dynasty.



Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

FIGURE A4. Zhao Mengfu,
"Goat and sheep," Yuan Dynasty.



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FIGURE A5. *Huang Gongwang, "Clearing after sudden snow," Yuan Dynasty.*

"Clearing after sudden snow," by Huang Gongwang of the Yuan Dynasty [SEE Figure A5]. With the exception of the red winter-sun, only ink is used. The execution of the mountains have been done with a very soft brush—almost feather-like—and yet, they appear monumental and substantial, the bare trees, in dark and pale ink in front and behind the house and on the distant mountain range marking the stages of depth.

Finally, two features regarding forms unfamiliar to the Western painting tradition: the stylization of specific items, and the use of seals.

Over the centuries, Chinese painters produced entire manuals on how to paint different elements, such as bamboo, leaves, branches, or plum blossoms, for example. Numerous handbooks were produced

printed with wood blocks [SEE Figure A6].¹⁷ Rules for the natural appearance of bamboo, for example, were specified, so as to portray its typical appearance as well as its innate characteristic. See, for example, the snow on bamboo in Figure 1 and Figure 23—paintings created more than five hundred years apart. These prescribed conventions were not regarded as a hindrance for the unfolding of creativity, but rather offered the artist greater freedom to convey ideas, rather than having to concentrate on how to represent the different elements as such. In his *Letters on the Aesthetical Education of Man*, Schiller writes that "the real artistic secret of the master consists in his annihilating the material by means of the form," and the Chinese painting manuals were regarded as a help to do exactly that.

FIGURE A6. *Sketches for the representation of leaves and persons, from "Sketches from the mustardseed garden," 1679.*



Bildarchiv Preussischer Kulturbesitz

Seals have been used in China since very early in its history. On paintings, they function as calligraphic inscriptions, or signatures, stamped in bright red colors. For the most part, the artist will sign his painting with one or two seals, which might contain his name, his home town, and perhaps a motto. (Some paintings, such as Figure A4, contain a large number of seals. These were not stamped by the artist, however, but by admiring owners, who added their own seals to the painting.) The carving of seals is regarded as an independent art and can play a role analogous to poetic inscription, enhancing the content of a painting. Figure A7 shows the seals from two different artists. One seal reads "Attaining immortality," and the other, which was stamped on a painting of spring flowers, "The mountain flowers at home bloom this time of year." So, if you are able to read the seals, it is not difficult to see how the painting, the writing, and the seal gain mutually from one another.



FIGURE A7. Impressions from carved seals. Top: "Attaining immortality." Bottom: "The mountain flowers at home bloom this time of year."



1. See, for example, G.W. Leibniz, "The Natural Theology of the Chinese," in *G.W. Leibniz: Writings on China*, ed. by Daniel J. Cook and Henry Rosemont (Chicago and LaSalle: Open Court, 1994), and the following studies which have appeared in previous issues of *Fidelio*: Michael O. Billington, "Toward the Ecumenical Unity of East and West: The Renaissances of Confucian China and Christian Europe," *Fidelio*, Summer 1993 (Vol. II, No. 2), "The European 'Enlightenment' and the Middle Kingdom," *Fidelio*, Summer 1995, Vol. IV, No. 2), and "The Deconstructionist Assault on China's Cultural Optimism," *Fidelio*, Fall 1997 (Vol. VI, No. 3); Helga Zepp LaRouche, "China's Confucian Legacy in Today's World," *Fidelio*, Winter 1996 (Vol. V, No. 4).
2. Through the Civil Service examination system introduced in the Han Dynasty (206 B.C.-A.D. 221), the emphasis on education was maintained for centuries in China. In order for an individual to enter government service, he had to pass this examination, which required years of study of the ancient classics and philosophical treatises, combined with steeping himself in the moral principles of Confucianism. Passing the examination, however, provided a key to a life of privilege, social status, politics, and aesthetics. Anyone who wished could take the examination, and quite a few individuals from poor backgrounds did so, in most cases through a person from the educated class "adopting" the student. Through the centuries, the strength and coherence of

this elite of educated men proved as important as political centralization or economic integration, as a basis for the unity of Chinese civilization. Confucian officials, educated to view their obligation to the ruler in moral terms, would often make forthright criticisms of imperial policies, and, when disgraced or persecuted, would continue their work, at times far from the court, while they waited for better times. It is also of note, that similar to Italy's great Leonardo da Vinci, many artists performed important tasks for the state. Yan Liben's father [Figure 16], himself an artist, was an architect and engineer, who designed weapons and supervised the construction of sections of the Great Wall. Or, Ren Renfa [Figure 17], who was a specialist in hydraulic engineering, became assistant controller for the irrigation of the state.

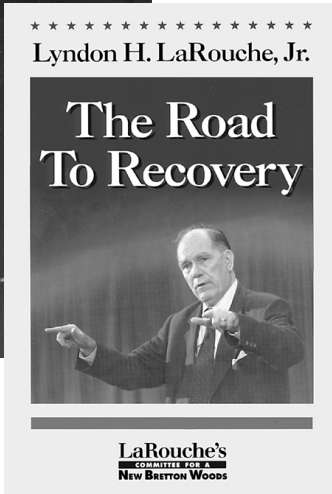
3. Being raised in the tradition of Western Classical painting, this author some years ago began to discover the richness of Chinese painting, and some of the different ways in which Chinese painting communicates ideas. On many occasions, when viewing Chinese paintings, I would find myself enthralled and inspired, and the questions why, and how, do these seemingly foreign paintings convey such intensity, would invariably come to mind. It was the effort to answer some of these questions, and to ease the way for others to make the same discoveries, which prompted me to write this article. Many aspects of Chinese painting have necessarily been

- omitted—for example, the heavy Buddhist influence, or the history of Chinese painting as such. What is presented here is meant only as an opening door to the discussion of several of the key principles and ideas implicit in Chinese classical painting. For further study, the following texts are recommended: Richard M. Barnhart, *et al.*, *Three Thousand Years of Chinese Painting* (New Haven and London: Yale University Press, 1997), which includes an extensive list of further readings; and Wang Yao-ting, *Looking at Chinese Painting* (Hongkong: Nigensha Publishing Co., 1996).
4. In “Record of famous paintings of successive dynasties” (*Lidai minghua ji*), Zhang Yanyan (Tang Dynasty) writes: “The art of painting exists to enlighten ethics, improve human relationships, divine the changes of nature, and explore hidden truths. It functions like the Six Confucian Classics, and works regardless of the changing seasons.”
 5. Three main forms developed: the horizontal scroll, vertical scroll, and so-called “album-leaf.” The horizontal scroll is the oldest form, and has the same format as ancient Chinese manuscripts and books. It is rolled out in sections, one at a time, from right to left, at arm’s length. When one section has been “read,” it is rolled up, and the next section rolled out. By about the Tenth century A.D., the vertical scroll came to be widely used. Vertical scrolls are hung on poles, and the composition can therefore be seen as a whole. The third form, the album-leaf, developed from the horizontal scroll format. Leaves arranged in order, accordion-like, could be unfolded, like a book without a spine. All three formats were easy to transport and store.
 6. The first direct connection between poetry and painting is found in poems written by the Tang poets Li Bai (A.D. 701-762) and Du Fu (A.D. 712-770), who would write poems after having been inspired by a painting. In the Northern Song period, painter and poet Su Shi (A.D. 1036-1101), and others, promoted the merger of these two arts further, so that, over time, poetry and painting become so integrated that “soundless poem” developed into a common expression for a painting. A book on painting from the Qing Dynasty bears the title, “A History of Soundless Poems.”
 7. The translation of this and subsequent poems is approximate. Needless to say, much of the power of the original has been lost.
 8. The Imperial Painting Academy in the Northern Song court would test painters in poetry, poetry and painting, the Confucian classics, and paintings from the imperial collection would be made available for copying and further study.
 9. Ma Lin was from a famous family of painters, out of which, for at least 150 years, one painter in each generation received official appointment to the Imperial Painting Academy.
 10. Note the use of light. In Chinese painting, one finds no single source of illumination, and little difference is apparent in day and night scenes. Instead of darkening the setting, the painter will use different signs to illustrate that it is evening. In this painting the moon, the candles, the lake mists, and the glow from the eaves of the pavillion, together create a subtle suggestion of evening.
 11. In China, calligraphy is considered an independent art form, closely connected to painting. Painting and calligraphy use the same tools: brush, ink, and paper or silk. An artist of a calligraphic work will plan the entirety of his composition before he begins to work, very much as the painter does. As a calligrapher of the Tang Dynasty put it: “With a single dot, the pattern for a character is established; a single character becomes the standard for the entire text.” Let’s say the artist wants to make a calligraphic composition of a poem. He will choose the brush and the style (of which there are many) that will go best with the idea he is to express. The way he writes the characters can be loose or dense. The second column can “answer” the first column, by the way the characters are executed. The total assemblage in a work of calligraphy is called “the distribution of columns and arrangement of space.” For obvious reasons, Chinese calligraphic art can only be fully appreciated with an in-depth knowledge of the language.
 12. The other five Principles concern brushwork, shape, color, composition, as well as copying as a means of training. It should be noted, that copying old works of calligraphy and painting played a major role in Chinese painting. In the Chinese tradition, emphasis is laid on historic consciousness, and the preservation of tradition. This preservation of knowledge through the generations, with the copying of the old masters, served, at the same time, both to transmit this knowledge and tradition, as well as to give respect for the masters of antiquity. The point of copying, however, was not to achieve a direct resemblance, but to “inherit the spirit.” To encourage the student to outdo his teacher, the Chinese quoted the adage, “indigo blue is bluer than the indigo plant it is extracted from.”
 13. “Festival . . .” is a good example of what is called “blue-green” landscape, a complicated process, which involves multiple layering of colors, in which, after two or three applications of color, a transparent binder made of alum is applied to stabilize the colors and to prevent the various layers of washes from becoming muddied, a process called “three-alum, nine-wash.”
 14. The principle of “Breath-resonance generated by movement” was later discovered by great Western painters, and employed, for example, by Leonardo da Vinci in his “Mona Lisa.” See Karel Vereycken, “Some Remarks on Chinese Painting and Its Influence on the West,” *Fidelio*, Summer 1997 (Vol. VI, No. 2), and “The Invention of Perspective,” *Fidelio*, Winter 1996, (Vol. V, No. 4).
 15. Quoted from *The Wisdom of Confucius*, ed. and trans. by Lin Yutang (New York: Random House Modern Library, 1943), pp. 112-114. I have modified the translation as follows: (1) “*ren*,” translated by Lin as “moral sense,” has been rendered as “*agapē*”; (2) “*zhi*,” translated by Lin as “intellect,” has been rendered as “reason.”
 16. “Magpies and hare” has the Chinese title *Shuangxi tu*, a word play on the word *xi*, which can mean both “magpie” and “happiness.” Two magpies are therefore double happiness. Chinese paintings and poems abound with verbal and visual puns of homophonic sounds and interchangeable meanings.
 17. The 1679 manual in which these illustrations appeared has been published in English as *The Mustard Seed Garden Manual of Painting* (Princeton, N.J.: Princeton University Press, 1997).

Washington, D.C. Conference

LaRouche Movement Launches Drive To Put U.S. On 'Road To Recovery'

EIRNS/Stuart Lewis



Meeting in Northern Virginia in the wake of the defeat of the impeachment coup against President Clinton, more than 700 representatives of the LaRouche political movement spent Presidents' Day weekend, Feb. 13-15, discussing how to mobilize the mass forces which can put the United States on the "Road to Recovery."

Lyndon LaRouche's recently completed book, *The Road To Recovery*, provided the basis for the conference panels [SEE Books, page 89]. The sub-theme, which he also stressed during discussion by phone hookup with the conference participants, was the need to destroy the New Confederacy and Al Gore, which represent the British-led financial oligarchy's attempt to destroy sovereign nation-states and civilization based on scientific and industrial progress.

Conference keynotes by both Lyndon and Helga LaRouche dealt with the challenge of political leadership in this kind of revolutionary period. Both leaders were introduced by Amelia Boynton Robinson, Vice-Chairman of the Schiller Institute. LaRouche's remarks hit hard at the ingrained

EIRNS/Stuart Lewis



habits which have kept Americans from acting rationally to solve the current world financial crisis.

Helga Zepp LaRouche spoke on the topic, "What It Takes To Be a World Historical Leader Today." She took up the question of justice, and leadership, from the works of the Greek philosopher Plato. It is in Plato's *Republic* that the idea of the "common good," later reflected in the U.S. Constitution's commitment to the "General Welfare," is first defined.

Particularly exciting to

Schiller Institute founder Helga Zepp LaRouche poses task of world leadership.

this audience was Zepp LaRouche's presentation of the work of the German Jewish philosopher Moses Mendelssohn, a contemporary of the U.S. Founding Fathers, in advancing these Platonic ideas in the realm of education and culture.

Nation-State, or New Dark Age

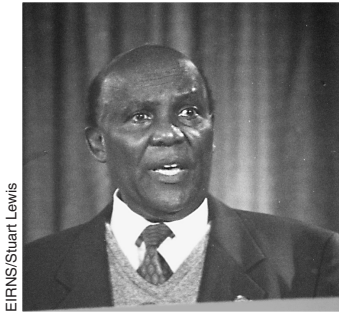
Following Lyndon LaRouche's keynote, a panel of five presentations addressed the question of the nation-state versus feudalism.

- William Wertz's "Birth of the Nation-State: The Revolution of the Fifteenth Century," developed the crucial historical breakthrough which was made following the 1439 Council of Florence. Wertz contrasted the devastation of the feudal Dark Age, with the work that Louis XI of France and Henry VII of England accomplished, in forging the



EIRNS/Stuart Lewis

Over 300 activists gathered during lunch break to discuss building a citizens' organizing army of 10,000 to 20,000 LaRouche supporters over the coming months, based on sales of LaRouche movement publications. Left: Former Arizona Congressional candidate Maria Elena Milton addresses the meeting.



EIRNS/Stuart Lewis

concept of a nation-state dedicated to the common good.

- The threat which the Confederacy represented and continues to represent to the American constitutional republic, was the focus of the next two speakers.



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Anton Chaitkin demonstrated the British origins of the Confederacy plot, showing that it was not “the South,” but an external oligarchy, which organized the insurrection. Fredric Henderson took up the real issues behind the impeachment trial of President Andrew Johnson, involving Johnson’s complicity in attempting to reverse the Union victory after the Civil War.

- This section of the conference concluded with Edward Spannaus, speaking on the “Rule of Law’ Hoax” which inundated Americans during the impeachment trial, and Jeffrey Steinberg, on Al Gore’s “Fried Green Fascism.” Spannaus showed that the content of the “rule of law” which Henry Hyde championed, was nothing less than the British, anti-republican conception of “Anglo-American law.” Steinberg stressed the genocidal commitment of Gore’s Malthusian ideology, and the threat it represents today to

Conference panelists (clockwise from top): Hon. Godfrey Binaisa, William Wertz, Gerald Rose.

LaRouche Must Advise Clinton on the Economy

In October 1998, the Schiller Institute began to circulate an Appeal to President Clinton to appoint Lyndon LaRouche as his economic adviser. As of March 3, a total of 150,000 signatures had been gathered on the appeal. With the defeat of the attempted coup d'état against the President, the text of the petition was updated, and appears below.

* * *

Dear Mr. President:

The attempt on the part of Special Prosecutor Kenneth Starr and former House Speaker Newt Gingrich, in collusion with Al Gore and other deviant Democrats, acting in behalf of British-linked Wall Street interests, to misuse the American Congress for an impeachment proceeding against you in the style of the British parliamentary system, was the equivalent of a coup d'état against the office of the President and against the U.S. Consti-

tu- tion. Having failed to remove you from office and replace you with Al Gore, these coup plotters are still intent upon carrying out a cold coup d'état to prevent you from acting like Franklin D. Roosevelt to solve the global financial crisis in collaboration with such nations as China, Russia, India, and Germany.

If we are to put the world back on the road to recovery, the current British-inspired geopolitical attacks on China, Russia, and other sovereign nations must be stopped. Instead of a new Cold War “clash of civilizations,” what is required is an ecumenical alliance for progress. World peace must be based upon a community of principle among sovereign nations. That common principle is economic development. The global engine for such development is the Eurasian Land-Bridge, and the creation of a New Bretton Woods system to finance it.

You yourself have directly spoken of the fact that the world finds itself in the most dangerous economic and financial crisis of the last fifty years. Unfortunately, it has been demonstrated at various meetings of the Group of 7, the Group of 22, the International Monetary Fund, and the World Bank, that these governments and institutions are incapable of dealing with the urgently required reorganization of the international monetary and financial system.

However, as the Asian crisis, the crisis in Russia, the crisis in Brazil, the LTCM collapse, and the imminent crises in Euro-land and on Wall Street demonstrate, the free market and “laissez-faire” economic system is today just as bankrupt as the Soviet Union was when it collapsed. Any attempt to respond to the crisis with austerity and hyperinflation will only lead even more rapidly to the nuclear meltdown of the

the continued existence of the U.S. and civilization as a whole.

The General Welfare

After the second keynote presentation, former Chicago Democratic Alderman Virgil Jones, a recent victim of the Justice Department's "Operation Frühmenschen" prosecutions, gave a short greeting.

- He was followed by Dennis Small, *Executive Intelligence Review* Ibero-America editor, who contrasted "bankers' arithmetic"—the way the financial oligarchy systematically destroys nations—with "human arithmetic," that is, the method by which increasing powers of man's thinking can be measured in an economy.

- The discussion then turned to Africa, the most shocking example of the deliberate oligarchical destruction of human civilization today. The Honorable Godfrey Binaisa, former President of Uganda and now the head of the nascent African Civil Rights movement, spoke first, on the history of how the

system. The only moral course of action is for nations to put their people first by using their sovereign powers to impose capital and exchange controls as transitional to the creation of a New Bretton Woods system.

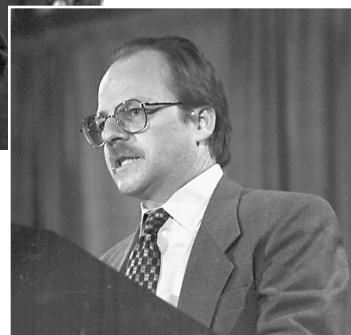
The economist Lyndon LaRouche alone has long warned that the series of wrong decisions taken in the framework of the neo-liberal economic policies of the last thirty years must inevitably lead to a systemic crisis. He has been right; all of his critics are today thoroughly discredited. LaRouche is well-known in many countries throughout the world, and is highly esteemed for his uncompromising action in behalf of a new, just world economic order. We appeal to you, President Clinton, to appoint Lyndon LaRouche immediately as economic adviser to your administration.



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis

Conference panelists (clockwise from above): Michael Liebig, Kathy Wolfe, Fredric Henderson.

colonial powers have continued to keep their claws in the potentially vastly rich African continent. Then, Uwe Friesecke of the Schiller Institute in Germany, presented an update on the current British strategy for recolonizing Africa.

- Lastly, Michael Liebig, director of intelligence for *EIR* in Europe, spoke on "Von Schleicher, the Schroeder-Schacht Plot, and Hitler's 'Legal Coup.'" Liebig dissected the decisive period of December 1932 to the end of January 1933, in which a Hitler who in December was demoralized and potentially destroyed, was able to ascend to political power legally less than two months later.

Classical Art

As is its custom, the Schiller Institute conference featured a number of Classical music performances. Mezzosoprano Sheila Jones, noted baritone Aaron Leathers, and the Leesburg Schiller Institute chorus all provided musical introductions to various of the panels. During the final panel, the discussion itself turned to the role of Classical art in shaping how decisions are made.

- After the chorus's rendition of the

Please turn to page 74



EIRNS/Stuart Lewis

Leesburg Schiller Institute chorus, directed by John Sigerson, performs Beethoven's Mass in C.

Russians Feature LaRouche in I.M.F. Debate

While the Primakov government of Russia has taken steps in the direction of reviving the national economy of the country in opposition to the austerity demands of the International Monetary Fund, economic policy circles and press outlets in Moscow are paying an unprecedented degree of attention to the economic proposals of U.S. economist Lyndon H. LaRouche, Jr., who in 1994-96 conducted seminars in Moscow with Academicians who are now advising the Primakov government.

On Feb. 4, the Institute of Comparative Political Science of the Russian Academy of Sciences held a seminar on "The Third Phase of World Systemic Crisis," which featured Prof. Taras Muranivsky, president of the Schiller Institute for Science and Culture (Moscow). The seminar was attended by sixty scientists, representatives of industry, and journalists.

Muranivsky summarized LaRouche's analysis of the terminal phase of the world financial and economic system, noting it has created a revolutionary situation, and reviewed the plans for reorganization of the world financial system which LaRouche has put forward.

Even more extraordinary was the publication, in the Feb. 11 edition of *Economic Gazette*, a Moscow weekly, of extensive answers by LaRouche on the question of escaping the deadly effects of the foreign debt. Editor Aleksandr Chekalin had previously published an open letter addressed to a number of religious figures, including Pope John Paul II, some heads of state, including Mahathir bin Mohamad of Malaysia,

Schiller Conference

Continued from page 73

first two movements of Ludwig van Beethoven's Mass in C, Kathy Wolfe, joined by Philip Ulanowsky at the piano, delighted the audience with a presentation on how music exists "between the notes," and not simply by banging them out. John Sigerson showed how Wolfgang Amadeus



Moscow, April 1996: Lyndon H. LaRouche, Jr., (left) addresses seminar on global financial crisis. Participants include Academicians Gennadi Osipov and Leonid Abalkin.

and two scientists, Lyndon LaRouche of the U.S. and Andre Franck of the Netherlands. In response to the question, "What would be the benefit to the peoples of different countries and to humanity as a whole, if existing debts were abolished?" LaRouche wrote:

"To save the world from what would be otherwise an assured 'new dark age' for this planet, it is necessary to effect a global debt-reorganization, and a new financial and monetary system, and, also launch a new system of credit devoted to the growth and increased productivity of the physical economy, while suppressing financial speculation and the evils inherent in so-called 'free trade.' Any forces which might succeed in resisting this change in affairs, would find themselves soon sitting in a Hell they themselves could not survive. That is already a certain kind of benefit.

Mozart, in various pieces, developed ideas he derived from the great composer J.S. Bach.

• Tony Papert and Gerald Rose directed the audience's attention to ancient culture. Papert discussed the frauds of British archaeology, and the prehistoric maritime culture of the Indian Ocean region, and Rose spoke on the cultural significance of the Homeric epic poems, especially *The Iliad*.

"We require the mobilization of large masses of presently idled or otherwise wasted productive potential. Economic recovery of this planet from the present peril of global doom could occur only through relatively vast amounts of long-term new state and private credit, at discount rates of not more than between one and two percent *per annum*, over medium- and long-term periods extending to between 20 and 30 years into the future. . . .

"In aid of this, the masses of accumulated, honorable forms of debt must be rewritten as long-term debt at low interest rates, and with special terms of deferred payments as may be required. By this device, earlier proposed and used successfully by the first U.S. Treasury Secretary, Alexander Hamilton, otherwise useless private and other debt can be held in deposit in banks, as security for the issuance of credit used to promote development of infrastructure, agricultural development, and industry. This use of such restructured debt in aid of such lending, keeps the debt from default, and current. It becomes a sane alternative to bandit and other lunatic forms of desperado 'privatization,' as a part of the base-line for developing the private sector's increasing role in a successfully growing national and world economy."

Zepp LaRouche Opens Strategic Flank in Mexico

From Nov. 28 to Dec. 7, Helga Zepp LaRouche visited Mexico City, Guadalajara, and Monterrey, the three cities which determine the political agenda of Mexico. By the conclusion of her 10-day tour, she had addressed more than 1,000 Mexicans in five major public events, and had privately met representatives of the various institutions which form the backbone of the Mexican nation.

Her trip provoked a national debate, after José López Portillo, President of Mexico from 1976 to 1982, joined Zepp LaRouche at a public forum in Mexico City Dec. 1, and endorsed Lyndon LaRouche's strategy for world recovery. "It is now necessary for the world to listen to the wise words of Lyndon LaRouche," the former President told the select gathering of more than 100 people who had come to the prestigious Mexican Society for Geography and Statistics to hear Zepp LaRouche and López Portillo. "Let us hope, Doña Helga," he said, "that your husband can influence the government of the United States, so that the proposals which you so brilliantly have laid out to us, can, in some way, be realized."

The next day, Mexico's current President, Ernesto Zedillo, personally criticized López Portillo for suggesting Mexico has any alternative to I.M.F. policies. Those who argue thus are merely "nostalgic" for a past which was never any good, Zedillo said in a speech in Queretaro.

Zedillo's comments made banner headlines around the country. Several newspapers reported that the President was answering remarks made by López Portillo at "an address given by the economist Helga Zepp LaRouche."

Zepp LaRouche responded, at a Guadalajara event, that it is very useful

that a debate is now raging in Mexico. I did not come to Mexico to criticize the government, she said, but to present a message of hope, to let Mexicans know that there is a new strategic configuration in the world, which opens the opportunity to defeat the globalization which is destroying nations.

A Strategic Flank for Growth

The explosive interest which Zepp LaRouche found in Mexico for her briefing, demonstrates how quickly the overall world strategic situation can be

received significant press coverage. The national daily *Reforma* reported Dec. 1 that "the wife of renowned economist Lyndon H. LaRouche" warned that, "unless the governments of the G-7 and other countries totally change their present policy course, we will see in the next few weeks the next phase of the collapse of the financial system." She said that "the question is to influence President William Clinton, to promote an alliance with China and Russia, along with Malaysia and India, and to create a Bretton Woods, a new, just economic order," wrote *Reforma*.

Excelsior, Mexico's leading newspaper, ran articles on Zepp LaRouche's visit for four days in a row, Nov. 30 to Dec. 3, and another on Dec. 7. Its Dec. 3 coverage was headlined: "No Country Has Benefited from the I.M.F.'s Prescriptions or Policies: Helga Zepp LaRouche. Everyone who has tried its medicine is sicker than ever. China-Russia Alliance, the hope in the face of the collapse of the Financial System."

By the time she departed the country, more than twelve articles on her visit had appeared in at least seven newspapers, and several radio and television news stories were monitored. On Dec. 9, one of the country's most popular weeklies, *Siempre*, ran a prominent two-page interview with "German economist Helga Zepp LaRouche," the "wife of U.S. politician Lyndon LaRouche (an ex-political prisoner in his country who argues that the British oligarchy is the principal cause of the current world economic chaos)." Two television channels in northern Mexico have announced that they will be broadcasting interviews taped with her during her visit.



Former Mexican President José López Portillo greets Helga Zepp LaRouche. López Portillo is famous as the last President of Mexico who fought to develop his country into an industrial power.

shifted. Zepp LaRouche, who visited several cities in China in November, detailed for Mexicans that, while the world depression is creating chaos and disintegration, they need to know that there is a new strategic correlation of forces shaping up globally, centered around China, and its initiatives towards Russia, Japan, India, and other nations, for the common development of the project known as the Eurasian Land-Bridge.

She asked: If one-half of humanity is breaking with globalization, why, then, should your nation, or other nations, commit suicide under I.M.F. policies?

From her first press conference on Nov. 30 onwards, Zepp LaRouche's visit

EPNS/Ruben Cota Meza

Schiller Institute in Malaysia

‘Capital Controls Help Human Rights’

A Schiller Institute delegation led by U.S. human rights representative Gail Billington visited Kuala Lumpur, Malaysia, from Jan. 20 to Jan. 25. The aim of the visit was to determine directly the impact of the capital controls and other economic policies enacted by the Malaysian government to combat the effects of the international financial crisis.

In Kuala Lumpur, Billington interviewed Malaysian Prime Minister Dr. Mahathir bin Mohamad and Finance Minister Tun Daim Zainuddin for *Executive Intelligence Review*.

On Jan. 25, Billington addressed a seminar at Malaysia’s leading thinktank, the Institute of Strategic and International Studies (I.S.I.S.). She spoke on “Human Rights and Wrongs: An American Perspective,” to a forty-person audience, half from foreign embassies, including the U.S., and the rest Malaysian businessmen and members of the intelligentsia. Billington described the role to be played by sovereign nation-states in realizing the new, just economic order proposed by Lyndon LaRouche since the 1980’s. And, she discussed the fact that the imprisonment of LaRouche and his associates, including her husband, Michael Billington—



Schiller Institute representatives Gail Billington and Dino de Paoli interview Malaysian Prime Minister Dr. Mahathir bin Mohamad (left).

who remains imprisoned, serving a 77-year sentence in the state of Virginia—was a political operation, aimed at preventing the realization of this new order. Leaders of the developing nations, committed to this new order, are also under attack—often under the cover of “protecting human rights,” said Billington.

Favorable Response

Billington’s presentation received favorable coverage on the government-owned TV channel, and was publicized in a wire by the government news agency Bernama. Channel 2 TV featured Billington addressing the I.S.I.S. policy seminar on the subject of capital controls as the only way to defend the human rights of all people from financial speculators.

The Bernama wire appeared in the *The Star* newspaper, the second major English-language

daily in Malaysia, on Jan. 26. It read as follows:

“Kuala Lumpur: An international non-governmental organization, the International Schiller Institute, gave the thumbs up yesterday to Malaysia’s selective capital controls, saying the measures give priority to people’s welfare over financial interests.

“Its human rights representative Gail G. Billington said, by imposing the controls, Malaysia had become the first country to place the human rights and general welfare of the people before financial interests.

“It is the ideal of national sovereignty that the primary responsibility of government is for citizens, not for financial interests, not for speculators, and not for the international market,” said Billington.

“She said this after speaking at an international affairs forum on Human Rights and Wrongs: An American Perspective, held by the Institute of Strategic and International Studies (I.S.I.S.) here.

“She suggested that other countries take the cue from Malaysia and implement the controls which were introduced last September.”



Malaysian Finance Minister Tun Daim Zainuddin poses with Schiller Institute delegation.

Schiller Institute Issues Call for 'Women's Committee for the New Silk Road'

The following text was drafted by Helga Zepp LaRouche in the hours before President Clinton had called off the air strikes against Iraq on Nov. 14, 1998. Unfortunately, President Clinton was subsequently manipulated to go ahead with the air strikes against Iraq. As a result, the world has been thrown into a deep strategic crisis, which makes the following initiative all the more urgent. It has been signed by hundreds of prominent individuals.

Peace Commission Working Group, Women's Committee for the New Silk Road

When the first Gulf War was about to be launched in 1991, Pope John Paul II warned that this would be a war "from which humanity could not return." In this war, the largest industrial potential of the region was destroyed, when Iraq was "bombed back to the Stone Age," and many countries suffered severe economic consequences. **Through the combined effort of the destruction of infrastructure, and the embargo of seven years' duration, well over 1 million Iraqi children have already died; one child is dying every eight minutes.** The living standard in Iraq has collapsed to the level of sub-Saharan countries. A new war against Iraq, this time in the context of the ongoing global financial crisis, would throw the whole region into the apocalypse.

Just preventing this war is not enough; we must prevent the reasons it is looming before us now. The very idea of a new crisis around Iraq represents, in itself, a complete and utter diversion from the efforts on the part of world leaders to find an urgent solution to the world financial and economic crisis.

The world is presently in an accelerating global financial crisis, one that is throwing more and more parts of the world into deep depression of the physical economy. Entire countries and even continents are disintegrating. Starvation threatens the lives of millions of people in Africa, as in Indonesia, Russia, and other areas around the globe.

Many regions have been so weakened by decades of austerity imposed by the International Monetary Fund and others, that hurricanes and similar natural disasters have sunk them in the abyss of disintegration virtually overnight, as happened recently in the case of Central America—which shows the speed with which nations can find themselves thrust into a New Dark Age.

What we need is a real perspective of peace through development. Only if the world returns to real economic growth, can there be any hope of stabilizing the many crisis spots that exist today.

Governments throughout the world should immediately decide to establish a New Bretton Woods System, which must replace the old, bankrupt financial system. The majority of the foreign debt of most countries is unpayable and should be written off, or reorganized. There must be a system of fixed exchange rates, capital and exchange controls, and generation of new credits for production in industry, agriculture, and infrastructure through sovereign nation-states.

The obvious way to start the reconstruction of the world economy is the beautiful project of the New Silk Road, otherwise called the Eurasian Land-Bridge. This project,

started by China and already supported by many countries, integrates the Eurasian countries through infrastructure development corridors, and then expands this program to Africa and Latin America. Through the Land-Bridge conception, the disadvantages of the landlocked areas of the world can be overcome for the first time in history, and the basis for a just world economic order can be found.

Obviously, Iraq is one of the central countries in the New Silk Road. If one wishes to change the dynamic of the entire Gulf, Middle and Near East region, and eliminate for good the looming danger to the world, there is no better way than to build the southern-tier extension of the New Silk Road, from China through Central Asia, to Iran, Iraq, to the Near East, and, from there, branching out to Africa on one side, and the Balkans on the other. In the other direction, the southern tier of the New Silk Road must go from Iran to India and, from there, integrate all of Southeast Asia.

We, the working committee of the Women's Committee for the New Silk Road, pledge that we will, by working to bring the plans of the New Silk Road to fruition as quickly as possible, make our governments the instruments to end the misery of so many people in the world. Perhaps we had to go to the verge of the abyss, in the case of the threat of the war against Iraq, to realize that we cannot go on like this any more. We appeal to governments throughout the world to join us. We issue this appeal with burning hearts, speaking for the billions of poor and the innocent children of the world.

Mstislav Rostropovich,
'Cellist and Conductor

'We carry out a divine service with our music'

The now 70-year-old Mstislav Rostropovich is considered the greatest 'cellist of our time, and is generally mentioned in the same breath as the legendary Pablo Casals. The proximity to Casals is not accidental, for his father and first teacher, Leopold Rostropovich, admired Casals' art greatly, and was for a time his student in Paris. Like Casals, who revolutionized 'cello playing at the beginning of this century—liberating Bach's Suites for Violoncello Solo from the taint of a naked "étude," and performing these brilliant Classical compositions for the first time in the concert hall, so that they were established as the foundation of 'cello literature—Mstislav Rostropovich has also distinguished himself as a revolutionary on his instrument. Nearly all modern composers have been stimulated by his 'cello playing. Most of all, it is thanks to him and his innumerable students, who themselves belong to the elite of 'cellists today, that the 'cello has experienced a true renaissance in recent decades. Yet, as Rostropovich recounts in this interview, he was already as a child fascinated by conducting, and even at the beginning of his career as a soloist, prepared seriously for the conductor's calling.

Born in 1927, the son of a 'cellist and a pianist, Rostropovich took in music "with his mother's milk," so to speak. As a child, he received a thorough education on both piano and 'cello, until, in accordance with his father's wishes, he concentrated entirely on the violoncello. He debuted as a soloist when he was only 13 years of age—at the "advanced" age of 14, following the early death of his father, he had to concern him-

self with supporting his family—and, owing to his outstanding accomplishments, within three years he entered the renowned Moscow Music Conservatory. He immediately began a meteoric career as the leading 'cellist of the former Soviet Union, which very quickly led him abroad. At the beginning of the 1960's, he conducted his first public concert, together with his friend, the composer Dmitri Shostakovich, and in 1968 he premiered a sensational "musically new production" of Tchaikovsky's opera "Eugene Onegin" at the world-renowned Bolshoi Theater, in which his wife, the soprano Galina Vishnevskaya, held the position of Primadonna assoluta.

Befriending Solzhenitsyn

In the West, besides his great artistic achievements—he has concertized with practically every world-class orchestra and chamber music group—Rostropovich is known above all for his public championship of the author Alexander Solzhenitsyn, who, beginning the late 1960's, was banned by the former Soviet regime, and finally, in 1973, exiled from that country altogether. Solzhenitsyn lived for nearly four years in Rostropovich's dacha, as he otherwise had no place to live with adequate working conditions. A crisis with the regime was reached in the late fall of 1970, after Rostropovich had confirmed his attitude on this question in an Open Letter. Although



suppressed in the Soviet Union, after this letter hit the West like a tidal wave, Rostropovich himself quickly became a Soviet "non-person": his artistic activity was drastically curtailed and foreign trips were forbidden, as were concerts in the great cities of Moscow and Leningrad. Nearly all his friends turned against him. In the beginning of 1974, Rostropovich received—particularly through the intervention of U.S. Senator Edward Kennedy—approval from the Soviet regime for a "two-year foreign residence," accompanied by his family. In 1978, Soviet citizenship was stripped from him and his wife.

Rostropovich could not complain about a lack of work in the West. Besides his intense activity as an internationally sought-after soloist, he was frequently also a guest conductor with renowned orchestras. Besides these duties, in 1977 he undertook the position of chief conductor of the National Symphony Orchestra in Washington, D.C., a position for which he

had prepared for seventeen long years. When the Berlin Wall fell on Nov. 9, 1989, he flew to Berlin with his 'cello as quickly as possible, to play one of Bach's solo suites at Checkpoint Charlie—a work which he has only just, at the age of 70, really undertaken for the first time, because, as he says below, "I had now the 'balance' at my disposal for the first time."

At the time of this interview, Mstislav Rostropovich was on tour, concertizing as both 'cellist and conductor on the occasion of his 70th birthday. At the end of November 1997, two of these Jubilee concerts took place with the Vienna Philharmonic, in the concert hall of the tradition-rich Vienna Music Association. There, on November 20, Mr. Rostropovich was interviewed for *Fidelio*, and its German-language sister publication *Ibykus*, by Hartmut Cramer.

I have immense respect for Bach; he is one of the best examples, that art comes from God. As with a priest, it is not necessary that the Word of God be interpreted; rather, that God speak directly to man through the priest. Thus do I see it also with Bach and other great composers.

Fidelio: Mr. Rostropovich, for nearly forty years, you—the world-famous 'cellist—have also experienced an equally great career as a conductor. Does this mean that you became a conductor without ever having properly learned conducting?

Rostropovich: Of course not. I'll tell you how my conducting career came about.

Since my youth, it was my dream to become a conductor and not a 'cellist. When I was somewhere between eight and nine years old, my father, who also was a 'cellist—by the way, he played much better 'cello than I—played often in the orchestra at a resort during the summer; I believe he did that only so

that we—his wife and two children—might have a vacation, since we simply had no money for normal vacations.

Unfortunately, my father died of a heart attack when he was very young; that was 1942, and he was just 50 years old. He was an unusually strong individual, and always said: "If the people need me, then they will come to me." He was that certain of his ability—and yet, no one came.

Fidelio: Was he very much embittered when he died?

Rostropovich: Yes, he was. I believe that my father, where he is now, must be very pleased that God has enabled me to have so beautiful an artistic life, because he had no luck in his. He was as musically gifted as I, he was highly gifted. He could play the piano—an entire orchestral score, in fact, by heart—he composed . . .

Fidelio: . . . Your father was a pianist too, not just your mother?

Rostropovich: Oh, my father was the best pianist in the family. He played Chopin's entire piano *oeuvre*, by heart; all the *ballades*, the *études*, sonatas, the concertos, all. And detailed study of a full score, this I learned from my father. So too, the ability to play a piece by heart after having played it through only two or three times. But the "prima vista"—to play at first sight, sight-reading—in that, my father held complete sway. He did that like no one else. When I put together my first piano concert—I was then a good 13 years old, and a year later my father died—he took the score and sight-read the entire concert. It was inconceivable, but true. That was my father and first teacher.

Now, because our family was very poor, my father accepted a position every summer in a small resort orchestra; that was in southern Russia, in Zaporozhye, and also in Slavyansk. It was there in Slavyansk, in 1940, that I played as a soloist with an orchestra for the first time—it was the 'cello concerto by Camille Saint-Saëns.

Fidelio: And with that began, at age 13, your career as a 'cellist?

Rostropovich: Yes. Before, my father had always taken me to rehearsals—even the concerts in Zaporozhye. I was at every rehearsal and sat in the orchestra, somewhere between the first and second violins, and listened. The people were very nice to me; I learned a lot. I had already composed my first piece at age four (which my father preserved in its entirety!). From the start, the conductors fascinated me a great deal. One of the first taught me transposition, at age six or seven; that is, reading the clarinet voice, the brass instruments, and so on. And, from that time on, I dreamt of becoming a conductor. Up until age 13, I would conduct old recordings; for example, the symphonies of Tchaikovsky. But, my father insisted that I become a 'cellist, and he also taught me. So I became a 'cellist, and not a conductor—but I never gave up my old dream. At first, in fact, I had no time for it, and also I wanted to finish up my musical education quickly. As a rule, students come to the Conservatory at age 18, and study there for five years. Now, I had difficulties with the final examination for the first term; of course not with 'cello playing, but in the theoretical division . . .

Fidelio: . . . music theory, harmony? . . .

Rostropovich: . . . No, no—with that I had no problem. But we were also tested on Marxism-Leninism, the history of workers' movements, and so forth; and about these I really knew nothing at all. But—my father had been dead over a year, I had to provide for my family, for my mother and older sister—so I mastered all these requirements during the next year, so that it went better at the end of the term. I could do the 'cello playing anyway, of course, which my father had taught me. And, naturally, I perfected my technique at the Conservatory, broadened the repertoire, improved intonation still further; in all modesty, I can say, that I played very well in the examination at the end of the second term. I had sought out the most difficult things from the literature—pieces by Paganini, for example—and played them absolutely cleanly and technically perfectly.

Fidelio: So, you were what Mozart called a “solid ’cellist”?

Rostropovich: Yes, one could say that. The professors were so pleased, that they promoted me at once from the second year to the fifth and last; so I had to study at the Moscow Conservatory for only two years, instead of five. By then I had completed nineteen years of study, and stood ready to begin a great career as a ’cellist. Yet, at the same time—and this quite seriously—I immediately began a career as a conductor.

First, I worked with the composer Alexander—in Russia, there are two famous musicians by the name of Alexander. One conducted the Red Army Chorus, and was for me, naturally, only an amateur. But the other was a true composer. And his wife—although not a professional musician—was a very brilliant teacher and ideal pedagogue. She taught conducting technique to me and other students.

At the same time, I began lessons with Leo Ginsburg, one of the most famous teachers at the Conservatory. Of course, these were private lessons, since I was then no longer a student, but already a successful working ’cellist. Ginsburg was absolutely the best teacher of conducting in the entire Conservatory. Genadi Rozhdestvensky had been his student, as well as all the other famous Russian conductors. Ginsburg was, himself, not a great conductor; but, as a teacher, he was the best. So I went to his house, and he was very enthusiastic. And he did a very unusual thing with me: his instruction began with my conducting string quartets.

Fidelio: Which quartets were those?

Rostropovich: Three or four of Beethoven’s, including late quartets, and several quartets of Mozart.

Fidelio: How did that work? Did you bring recordings with you?

Rostropovich: No, no; I brought some friends with me, who played the quartets of Beethoven and Mozart, and I conducted. Ginsburg advised me very closely, interrupted me, explained to me, and demonstrated for me . . . it was wonderful, phenomenal. I learned a great

deal through that experience, because, in the four different voices of one string quartet of the great composers, you can study and try out so much.

Fidelio: It’s also very interesting, on this account, because historically the orchestra, to some extent, developed from the four voices of the string section. So the string quartet, so to speak, shaped the kernel of the orchestra, such that the other instruments—especially the woodwinds and horns—group around it.

Rostropovich: Exactly. Later, I conducted ’cello concerts under Ginsburg’s supervision, and after his death—after I got to know Kyrill Kondrashin—I conducted my first concert. I’m still in close contact with Kondrashin, and also with a conductor named Guzman, the chief conductor in Gorki (which nowadays is again called Nizhny Novgorod). He was not so famous, and neither was he a great musician—but he was a good bandmaster. I asked Kondrashin and Guzman to prepare a concert with me in Gorki. I studied Tchaikovsky’s First Symphony and Prokofiev’s Fifth Symphony with Kondrashin. This was my first public appearance as a conductor, at the end of 1961. Although, earlier, I had already conducted—five musical interludes for orchestra, from *Lady Macbeth*.

Fidelio: The *Lady Macbeth of Mtsensk* of Shostakovich?

Rostropovich: Yes, the *Lady Macbeth* of Shostakovich. In addition, somewhat earlier I also conducted a world premiere, the *Songs and Dances of Death* by Mussorgsky, which Shostakovich orchestrated and dedicated to my wife Galina. At this time, Shostakovich was already very ill, he suffered from atrophy of the muscles. He suffered even more, however, from the fact that he could no longer appear as a pianist, he loved this profession so much. He often accompanied my wife and me to piano concerts. And, when discussing his illness, I proposed that he could still conduct, that this would certainly still work. He agreed, and we put together a program in Gorki, in which he conducted the first part, and I the second part: Mussorgsky’s *Songs and Dances of Death* (in the orches-

tral setting) and five musical interludes from *Macbeth*. For me, it was great fortune, for the best review ever written about me as a conductor, came from Shostakovich. In this article, Shostakovich developed very interesting musical ideas; I still have it today.

Previously, Shostakovich had observed me at rehearsals. Afterwards he came to me, very excited, and went directly into details: “While at such-and-such passage, I did not hear the bassoon strongly enough, and thought, ‘that needs to be heard more clearly,’ at that very moment, you brought the bassoon into greater prominence wonderfully.” It happened somewhat similarly in reference to the *pianissimo*: for at the beginning, the orchestra played *mezzoforte* instead of *mezzopiano*, and thus the later *pianissimo* passage became too loud relatively too quickly. That is the most difficult thing, to get an orchestra to play truly *piano*, or, then again, *pianissimo*.

I still remember vividly a discussion with the famous pianist Heinrich Neuhaus, who in his development debuted on the piano and one after another struck a key in *pianissimo* and in *forte-fortissimo* and asked: “How many gradual differences are there between these two tones?” The greatest difficulties in music belong to this, to really work out these many, many gradations.

I always spend a great deal of time working out the dynamic shadings when I work with an orchestra. I let them first play *piano*, then *mezzopiano*, *mezzoforte*, then *forte*, *fortissimo*, . . . and, in the process, it usually becomes clear, that there is no possibility of increasing beyond *f* to *ff*, let alone a further increase to *fff*.

Shostakovich was not only completely excited about this rehearsal and the associated concert in Gorki, but he also then spoke later to friends about his appreciation of me as a conductor; and that naturally greatly helped me in my conducting career.

Later, I got a chance to conduct Tchaikovsky’s opera *Eugene Onegin* at the Bolshoi Theater. I studied that with yet another teacher. After the first three teachers—Ginsburg, Kondrashin, and Guzman—my fourth conductor-teacher

was Boris Kaikin, who conducted at the Bolshoi Theater. But that I must explain more precisely.

You know that my wife Galina had sung the title role of Tatiana in the opera *Eugene Onegin*; well, when I was in Moscow, I heard every performance. As a result, little by little, I observed that the interpretation of the opera was not right. So I studied the full score more closely, and determined that in the performance—a “standard performance,” which had been unchanged in the repertoire for a long time—many mistakes were being made. Tchaikovsky’s music sounded completely falsified; it was sentimental and trashy, indeed the rendering was almost smutty. I love Tchaikovsky very much, and when I perform



Galina Vishnevskaya, in her 1953 Bolshoi Opera debut as Tatiana in “Eugene Onegin.”

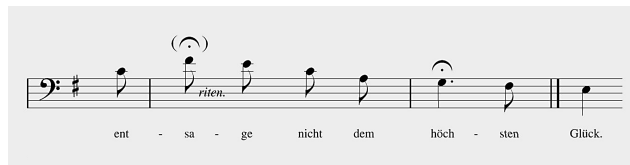
Baritone phrase, “Eugene Onegin”: shifting the fermata transforms a musical idea into mere sentimentality.

My wife Galina sang the title role of Tatiana in the opera Eugene Onegin, and I heard every performance. Little by little, I observed that the interpretation of the opera was not right. Tchaikovsky’s music sounded completely falsified; it was sentimental and trashy. I love Tchaikovsky very much, and when I perform him, I take pains to present his music very intelligibly and clearly, exactly as he wrote it.

him, I take pains to present his music very intelligibly and clearly, exactly as he wrote it. But what was offered at the Bolshoi Theater as a “standard performance” of *Eugene Onegin* was entirely otherwise.

Fidelio: That was the reason why, for your debut with the Bolshoi in 1968, you insisted on having so many rehearsals?

Rostropovich: Yes, and that in particular led to a scandal. Imagine, I come as a well-recognized ’cellist, but inexperienced conductor, to the world-renowned Bolshoi, which is by far the best theater in the entire Soviet Union, and insist for the performance of a decade-long-rehearsed “standard opera,” *ten* re-



hearsals. They would only give me *five*. I insist on ten. Finally, we reach a compromise on the number eight. But it winds up 22—because the musicians insisted on so many.

They said, that the music of Tchaikovsky—who was otherwise a person of strong character—is, quite to the contrary, as sentimental and trashy as anything they had hitherto heard or played. Line by line, I went through the

different passages with the orchestra, arguing and singing. And then they not only accepted, but were finally even excited.

For example, in the famous baritone phrase in the final scene duet [SEE musical example], in the original, Tchaikovsky writes out the fermata on the opposite end of the singing line [on the G–Ed.]; but, by the performance, however, it rings out already well before, just at the beginning on the F, the highest note of the baritone . . .

Fidelio: . . . because the baritone wants to shine just like a tenor or soprano . . .

Rostropovich: . . . naturally, and the conductors have submitted to him. And with time, it becomes completely absurd: The first singer sustains this high note ten seconds, then it becomes 12, 13, even 15; thus, Tchaikovsky’s music becomes trash—and this is but a single example, of which there are many. So, there was much to do, and I therefore needed many rehearsals. Because I wanted that the musicians, and through them ultimately the audience also, receive the most direct possible insight into the musical intention of the composer.

Fidelio: What you describe is what Furtwängler referred to with the phrase, “I conduct what lies behind the notes.”

Rostropovich: That is exactly what I mean. In fact, I learned a great deal from Furtwängler, precisely in respect to Tchaikovsky. His interpretation of

Tchaikovsky’s Sixth Symphony has given me so many ideas, far more than from any of the Russian conductors. Furtwängler’s interpretation bespeaks a

great deal of imagination, but also ever so much logic. And because of this unique combination of musical logic and creative imagination, I admire Furtwängler. He was a brilliant conductor.

Fidelio: How and when did you hear Furtwängler for the first time?

Rostropovich: On old recordings, which were protected by us in Moscow as treasures, having been received only secretly

and “under-the-table.”

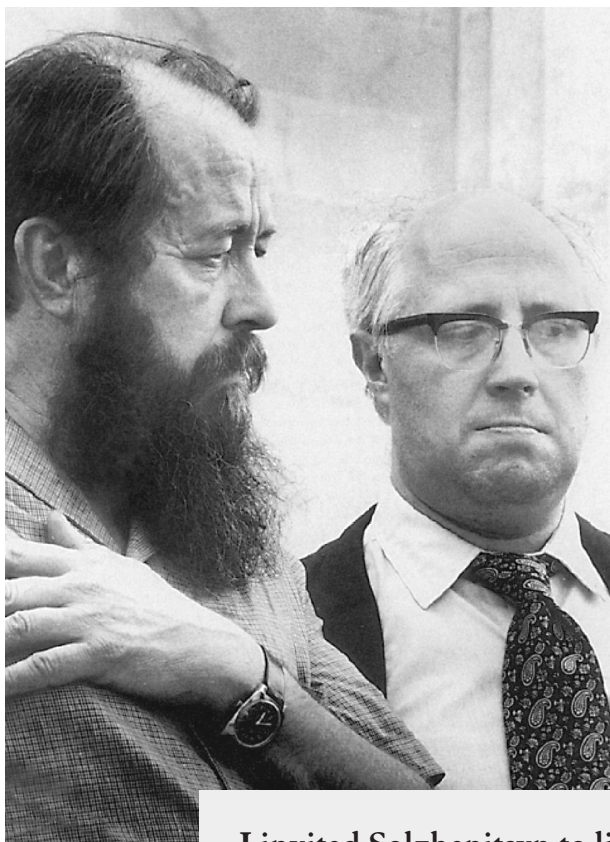
Fidelio: Because he was officially decried in Moscow—as was pretty much every German at that time—as a “fascist” and “counterrevolutionary”?

Rostropovich: Yes, yes—all these things are well known.

Fidelio: What else have you heard of Furtwängler’s, beside the symphonies of Tchaikovsky?

Rostropovich: Many different symphonies—above all, of course, Beethoven’s works. What especially impressed me: Furtwängler was always the same; as a person, as a musical personage. It’s for this reason, that he is for me the greatest conductor. He was a truly powerful individual. And it is especially important today to strenuously emphasize this; nowadays, in the electronic age, where recordings become manufactured as mass-produced articles, where distinctions become watered-down and everything is levelled, and even in art there is introduced something like a “statistical average.” There are even record experiments, in which, for instance, the Fourth Symphony of Brahms or Beethoven is assembled from old recordings, so that the first movement is done by Furtwängler, the second by Bruno Walter, the third by Klemperer, and the fourth . . . —whereas, these are completely different worlds.

I have also learned much from the conductors with whom I concertized as a ’cello soloist. Even when one plays the same ’cello concerto often, it is still always different every time. One can therefore learn a great deal, especially as I have had the fortune to practically always play under the best conductors in the world. In addition, I have con-



Fidelio: You have—just in the recent twenty years—conducted many great orchestras. It used to be, that each great orchestra was an individual body of sound. The “Vienna” was known for its strings, a tradition which—as the first violin of the Amadeus Quartet Norbert Brainin explained in a recent interview—goes back ultimately to Josef Böhm, whose artistry in string quartets even met with Beethoven’s approval. With the “Prague,” especially its horns shone—something Mozart had already really treasured. And the “Berlin” impresses above all through its discipline, its special ability to make the developmental process of a composition alive—something which surely traces back, above all, to their intensive work with Furtwängler.

Today, there is no longer anything unique, the orchestras are more and more similar to one another—in their

Alexander Solzhenitsyn (left) and Mstislav Rostropovich, in the 1970’s.

I invited Solzhenitsyn to live in my dacha, although this immediately got me into difficulties with the regime. . . .

It was clear to me, that I must speak the truth on such an important question. When I consider my decision in retrospect, I come to the conclusion that I never did anything better in my life, than when I stood up for Solzhenitsyn. This was morally the best thing that I ever did.

sulted many conductors, for instance Herbert von Karajan. With him, it also went into details, as to the opening phrase of the Fourth Symphony of Shostakovich, or a particular choral and orchestral part in the second act of *Eugene Onegin*, where Karajan was an important stimulus.

And I have not only learned from having seen and heard the most famous conductors, but, I have always taken the time to consult them, to discuss the smallest details with them, and to continuously improve myself.

sound, especially. What is your experience with this?

Rostropovich: I see this also, and it is really too bad. A great orchestra has a very specific “character,” which personifies an entirely specific tradition; but, at the same time, it also has the ability, to precisely render the “character” of different composers. Because, every composer has a very specific sound, and the orchestra must render this sound appropriately—while also preserving its own tradition. It must have a feeling for this sound. This means, above all, that the

conductor must consider the correct balance, the appropriate distribution of sound of the individual instrumental groups, to render the characteristic sound of a composer.

I had the fortune to work with Prokofiev, and especially Shostakovich, and learned a great deal in this regard. Also, indirectly, from Dvořák, because I studied his 'cello concerto with the Czech violinist and conductor Václav Talich, who had personally known Dvořák. Talich showed me how Dvořák had thought about the rendering of his 'cello concerto. Naturally, I questioned Talich intensely, because I wanted to render Dvořák's music exactly as he had thought and felt.

Normally, one can only convey the intentions of composers through images. I still remember a rehearsal with Sviatoslav Richter, when we were intensively studying Brahms' E-minor 'Cello Sonata, and he suddenly asked me: "In what kind of weather, do you think, did Brahms compose this sonata?" And sure enough, it went better.

Fidelio: Mr. Rostropovich, the period from 1969 to 1974 was very difficult for you. You were inconvenient for the regime, not least of all because you had opened your dacha to the proscribed author Alexander Solzhenitsyn. You were harassed in this regard. The culture

ministry would typically say that your planned foreign tours were cancelled "on account of illness"; in Moscow and Leningrad, concert halls were suddenly "no longer available" for you; you were no longer allowed to appear in the provinces, where your concerts were largely blacked out; and, in reviews of orchestral concerts and opera performances, your name and that of your wife—the *Primadonna assoluta* of the Bolshoi Theater—were no longer mentioned. You were considered to be a "non-person," and were finally forced to go into exile at the beginning of 1974. What was the greatest problem for you during these difficult years?

Rostropovich: That was truly a difficult time, for at that time I was, for the first time in my life, confronted with a truly great problem. I am a believing man, and I think that God was in this way testing me.

My friendship with Alexander Solzhenitsyn began in 1969, after my first concert in the state of Ryazan, where Solzhenitsyn at that time lived with his family, or was lodged, as the case may be. At that moment, he was the greatest of all Soviet authors.

Pravda had showered him with hymns of praise, because, after all, Khrushchov had released him from prison, or rather, a workcamp. One should have no illusions: Khrushchov merely wanted to show how "liberal" he was in comparison to Stalin; therefore, he ordered that Solzhenitsyn be "our greatest author." When Brezhnev came to power, this was changed just as abruptly. Brezhnev hated Khrushchov, and just as Khrushchov damned practically everything wholesale that Stalin had called good, so Brezhnev did with respect to Khrushchov. Thus has it gone for the rest, up to today. For Gorbachov, almost everything that Brezhnev had done was bad, and for Yeltsin, almost everything that Gorbachov had done is bad—that's how things are run by us in Russia. And so, Solzhenitsyn was again proscribed and banned under Brezhnev.

Solzhenitsyn came on the aforementioned evening to my concert, but, unfortunately, not later to the dressing room.

Galina reproached me, that I would risk my career, the future of the family, above all, the children, with this letter. . . .

It became clear to her, however, that I was adamant on this question—because this decision affected my life as an artist. Neither of us slept for two nights; we fought, discussed, cried. But then my wife's great strength of character manifested itself. We went through the letter together, line by line; she worked it over editorially, and even improved it.



Rehearsing with his wife Galina.

So I located his address, and the next morning drove to his home to visit him; we had an intense discussion which lasted approximately two hours. Solzhenitsyn was pleased, as he expressed it, by the “colorfulness” of my Russian speech, and he encouraged further cultivation of our acquaintance.

I saw in a glance that his financial situation was very tight, and that he actually could barely work in his circumstances; in addition, he was sick and needed medicines, which could only be purchased with difficulty in such a small city as Ryazan. So, I invited him to live in my dacha in the vicinity of Moscow, although this immediately got me into difficulties with the regime. Two ministers, under the Interior Minister, even asked me “to throw Solzhenitsyn on the street,” when I argued that, aside from my dacha, he really had no place to stay.

Solzhenitsyn, who lived in my dacha until his 1973 expatriation, knew precisely what to expect from the system, and that he would be constantly watched. When we drove to Moscow, we sometimes did it in his car—a very old *Moskwitsch*—and sometimes in mine, until he once said to me: “Slava, this doesn’t work. This way, we’re making it too easy for the KGB. They need only ram us with a van, to finish us both off together. Suppose, then, we make it more difficult for them; each of us should drive his own car.” I was also anxious, of course, when we went for a walk together. But, this opened my eyes to the political situation in my country. In my youth, I had, because of my talent, made my career very quickly, and therefore had not had political problems.

Naturally, I thought about my family in this situation, especially of my two daughters, whose future I did not want to obstruct. On the other hand, they and possible grandchildren ought not to later be able to reproach me, that I had been silent about the truth, and conformed out of cowardice and laziness. It was clear to me, that I *must* speak the truth on such an important question; no matter what happened, what I *think* must be said. When I now, in retrospect, consider my decision at that time, I come to the

conclusion that I never did anything better in my life, than when I stood up for Solzhenitsyn in this situation. This was morally the best thing that I ever did.

But, of course, it wasn’t easy. In October 1970, I drafted an Open Letter, in which I explained my attitude on this question, and then later I sent it to the four most important Soviet newspapers. After Galina read the letter, she said, to begin with, only one word: “No!” Then she reproached me, that I would, cavalierly, risk my career, the future of the family, above all, the children, that I would ruin my life with this letter—along the lines of the saying, “Make of your life what you will, but don’t risk the future for me and the children.” So, then, I came up with a “way out”—I proposed a staged separation. We would

newspapers did not publish—appeared in the Western press and made quite a stir, I began to feel the full severity of the regime. And, I had expected this, in certain ways, too. But, what really took me by surprise, was not the fact that I was no longer permitted to travel to the West—only once was I allowed during those years to concertize abroad, here in Vienna, where I performed Prokofiev’s *War and Peace* with the Bolshoi, an opera which nobody but I had conducted with the Bolshoi. Moreover, I was very closely surveilled by the KGB during that period, and the reviews were—despite the fact that the public was enthusiastic about the performance—astonishingly very bad, something I attribute to the influence of the KGB, which was very active here in Vienna. . . .

Furtwängler was always the same; as a person, as a musical personage. For this reason, he is for me the greatest conductor. He was a truly powerful individual. It is especially important today to strenuously emphasize this—nowadays, in the electronic age, where recordings are manufactured as mass-produced articles, where distinctions become watered down and everything is levelled, and even in art there is introduced something like a ‘statistical average.’

separate *pro forma*, such that nothing would change between us; we would otherwise continue to live as before. As a result, neither of us slept for two nights; we fought, discussed, cried, and so forth; but then, my wife’s great strength of character manifested itself. Galina agreed with my decision. We went through the letter together, line by line; she worked it over editorially, and even improved it.

Fidelio: She strengthened your arguments?

Rostropovich: Yes, because, after forty-eight hours, it became clear to her, that I was adamant on this question, and would not give in—because this decision affected *my life as an artist*. Of course, then, as the letter—which the Soviet

Rostropovich conducts “his” Washingtonians, Red Square, Moscow, 1993.

Fidelio: . . . Vienna was, at the time of the Cold War, in respect to the intelligence services, something like a revolving door; as was Berlin.

Rostropovich: Exactly. So, beyond this one appearance here in Vienna in 1971, I was not allowed to concertize any more abroad. Neither in Moscow nor Leningrad, either—only in the provinces, and that under impossible conditions. But, that was not the worst. The worst was, that nearly all my friends—and I had at that time many Soviet friends—fell away from me like the leaves of a tree in autumn. We received no more visits, no telephone calls, nothing. It was as if we

no longer existed. We were alone. That was the worst.

At the Bolshoi Theater, where, following the Vienna trip, I was no longer allowed to conduct, another conductor was hired, and it was commanded: “Forget everything Rostropovich ever said.” Even in *Eugene Onegin*—and I have already explained how enthusiastically the orchestra had reacted to my proposals at my 1968 debut.

As the situation was now totally unbearable, there remained finally nothing else for me, but to turn to my friends



in the West; and they helped me. Just as they helped in November 1989, when the Berlin Wall fell, and I was very, very fortunate to fly as quickly as possible to Berlin and play at the opening of the Wall.

Fidelio: At that moment, many people were very much moved that you left no stone unturned, immediately after the Wall began to fall—it is said, you called a friend in Paris and asked him to fly you immediately to Berlin, and on November 11 you played a Bach suite at Checkpoint Charlie.

Rostropovich: It was a simple need; I had to do it. And by myself, for sure. Because, this Wall was a symbol of my life, or my “two” lives—the one before 1974, and the one thereafter—which were so completely different, and could not be brought into harmony so long as this Wall existed. I’m now seeking to work this out; for instance, I am now at the point of bringing together, in my new home in St. Petersburg, all my documents, my entire archives, from a total of six different countries.

Fidelio: Yet one final question about music, Mr. Rostropovich. You have, when characterizing the role of an artist—instrumentalist or conductor—frequently used the metaphor, of approaching a resemblance to a mediating role, like a priest. Could you elucidate that further?

Rostropovich: Certainly. We interpreters are the servants of the composers; we must be very modest and ought never to present ourselves—our ego—in the front lines; rather, the idea of the composer, which, on the contrary, is *divinely in-*

spired, should be presented. You know that I was chief conductor in Washington for seventeen years; and I still clearly remember the first day, when I said to the musicians: “Friends, you make mistakes, and I make mistakes; we both make many mistakes. But we both carry out a divine service with our music.”

Often, it is not so easy, because naturally it can also thereby lead to conflicts. As a conductor, one has the choice between two possibilities: Either one is a dictator, who disciplines his musicians by means of terror, or—and this is my way

of approaching it—one works together with them on the basis of friendship. I forgive the musicians their failures, and they forgive me mine; but we both work with our music for God.

This modesty, of course, also applies to me as a ‘cellist. Take the following example: Why have I made a recording of the Bach ‘cello suites for the first time so late in life, at 70 years of age? Because it was a question of balance; and that is a question of one’s person, one’s character. Permit me this comparison: It is very similar to when a young man sees a beautiful young woman on the street. He falls in love with her immediately and wants to possess her. He simply feels the “balance.” Thank God, the animal instincts usually wear off with time, and reason comes more and more to the fore. The problem persists above all for us Russians—I speak here from my own experience. As a young man and ‘cellist, I also had no balance, and I had to learn that *my* personality did not come first, but *that of the composer*. When I was young, it was many times more likely the opposite.

With the performance of Debussy’s ‘Cello Sonata it often happened to me, that I played it with a “Russian sound”; that is of course completely wrong. With Bach it was still clearer. In order to render his music, I had to give up my “Russian personality”; because a composer as great as Bach actually needs hardly any “rendering” to come into being. It “suffices” to perform it as he wrote it. And that is true for all great composers.

I have immense respect for Bach; he is one of the best examples, that art comes from God. As with a priest, it is not necessary that the Word of God be interpreted; rather, that God speak directly to man through the priest. And thus I see it also with Bach and other great composers. In order to bring them directly in contact with people, I ought not to render *my* “word,” but I must render it as it is written. That is also the reason why I have studied the Partitas in such detail, and made such a great effort to achieve a precise rendering.

Fidelio: Mr. Rostropovich, thank you very much for this fascinating conversation.

—translated by Marianna Wertz

In Celebration of Black History Month

Civil Rights Heroine Tours for Schiller Institute

Black History Month couldn't have been more beautifully, or fittingly, celebrated, than with the East Coast tour in February of Schiller Institute Vice-Chairman Amelia Robinson, one of the true heroines of the American Civil Rights movement. Speaking before students, seniors, church groups and Civil Rights organizations, and on numerous radio talk shows, Mrs. Robinson, now 87 years "young," delighted and challenged the thousands who heard her, as she recounted her experiences since the 1920's, organizing for fundamental rights for the poor and African-American population in Alabama, even before she brought Dr. Martin Luther King there to organize out of her Selma home. When she linked those experiences to her current leadership role in the LaRouche political movement, jaws dropped, and minds were deeply moved.

Mrs. Robinson is best known internationally for her courageous stand for voting rights in Selma, Alabama, where she invited Dr. King, then a virtual pariah, to make his office in her home in 1965. The story of this fight is recounted in her autobiography, *Bridge Across Jordan*, published by the Schiller Institute. Her photo travelled around the world on March 7, 1965, when she was gassed, beaten, and left for dead on the Edmund Pettus Bridge, during the "Bloody Sunday" march. That event sparked the international mass movement which led, eventually, to the passage of the Voting Rights Act and its signing into law by President Lyndon B. Johnson.

But Amelia Robinson's efforts for justice and Civil Rights began long before 1965. From the 1930's, she and her husband, S.W. Boynton, fought for voting rights and property ownership for African-Americans in the poorest rural areas of Alabama, where she worked as Home Demonstration Agent for the U.S. Department of Agriculture,



EIRNS/Stuart Lewis

Amelia Boynton Robinson greets students after addressing three grades at Cool Spring Elementary School in Leesburg, Virginia, during a previous tour in February 1997. (Walker in picture, used during recuperation from surgery, has since been retired.)

and he as County Agent. Bill Boynton gave his life for this cause, dying young of a heart attack brought on by the years of hard labor and harassment his work provoked.

During the 1960's, Mrs. Robinson's home and office became the center of Selma's Civil Rights battles, used by Dr. King and his lieutenants, by Congressmen and attorneys from around the nation, to plan the demonstrations that would lead eventually to the Voting Rights Act of 1965. In 1964, she became the first African-American woman ever to seek a seat in Congress from Alabama, and the first woman, white or Black, to run on the Democratic ticket in the state.

Today, Amelia Robinson is Vice-Chairman of the Schiller Institute, founded by Helga Zepp LaRouche, which she considers to be "following in the footsteps of Martin Luther King." With the Institute, she has toured the United States and Europe over the past ten years, addressing citizens about the

lessons of the Martin Luther King movement for today.

On July 21, 1990, Mrs. Robinson was awarded the Martin Luther King, Jr., Freedom Medal, honoring her lifelong commitment to human rights and Civil Rights. It is this history that she brought to the Black History Month tour.

Teaching Real History

Undoubtedly, Mrs. Robinson's greatest impact was on the hundreds of school-age children she addressed, at over a dozen schools in Maryland, Virginia, New Jersey, and Washington, D.C.

Mrs. Robinson spent a week addressing school children in seven Baltimore inner-city and suburban locations. She spoke to elementary and middle-school children, at a school for handicapped children, and at a school for unwed expectant mothers.

On Feb. 16, she addressed a total of 480 students at two elementary schools. At Sinclair Elementary, which is largely African-American, Mrs. Robinson asked

who wants to be President of the United States. Fifty students raised their hands. She said, the reason she asked is because “God made no junk.” “Wisdom is a very precious thing,” she said, “and your minds are precious cups. If you dig deep enough, you will find precious stones.” She told the students not to be afraid to think, to go to the library and get information about the world. “Fear is a cancer,” she said. “It will stunt your mind if you allow it to. Your instructors are here to help you dig a little deeper to find those precious stones in your mind that you can contribute to help your fellow man.”

The students peppered her with questions. What happened after Dr. King was shot on the balcony, asked one. How did it affect the country when Dr. King died, asked another. Mrs. Robinson said that Dr. King taught love and justice, and after the assassination, the country was in mourning. She relayed her experience in East Germany, which she visited with a Schiller Institute delegation of Civil Rights leaders after the fall of the Berlin Wall. There’s a room there dedicated to Dr. King, she said, to which people went to be revived in the struggle for freedom.

A student asked if she had been there when Dr. King made his “I have a dream” speech. Yes, she responded. “I was standing under the arm of Abraham Lincoln at the Memorial in Wash-



Courtesy of Amelia Boynton Robinson

Greeted by President Lyndon B. Johnson, on a visit to Washington, D.C. following the signing of the Voting Rights Act of 1965.

ington, D.C.” Another asked if it were true that Dr. King’s house had been bombed. Mrs. Robinson responded, shaking up the students, “Yes, and they intended to kill his daughter Yolanda, who was in the back of the house when they bombed the front.”

Instrument for the Good

Whether she knew Civil Rights heroine Rosa Parks was a question asked of her at several stops on the tour. Mrs. Robinson told her audiences that she had known Mrs. Parks since she was a girl in her sister’s 4-H Club. “But she was not

the first to refuse to give up her seat,” said Mrs. Robinson. “The problem was that with the others, their lives had been tainted by drugs and crime, but Rosa had a clean record. Because of this, they could use her to catalyze the fight.” She emphasized to the students, “You too must fight to keep a clean record, so you can be an instrument for the good.”

Mrs. Robinson often jokes that *she* is the rightful “grandmother of the Civil Rights movement”—a title often given Rosa Parks. “I’m ten years her senior,” says Mrs. Robinson.

At Cool Spring Elementary School in Leesburg, Virginia, 180 mostly fifth graders heard Mrs. Robinson. Here, she emphasized that, while many parents are on drugs, you can’t blame your mistakes on someone else. “You are the ‘master of your fate,’ the ‘captain of your soul,’” she told them, quoting from the poem “Invictus.” Asking the students to think about how to follow in Dr. King’s footsteps, she said that when King was killed, people got very angry, which King would not have approved of. “Dr. King said, ‘I’m here to be a drummer for justice,’ and didn’t want people to weep for him when he died.”

Here and elsewhere, she told the story of the drowning of her second husband, who gave his life to save a friend when a boat carrying the three of them capsized. “I told myself that God has too much for me to do to let me drown. God works in mysterious ways, he gives



EIFNS/Stuart Lewis

Interviewed on the picket line outside Congressman Jim Moran’s district office, Franconia, Virginia, September 1998. Mrs. Robinson accused Moran of being “a leader of the treasonous ‘New Democrats’ trying to stampede President Clinton into resigning.”

you something to do.” That something, she said, is her work today with the Schiller Institute. Though people told her to shun LaRouche as an “extremist,” she said, they had also told her to shun King. “I looked into it, and they were doing what Dr. King had done, so I started to work with them.”

The children asked whether she had ever been a slave. Mrs. Robinson replied, “No, but people can be enslaved in their own minds.” They also asked what it was like to be beaten on the Edmund Pettus Bridge, and about her experience helping sharecroppers become full citizens.

With Sister Helen

One of the most poignant parts of the tour was her joint interview with anti-death-penalty leader Sister Helen Prejean, author of “Dead Man Walking,” which was turned into the Academy Award-winning movie. The two heroines were interviewed by the Schiller Institute’s Nina Ogden at Washington’s National Cathedral on Feb. 4, where Sister Helen spoke later in the evening.

Nina Ogden began the interview noting that Schiller Institute founder Helga Zepp LaRouche had recently reminded her of Mother Teresa’s statement—“Some people think miracles just happen, but you and I know that they take very hard work”—and that this was the appropriate theme for the videotape featuring these two “warrior angels.”

Sister Helen thanked Mrs. Robinson for all the good she has done in her lifetime, telling her, “Sitting here at the National Cathedral with you, reminds me that shortly before he went on his final trip to Memphis, Dr. King spoke at this church. What he did and what you did, makes it possible for us to speak out for human dignity today.”

Mrs. Robinson, in turn, thanked Sister Helen for the work she has done on the death penalty, “Not just speaking out, but going to the men on death row and helping them until the moment of their execution,” she said. “What we need to figure out is what to do to change the system, so that people don’t end up on death row. If we just look at the justice system’s frameup of Lyndon LaRouche or the horrible thing that is

happening to the President, we know we’ve got to fix the system.” (The videotaped interview, produced by “EIR Talks,” will be available for sale and distribution later this year.)

Black Weeklies

The entire front page of the Black History Month special issue of the *Hartford Inquirer* and four other weeklies, whose circulation totals 125,000, was devoted to Amelia Boynton Robinson, as a result of her tour. Headlined “The ‘Grandmother’ of the Civil Rights Movement,” the article featured the famous picture of Amelia Boynton being dragged away from sheriffs’ horses in Selma, with the sub-title,

‘following in the footsteps of Martin Luther King.’

“Amelia’s firm belief is that God created each of us for a good reason, for a special mission, which each must discover. Thus, she brings forth optimism wherever she goes, whether to Croatia amidst ethnic violence, or to Washington, D.C. schools, amidst drugs and despair. Today, the same bunch of hate-filled Confederates are trying to lynch our President, and, as in Selma, many are covering in fear.

“If you could use a dose of wisdom, courage, and optimism, call on Amelia; and don’t wait. She’s pushing 90, and is very busy. Let her little light shine!”



Signing copies of her autobiography, “Bridge Across Jordan,” at Cool Spring Elementary School, February 1997.

“On Black Sunday, 1965, Amelia was among the leaders of the famous march from Selma to Montgomery, Alabama. As they crossed the bridge, state troopers gassed her, grabbed her, and left her for dead. Who better to celebrate for Black History Month than the heroine of the right to vote?”

The article reports, “It was no accident that Amelia was on the front line in 1965, nor that she is still on the front line of the fight for justice and dignity today. . . .

“Amelia received the Martin Luther King, Jr. Freedom Medal in 1990. She is vice-chairman of the Schiller Institute, founded by Lyndon LaRouche and his wife Helga, whom she considers to be

Mrs. Robinson, at age 87, inspired thousands of people during the month, with her vigorous commitment to a life devoted to truth, courage, and love. She said, when asked about the experience, that she felt blessed to be able to give so much to the people she met, because “everything I give makes me the richer for having given it.”

Everywhere she spoke, people sensed that living history was in the room, her presence and her quiet dignity inspiring those who met her to want to be like her. The tour was truly an historic event, and will be cherished as such by all those lucky enough to have been touched by her.

—Marianna Wertz

Inspiring Hope in America's Mission

Most Presidential candidates couldn't write a book—most of them can't even write their own speeches. But if one of them did somehow manage to write a book, we could be forgiven for expecting it to be self-serving balderdash, designed to get the candidate elected at all costs.

How utterly different this book and this candidate! Lyndon LaRouche's *The Road To Recovery*, released as his basic Presidential campaign statement, bears no resemblance to any other campaign statement you have ever read. In it, he tells the reader: Here is history, the past history, the *current* history, the future history of America in the world; here is history, and here are you, the reader, in it.

In examining America's mission in the world today, and hence, what American voters must do, LaRouche undertakes a sweeping historical review, in order to situate the present world-shaking financial and economic crisis, and its solution. LaRouche contends that it is only by comprehending the sweep of history which brought us to this point, that the crisis can be solved.

The Birth of the Republic

The American Republic, the "worldwide standard for defining the meaning of 'modern sovereign nation-state republic,'" as LaRouche calls it, is the offspring of the ideas of the Golden Renaissance, heir to the first attempts at the creation of sovereign nation-states, in the form of the France of Louis XI (r. 1461-83) and the England of Henry VII (r. 1485-1509).

Inspired by the Renaissance—and, in the case of the Age of Exploration, more specifically by the Council of Florence (1439) and the preceding work of Cardinal Nicolaus of Cusa—the first experiments at national sovereignty, and the voyages of discovery to the Americas, were integral to the Renaissance battle against a feudalism which had imprisoned Europe for a thousand years. But the European nations, the parents and sponsors of this battle against feudalism, were, as LaRouche says, "unable to free

themselves from the relics of feudal oligarchism to the degree achieved in the founding of the U.S.A."

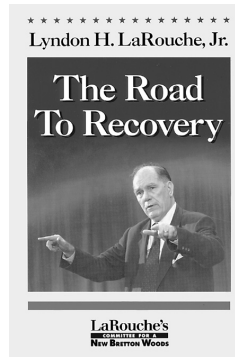
And so, ultimately, out of the New World, came the American Republic. "For reasons related to the inability to resolve the nature of the nation-state and constitutional law within the geography of European states themselves," writes LaRouche, "the establishment of the form of a truly sovereign nation-state republic occurred only in North America, as this emerged out of the War of Independence and subsequent establishment of a constitutional Federal union."

The Power of Ideas

What were the ideas which, spread by the Renaissance and to some extent institutionalized, informed the notion of a constitutional republic, and the definition and duties of a citizen of such a republic? The relationships LaRouche examines revolve around the sovereignty of the nation-state properly constituted, and the sovereign individual human being—the citizen—upon whose creative capacity and sense of moral responsibility the nation-state must depend.

These two sovereignties—the Renaissance macrocosmos and microcosmos—LaRouche identifies as the foundation of the documents and the architecture of the American Republic. Directing the reader to the examination of "the fundamental difference in principle of law which separates a republic from an oligarchical form of society," he reviews the process of development, from the Classical Greece of Plato, with its emphasis on human *Reason*, to the spread of Christianity, with its emphasis on the principle of Mosaic Judaism that Man is made in the image of God. The Christian reading of that concept in the first Book of Moses "signifies Natural Law," LaRouche writes.

From that principle of Natural Law he derives two consequences: That (in the words of our Declaration of Independence), All men are created equal, and endowed by their Creator with cer-



The Road To Recovery
by Lyndon H. LaRouche, Jr.
LaRouche's Committee for a
New Bretton Woods, 1999
274 pages, paperbound,
suggested contribution \$15.00

tain inalienable rights, among them Life, Liberty, and the Pursuit of Happiness. And, that that which characterizes Man as created in the image of God, and thereby set apart from all other aspects of Creation, is his capacity for creative reason exercised by an absolutely sovereign intellect.

"This Christian principle," says LaRouche, "is otherwise the first true doctrine of political equality and of natural law known to history."

From these conceptions, the Founding Fathers created the United States, dedicated to the proposition of political equality, to fostering the sovereign individual intellect ("Life, Liberty, and the Pursuit of Happiness"), and to what our Constitution enunciates as the goal of national government: the General Welfare of a nation's people.

Thus, then, LaRouche shows that the United States, lawfully derived from the European Renaissance, is the coming-to-fruit of the Judeo-Christian concept of *imago dei* and the Platonic Christian concept of *agapē*, which LaRouche characterizes as "the love of truthfulness and justice," as expressed in the writings of Plato, and of St. Paul.

F.D.R.'s Legacy

What, then, is the mission of the United States today? LaRouche demonstrates that, in domestic and foreign policy alike, Americans must reestablish the F.D.R.

tradition. Domestically, that means reconstituting the “Franklin Roosevelt tradition of core constituencies”—the F.D.R. coalition of labor, farmers, minorities, small and medium-sized business, organized for a domestic commitment to infrastructure and technology, science and progress, and for a financial and economic policy of national sovereignty, with the controls and regulation which can foster industry and agriculture.

Internationally, the United States, understanding itself as Abraham Lincoln saw it, as the “last best hope of man on Earth,” must seek to reestablish an F.D.R. foreign policy, returning to what would have been the anti-colonialist, development-oriented postwar policy of this country, had F.D.R. lived. He did not,

Mein Planet

It is only on rare occasions that a candidate for high office, like President of the United States, puts pen to paper and reveals something of his deep philosophical beliefs prior to his campaign. Franklin Delano Roosevelt, for example, wrote an article in the July 1928 issue of *Foreign Affairs*, the journal of the Council on Foreign Relations, in which he revealed a deep commitment to the founding principles of the American Republic, and, most particularly, the concepts of American System diplomacy first developed by John Quincy Adams. And, John F. Kennedy wrote *Profiles in Courage*, revealing much about his vision for America.

In the case of Vice-President Albert Gore Jr., the man already anointed as the front-running candidate for the Democratic Presidential nomination in 2000, we have the book-length philosophical discourse, *Earth in the Balance*, which Gore, according to his own accounts, wrote over a period of several years, just prior to his nomination as the Vice-Presidential running mate of Bill Clinton in 1992.

Earth in the Balance is perhaps the scariest document ever composed by a serious candidate for the highest office in American political life. From beginning to end, the book is a solemn decla-

and instead we got an I.M.F./World Bank version of colonialism, and the Cold War.

LaRouche locates the notion of an F.D.R. coalition, and an F.D.R. foreign policy, in terms of the origins of the United States, so thoroughly explored in this book, and characterizes the mission of this country in terms of a Community of Principle with other like-minded nations—the foreign-policy form of that which is expressed by the Constitution in domestic terms as the General Welfare.

In practice, this now means, in 1999 and beyond, that the United States must ally with what LaRouche calls the “Survivors’ Club” of nations—China, Russia, India, and their collaborators—around the task of the coming years: realization of the Eurasian Land-Bridge, the great-

ration that Al Gore stands fundamentally opposed to every basic principle upon which the American Republic was founded. Al Gore is already notorious, among political friends and foes alike, as a notorious “deep ecologist”—in common lingo, a fanatical “tree hugger.”

But the Al Gore revealed in *Earth in the Balance* goes way beyond that. Al Gore is fervently convinced that the survival of mankind is only possible if we conduct radical programs of population reduction. Here we find Al Gore in complete agreement with his friend and mentor, Prince Philip, the British Royal Consort and founder of the World Wildlife Fund. Prince Philip is notorious for his public declarations that he wishes to be reincarnated as a “deadly virus,” so he can contribute to conquering the “population bomb.” In one interview, Al Gore’s British idol stated that the world population must be reduced by 80 percent over the next several generations.

Al Gore and Prince Philip

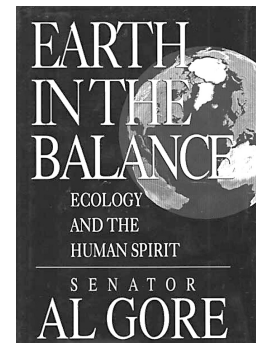
It is no coincidence that Gore maintained a regular correspondence with Prince Philip, beginning 1986, and held a long meeting with the W.W.F. head in 1990, shortly after the Prince had completed his own nihilistic tract, *Down to Earth*, and when Gore was

est infrastructure-development project the world has ever seen; and, to make that possible, to serve that tremendous economic powerhouse, the adoption of LaRouche’s New Bretton Woods approach to building a new international financial system.

To do that, of course, requires that the American voter resoundingly reject the candidacy of Al Gore, who is adamantly opposed to all of it.

With this book, LaRouche acts to set the terms of debate, to shape the direction of the year 2000 Presidential campaign, for the greatest of political goals: Saving the United States, so that the United States may fulfill its mission of saving a world in profound crisis.

—Molly Kronberg



Earth in the Balance

by Albert Gore, Jr.

Boston, Houghton Mifflin, 1992
407 pages, hardbound, \$22.95

deeply into his own writing.

In an early chapter, dealing with the menace of unchecked population growth, Gore produces a chart, showing world population growth over the past 2,000 years. Gore notes, with horror, that, following the advent of the nation-state system, and the post-Renaissance industrial revolution, population growth skyrocketed. For Al Gore, the idea that the nation-state system, for the first time in human history, gave mankind the political and scientific institutions through which to realize God’s mandate, to “be fruitful and multiply,” is nothing short of tragedy. In fact, Al Gore’s vision of the future is a depopulated world, returned to primitive—i.e., feudal—forms of society, worshipping neo-pagan nature gods, like the “Gaia

hypothesis,” which he praises to the sky in *Earth in the Balance*.

To erase any doubt about the depth of his philosophical hatred of the republican form of statecraft, Gore devotes an entire chapter of the book to a tirade against Plato, and a defense of Aristotle. He even chooses to include a portion of Raphael’s “School of Athens,” showing Plato pointing at the heavens and Aristotle pointing to the ground, to underscore his own philosophical preference for the “down to earth” environmentalism of Aristotle. For Al Gore, Plato was the intellectual forebear of Adolf Hitler and Josef Stalin, while Aristotle was the father of the Fifteenth-century Renaissance, and everything good that followed.

Al Gore and Adolf Hitler

When *Earth in the Balance* was first published, critics referred to it as *Mein Planet*, a reference to Adolf Hitler’s own fascist manifesto, *Mein Kampf*.

There is more comparison between Hitler and Gore than even the authors of that sound-bite critique could ever

know. Gore began work on *Earth in the Balance* shortly after he suffered a devastating defeat in the 1988 Democratic Party Presidential primaries. After being embarrassingly defeated in the New York primaries by Michael Dukakis and the Reverend Jesse Jackson, Gore and his handlers realized that the Senator from Tennessee had been rejected by what have been the core constituencies of the Democratic Party, from the time of F.D.R.: organized labor, family farmers, scientists, minorities, Civil Rights activists, and the technology-oriented *mittelstand* (small business). So Gore turned to the oligarchy—particularly the most genocidal factions of the oligarchy, represented by Prince Philip—for backing. *Earth in the Balance* was his statement of intent to serve that oligarchy, with slavish loyalty.

The United States is a democratic republic. The American Constitution represents the highest achievement in representative self-government in human history. For that reason, the Founding Fathers, in the preamble to the U.S. Con-

stitution, included the General Welfare clause, holding all elected officials responsible for upholding the principles first embedded in the Declaration of Independence: “We hold these truths to be self-evident, that all men are created equal, that they have been endowed by their Creator with certain inalienable rights, and that among them are Life, Liberty and the pursuit of Happiness.”

Earth in the Balance is a declaration of war against those founding principles. For Al Gore, the mere act of serving in office, without provably repudiating the idea found on every page of that Faustian manifesto, is an impeachable offense. No responsible voter should even contemplate the year 2000 elections without first reading, and considering, the implications of *Earth in the Balance*. With the nation and the world in the throes of the gravest economic and financial crisis in modern times, you owe it to yourself and your posterity, to look into the mind of Al Gore, no matter how scary that prospect may be.

—Jeffrey Steinberg

Anglophile Treason: A Family History

Suppose that you are the head of an American counterintelligence unit. Suppose that your task is to analyze foreign-backed operations whose sponsors—outlaw financiers and bizarre, feudal-minded aristocrats—want to destroy America’s independent national existence, and make the U.S. itself their criminal instrument against civilization.

Suppose, further, that the perpetrators, an international gang or oligarchy, have a commanding position within the government, security, and military apparatus, financial institutions, news media, and colleges; and that, to a large extent, this gang has come to constitute what is known in America as “high society.”

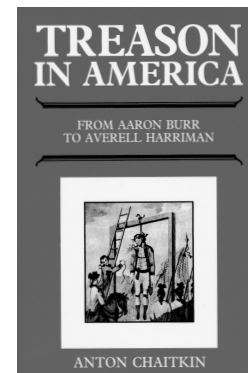
Treason in America—first published in 1985, and now reissued—is a unique history of American politics, written to aid the “detective” force analyzing this *real*, not hypothetical, threat.

The book’s special flavor, its energy, optimism, and sense of fun, begins with

its absolute distinction between the genius and success of the great *nationalist* American leaders such as Franklin, Hamilton, and Lincoln, and their tradition and legacy, as against the wild, often farcical deceit and degradation of their imperial, London-centered opponents.

Anton Chaitkin takes us through the crucial initiatives of this opponent force, from their treason against the American Revolution, their repeated secession attempts, their Free Trade and related doctrines against human progress, their Wall Street takeover and brake upon the economy, and the emerging power of the imperial “blue-blood” families.

Treason in America also presents the reader with the devastating British crimes against India and China, and the American Anglophile faction’s deep implication in those crimes. This has powerful relevance for today’s political crisis. Americans, and decision-makers around the world, very much need to be able to distinguish between the U.S.A.’s own poli-



Treason in America: From Aaron Burr to Averell Harriman by Anton Chaitkin

Washington, D.C., Executive
Intelligence Review, 1985;
reissued 1999

607 pages, paperbound, \$20.00

cies of economic and social progress for all men, and the contrary aims of America’s imperial opponents, including the British “Fifth Column” within the United States. This may be considered the moral core of Chaitkin’s work.

—Mark Single



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Shen Zhou, 'Pomegranate'
from 'Dream Journey,' Ming Dynasty.

The 'Three Perfections,' or *san jue*—painting, poetry, and calligraphy—create a large field in which the Chinese artist can play with ideas. Through the combined poem-painting, the artist can develop ironies and contrasts not only within the painting itself, or within the poem, but by a triple interplay between the poem and the painting, and the painting itself. It goes further, because the way the calligraphy is itself executed will influence the idea of the painting as a whole.

See how an apparently simple theme is completely changed by the voice of the poem. Shen Zhou's 'Pomegranate' is one of seventeen paintings depicting landscapes and flowers, from an album called 'Dream Journey.' On this painting, Shen Zhou has written: *Who split open the pomegranate to reveal the ruby fruits inside? I don't want to hide anything. All my life I've feared deceit.*

The Great Art of China's 'Soundless Poems'

Integration of poetry and painting first appeared in the Tang poets Li Bai and Du Fu, who wrote poems inspired by paintings. In the Northern Song period, painter and poet Su Shi promoted the merger of these two arts, so that, over time, the metaphor 'soundless poem,' came to be a familiar expression for 'a painting.'

In an excellent painting, an overall air and force, or *qi shi*—an unseen energy, determined through the composition by the different inter-relationship of the images—has been brought into play. A lack of *qi shi* leaves a lifeless, disjointed painting.

Often, the artist will highlight the painting's theme by emphasizing the foreground elements, leaving a large expanse of the area unpainted—but not empty. The painter is using the void to create space. In Mao I's 'Swallows and willow trees,' the void on the left side of the painting is filled with substance by the single swallow depicted there, and very simple compositional means have been employed to create *qi* and *shi*. Imagine how lifeless the composition would be, if this single swallow were absent!

Mao I, 'Swallows and willow trees,' Song Dynasty.



Schiller's 'Aesthetical Education' and Today's Students

Helga Zepp LaRouche reviews the devastating effect of the paradigm shift of the 1960's on today's students, and writes: "To deny Classical humanist education to children—that is, to fail to implant them in the long process of scientific creativity and transmission of scientific knowledge—is a violation of the inalienable rights of man, because the first right of a human being is to be able to develop these capacities."



EIRNS/Stuart Lewis



On Eratosthenes, Maui's Voyage, and Reviving the Principle of Discovery Today

Why did 1,723 years pass between the discovery of South America by the Egyptian navigator Maui, and the voyage of exploration conducted by Columbus? Lyndon H. LaRouche, Jr., traces how the loss of the Platonic method in the arts and sciences plunged European civilization into a period of cultural degeneration that lasted from the Romans to the Renaissance—and from which we have not yet fully recovered today.

'We carry out a divine service with our music ...'

Interview with Mstislav Rostropovich

'Cellist and conductor Mstislav Rostropovich provides insight into the coherence of artistic and moral dimensions of individual character, which he experienced first-hand as a musical prodigy and dissident under the Soviet regime, and which continues to instill in him a critical attitude toward homogenized and sentimental artistic interpretation today.

